

P A N S T W O W A   W Y Ź S Z A   S Z K O Ł A   Z A W O D O W A  
W RACIBORZU

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# **Studia**

# **Filologiczne**

**tom 7**

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## Słowo wstępne

Gdy rozmawiam na temat polskiej nauki z koleżankami i kolegami – profesorami różnych uniwersytetów i szkół wyższych – najczęściej słyszę narzekania: mamy coraz mniejsze środki na prowadzenie badań, nasza infrastruktura jest coraz bardziej przestarzała, poziom kandydatów na studia jest coraz niższy, bo najzdolniejsi wyjeżdżają do zagranicznych uczelni.

To wszystko oczywiście prawda, ale ten stan rzeczy nie ulegnie zmianie, gdy będziemy się mu biernie przyglądać. To przede wszystkim my, naukowcy, musimy być bardziej aktywni i bardziej wymagający wobec siebie. A jeśli chodzi o polską naukę, bardziej niż czegokolwiek innego potrzebuje ona młodych, ciekawych świata idealistów, wierzących w nieco już zakurzone idee postępu. Mamy nadzieję, że *Studia Filologiczne* staną się platformą wymiany idei właśnie dla wstępujących na akademicką drogę adeptów z różnych obszarów humanistyki, którzy pragną podzielić się swoimi intuicjami i przemyśleniami, żeby w ten sposób je przetestować i zweryfikować.

Tematem przewodnim bieżącego numeru jest translacja lub translatoryka – w języku angielskim *translation studies* – czyli nauka o przekładzie, mająca praktyczne implikacje dla nauczania zawodu tłumacza. Specjalność translatorska jest ważnym obszarem wiedzy, oferowanym studentom w naszej szkole. Wiele tematów przewijających się w prezentowanych tu artykułach, których autorami są również studenci, pojawia się jako zagadnienia w pracach dyplomowych: związek przekładu z ideologią, tłumaczenia maszynowe, problemy translatorskie w konkretnych obszarach literatury pięknej, czy wreszcie problemy związane z nauczaniem przekładu.

Ale naszym najważniejszym w tym numerze autorem jest profesor Said Faiq, jeden z największym autorytetów w dziedzinie translacji w świecie arabskim. Jego kariera akademicka rozpoczęła się w Europie, na uniwersytetach Salford i Leeds, gdzie spotkał między innymi założyciela dyscypliny naukowej, jaką jest translacja, amerykańskiego profesora Eugene'a Nidę. Do niedawna Profesor Faiq był dyrektorem katedry przekładu arabsko-angielskiego na Amerykańskim Uniwersytecie w Szardży, w Zjednoczonych Emiratach Arabskich.

Na szczególną uwagę zasługuje również wywiad, który dr Monika Porwoł przeprowadziła z Ilanem Kernerem, dyrektorem firmy wytwarzającej software dla tłumaczy *KDictionaries & Lexicala*.

A zatem zapraszamy do lektury tego wielokulturowego i wielojęzycznego numeru, w którym każdy – jak mamy nadzieję – znajdzie coś dla siebie!

*Redaktor Naczelny  
Paweł Marcinkiewicz, prof. PWSZ w Raciborzu*

## Foreword

Translated into English by Google Translate

When I talk about Polish science with my friends – professors of various universities and colleges – I usually hear the complaints: we have less and less resources to conduct research, our infrastructure is increasingly outdated, the level of candidates for studies is lower and lower, because the most talented go abroad to study at university in foreign countries.

Of course, this is all true, but this state of affairs will not change when we passively observe it. It is primarily us, scientists, who must be more active and more demanding of ourselves. And when it comes to Polish science, more than anything else, it needs young, world-curious idealists who believe in the already dusty ideas of progress. We hope that *Philological Studies* will become a platform for the exchange of ideas for students from various areas of the humanities who enter the academic path and want to share their intuitions and thoughts in order to test and verify them.

The main topic of the current issue is translation studies – that is, the study of translation, which has practical implications for teaching the profession of translator. The translation specialization is an important area of knowledge offered to students at our school. Many topics appearing in the articles presented here, the authors of which are also students, appear as issues in theses: the relationship between translation and ideology, machine translations, translation problems in specific areas of *belles-lettres*, or problems related to teaching translation.

But our most important author in this issue is Professor Said Faiq, one of the greatest authorities on translation in the Arab world. His academic career began in Europe, at the universities of Salford and Leeds, where he met, among others, the founder of the scientific discipline of translation, the American professor Eugene Nida. Until recently, Professor Faiq was the director of the Arabic-English translation program at the American University of Sharjah in the United Arab Emirates.

Furthermore, and particularly noteworthy is the interview by Dr. Monika Porwol conducted with Ilan Kernerman, director of *KDictionaries & Lexicala*, the company producing software for translators.

So, we invite you to read this multicultural and multilingual issue in which we hope everyone will find something for themselves!

*Editor-in-chief*

Paweł Marcinkiewicz, prof. of the State University of Applied Sciences in Racibórz

## Introduction

Translated into English via [www.DeepL.com/Translator](http://www.DeepL.com/Translator)

When I talk about Polish science with my colleagues – professors of various universities and colleges – I most often hear complaints: we have less and less funds to conduct research, our infrastructure is becoming more and more obsolete, the level of candidates for studies is getting lower and lower because the most talented go to foreign universities.

All this is of course true, but this state of affairs will not change if we keep a passive eye on it. It is us, the scientists, who must be more active and more demanding towards each other. And when it comes to Polish science, more than anything else, it needs young idealists, curious about the world, who believe in somewhat dusty ideas of progress. We hope that the *Philological Studies* will become a platform for the exchange of ideas precisely for those who are entering the academic path of the humanities and want to share their intuitions and thoughts in order to test and verify them.

The main theme of the current issue is translation or translation studies which have practical implications for teaching the translation profession. The translation specialization is an important area of knowledge offered to students at our school. Many of the topics in the articles presented here, which the students are also authors of, appear as issues in their theses: the relationship between translation and ideology, machine translation, translation problems in specific areas of fiction, or, last but not least, problems related to the teaching of translation.

But our most important author in this issue is Professor Said Faiq, one of the greatest authorities on translation in the Arab world. His academic career began in Europe, at the universities of Salford and Leeds, where he met, among others, the founder of the scientific discipline of translation, the American Professor Eugene Nida. Until recently, Professor Faiq was the Director of the Arabic-English translation program at the American University of Sharjah, the United Arab Emirates.

A special attention should be paid to the interview that Dr. Monika Porwoł conducted with Ilan Kernerman, Director of *KDictionaries & Lexicala*, a software development company for translators.

So, we invite you to read this multicultural and multilingual issue, in which everyone – as we hope – will find something for themselves!

*Editor-in-chief*

*Paweł Marcinkiewicz, prof. of the State University of Applied Sciences in Racibórz*



Said FAIQ

## **Sustaining intercultural conflict through translation**

### **Abstract**

Translation is contingent on a dynamic interface between use and user that tends to yield texts normally in cahoots with the system of producing and consuming meanings by the target audience. The system (or master discourse) consists of culture (macro and micro) and language (sign-system or use, deployed by users), whereby each master discourse views other master discourses through its lenses (usually viewing them as different) and where translation tends to reflect such differences and thus sustains conflicts between cultures (master discourses). Framing translation as master discourse and drawing on instances of translation, particularly from Arabic, this contribution interpretively explores how translation sustains conflict across cultures; rendering ethical intercultural encounters almost the exception rather than the norm.

### **Abstrakt**

W swojej istocie tłumaczenie polega na dynamicznej (lecz określonej uzusem) wymianie między grupami stosującymi różne praktyki językowe. Praktyki te mają tendencję do generowania tekstów sprzążoną z systemem wytwarzania i konsumpcji znaczeń odczytywanych przez odbiorców docelowych. System znaczeń (lub dyskurs główny) składa się z kultury (makro i mikro) i języka (znaków i sposobów posługiwanego się nimi), gdzie każdy dyskurs postrzega inne wypowiedzi przez swoje filtry (zwykle odbierając je jako obce). A zatem tłumaczenie ma tendencję do odzwierciedlania różnic i w ten sposób podtrzymuje konflikty między kulturami (dyskursami głównymi). Próbując zdefiniować tekst przekładu jako dyskurs przewodni i opierając się na przykładach z języka arabskiego prezentowany tu artykuł analizuje, w jaki sposób przekład podtrzymuje konflikty między kulturami. Końcowa konkluzja brzmi, iż za sprawą przekładu etyczne spotkania międzykulturowe są raczej wyjątkiem, a nie normą.

**Keywords:** intercultural encounters, translation, master discourse, sustain conflict

**Słowa kluczowe:** spotkania międzykulturowe, tłumaczenie, dyskurs główny, podtrzymywanie konfliktu

### **Introduction**

Translation is by necessity a cultural act (Lefevere, 1998), and as such, it has a culture (politics, ideology, poetics) that precedes the act of translating. Culture A views culture B in particular ways and vice versa. These particular ways affect how culture A translates from culture B and vice versa. The target culture translates according to the dictates of a master discourse that regulates the process, product and reception of the resulting target texts (Faiq 2019). As with native texts, the reception process of translated ones is determined more by the shared knowledge (master discourse) of the translating community than by what the translated texts themselves contain. In other words, the culture of translation guides and determines the translation of master discourses. Approached from this angle, translation becomes the site for examining a plethora of issues (race, gender,

colonialism and its post, publishing policies, censorship, and otherness) whereby all parties involved in the translation enterprise (from choosing texts for translation to linguistic and editorial decisions) tend to be influenced by their own master discourse and the way they see the sources they are translating from.

Within this context, the seventh issue of *Studia Filologiczne / Philological Studies* is dedicated to translation and its interdisciplinary nature. The call for contributions in Czech, English, German and Polish indicates the interlingual and intercultural view of translation. Central here is the relationship between language and culture:

The notion of language and culture represents the communities and institutions which house and frame both language learning and language use. ... [This notion] provides opportunities for engagement with issues of language use, language form, language learning, language pedagogy and language assessment which inform on the construction of identity and on the social and cultural contexts where identity is profiled. (Kiely and Read-Dickens, 2006: 1)

Framing translation as master discourse that affects both process and product and drawing on instances of translation, particularly from Arabic, this contribution explores how translation sustains conflict interculturally. For our purposes here, insights from the interpretive methodology are adopted to explore ‘the meaning-making practices of human actors’ that tend to become generalizations. As Bevir and Kedar (2008) point out, an interpretive methodology sees ‘human action as meaningful and historically contingent’. The master discourse of translation in the practices of translating master discourses stand-for a good case in point.

### **Translation and intercultural conflict**

The view of culture-modelling through translation is not new, but was mostly ignored in mainstream translation studies, and when revived in 1990s, it ushered in questions that could not be adequately answered by the conventionalized notions of equivalence, accuracy, fidelity, or sourceeer vs. targeteer approaches to translation and translating. The focus has shifted from (un)translatability to the cultural, political and economic ramifications of translation. Marinetti (2011: 29) comments:

Subsequently culturally-inflected studies have looked at translation as cultural interaction and have developed the question of translation ethics in the context of political censorship, endorsement of or resistance to colonial power and gender politics, generating a substantial body of literature that has developed these ideas into legitimate sub-areas.

The infusions of ideas and paradigms from a basket of disciplines into translation studies have contributed a great deal to the issues of the formation of cultural identities and / or representations of foreign cultures (what Lefevere [1999] labels ‘composing the other’) through translation since there is after all ‘no <mere> translation: it always incorporates the total process of textual generation’ (Sukanta, 2007: 94). So, and as Halverson (2010: 378) appropriately argues, discussing translation refers to an immediate

... butting up against fundamental issues concerning how one views the world and things in it, the feasibility or appropriate means of knowing anything about that world, the status of knowledge and of cultural, political, and academic practices and relationships, as well as the tension and conflict that accompany differences of opinion in any and all of these areas.

This is not surprising as even theorizing translation has generally ‘been articulated more or less explicitly in terms of conflict’ (Salama-Carr, 2013: 31). Some scholars have gone further by defining translation in extreme terms. Venuti (1996), for example, characterizes the nature of translation as a particular instance of violence within the Anglo-American tradition that ‘resides in its very purpose and activity: the reconstitution of the foreign text in accordance with values, beliefs and representations that pre-exist it in the target language, always configured in hierarchies of dominance and marginality’ (196). Using the old / new terms of domestication and foreignization, Venuti (1998) argues that for centuries, the Anglo-American (by extension Western, where this term refers here to intellectual paradigms rather than actual geographical locations) translation has had normalising and neutralising effects with the aim of subduing the dynamics of texts and realities of source texts and their associated cultures with a view of representing them in terms of what is familiar and unchallenging to the Western (target) cultures.

So, the two fundamental components of translation are culture and language, which together form the master discourse. Because it brings the two together, translation is by necessity a complex process with different manifestations, realizations, in different cultures, and is as LeBron (2003) argues, intertwined with conflict as well as conflict resolution through communication, naming, framing, and taming conflict, meaning-making, and delimiting identities and roles. Culture is defined in different, often competing, ways. For our purposes, culture is seen here as being of two types, macro and micro. Macro culture (or mental culture) includes the knowledge that people need to have to function effectively in their social context. Macro culture tells its members what to expect from their environment, and so it reduces confusion by allowing them to make sense of the present and predict the future, often on the basis of a past or even pasts. Generally, the basic elements of macro culture include history, religion, values, and social organization as shown in Figure 1.

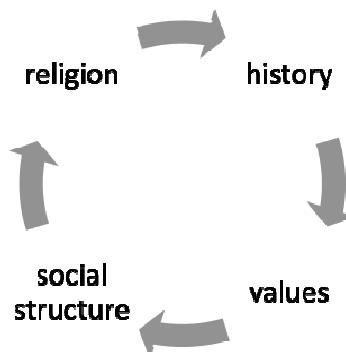


Figure 1. Elements of macro culture

The four elements are interrelated as each intersects with the others for frame and define macro culture, and they are animated and mediated by language. Through its language, a culture is shared and learned across generations for the purposes of promoting group (as individual members) survival and growth as well as the demarcation of the group vis-à-vis other groups (cultures). Macro culture usually provides the site for the generation of misrepresentations, including stereotypes that are often reflected through translation.

The second type of culture is micro (material), which generally refers to products and / or habits such as food, clothes, sleeping norms, marriage and divorce ceremonies, prayers, modes of transportation, habitat, flora and fauna, etc. The elements of micro culture do not usually represent serious difficulties in translation; after all, fish is fish and the differences lie in how it is defined and prepared as food (such differences can be explained in footnotes, for examples). When celebrating cultural differences, almost all media outlets and both governmental and non-governmental bodies that mostly focus on aspects of micro culture (programmes, shows, campaigns, etc. on different dance traditions, cuisines, and clothes are seen as instances of celebrating cultural difference; ignoring the fact that macro culture frames micro culture). That said, aspects of micro culture tend to become signatures (icons) reflecting master discourses and as such they become triggers of perceptions framed by other master discourses (for example, turban, beard, veil, camel and how they are used to represent Arabs and Muslims).

Although language is often considered an element of culture, I tend to agree with those who perceive it as inseparable from it. Language and culture are two sides of the same coin; they are so intertwined that it is difficult to conceive of one without the other (Bassnett 1998). A very basic definition of language is that it is no more than the combination of a good grammar book and a good monolingual dictionary. But these two do not capture what users actually do with the grammar rules and the words neatly listed in dictionaries; instead their use depends very much on the user, and language as a whole assumes its importance as the mirror of the ways a culture perceives reality, identity, self and other (master discourse). The members of a master discourse generate meanings and modes of representation. But what they produce does not necessarily reflect reality; instead they make use of language to construct a reality as Bakhtin argues: ‘The authoritative word is located in a distanced zone, organically connected with a past that is felt to be hierarchically higher. ... It is a prior discourse’ (cited in Conklin, 1997: 239). When master discourses cross and mingle through translation, struggles for power and influence become inevitable. Old formulations and modes of mediation appear on the surface and their realizations are made possible by language. Here, translation becomes the site for exploring systematic and consistent bodies of representations that yield ‘a given social practice from a particular point of view’ (Fairclough, 1995: 56); in other words, master discourses.

Discussing Polish culture within the context of Europe, Zarycki, Smoczyński and Warczok (2017), for example, argue that Western Europeans tend to view the Poles as being ‘more religious, more nationalist, or more preoccupied with their cultural identities than others, in particular Western nations’ (378). This was / is also clear in the outcome of the Brexit campaign and vote of 2016, when Poles and other Eastern Europeans were harassed, even physically attacked. If this happens between Europeans, let alone attitudes towards non-European communities. Buchowski and Chlewińska (2012) appropriately argue that most Europe, and by extension almost all communities across the globe, practise intolerance but disguise as what they call ‘gritted teeth tolerance’ vis-à-vis ‘the presence of culturally distinct persons and groups in the public sphere’ (91), and where a master discourse of fear and distrust of other master discourses prevails.

The relationship between the West and Arabs / Muslims, for example, has been influenced not by mediation but by productions that reinforce cultural misrepresentation. Encounters between the two worlds are not new, but they have become rather poignant and nasty; forming a set of representations that have ranged from exoticism to terrorism, and having historically covered a plethora of areas, including translation from Arabic. Instead of establishing a rapprochement between the two worlds, translation from Arabic has instead served a fixed system of

representation: a master discourse through which translation from Arabic has been filtered, and which has sustained conflict between the two.

Historically the perception of Arabs and Muslims has been regulated by primary images, which constitute a reservoir of ideas and images (preserved in a master discourse = the collective memory of the translating culture) from which most representations and translations generate their specific discursal features. Examining the relationship between the Arab World and the West, in general, and the politics of awarding the Nobel Prize in literature to Naguib Mahfouz in 1988, in particular, Ettobi (2008: 19-20) observes:

It could be argued that this event was the only major development apparently not connected with any conflict involving the Arab world and the West, which gave some momentum to the translation of Arabic literary works into Western languages. Yet, even in this case, the shadow of conflict looms, though less heavily. It has been argued that among the reasons for which Mahfouz was given the most prestigious literary prize are his political views. In fact, he voiced some support for the Camp David peace agreement brokered by the former president of the United States of America, Jimmy Carter, and signed by Egypt and Israel in 1978, that is, in the wake of the Nasser era. For this reason, he was allegedly chosen among a list of Arab authors presented to the Academy.

One could add to Mafouz's politics that the award was largely based on his most successful work *Cairo Trilogy* where Egypt and Egyptians (by extension all Arabs and Muslims) are depicted as strange peoples with contradictory lives, belief systems depicted as condoning violence, and a strange social fabric: all images familiar in the Western master discourse about Arabs and Islam (exotic and violent).

Today's representations of Arab women and the veil, to give another example, are still very much fused with the image of the harem from colonial times and the typification of Arab men as oppressive signs of a wholly patriarchal, blood-thirsty and closed world. However, such representations have acquired potent framings since year 1 of this century with extremism, terrorism and Islamophobia all added to the old/new exoticism. Boer (2003: 10), for example, indicates how the war on terror in Afghanistan was perceived in the West:

The framework within which the Western public was made to understand the war of retaliation fought in Afghanistan: we were there to liberate the Afghani's from the Taliban regime with the added advantage of liberating the Afghan women, oppressed and miserable in their burqas as they were. This is not to say that the women of Afghanistan may not have been miserable, but to clarify the dichotomizing trend implemented by the Western politicians to motivate and justify acts of violence.

For average Westerners, a veiled woman stands for and translates into Islam and terrorism, period; further sustaining conflict between the two master discourses. In terms of translation volume from Arabic, Ettobi (2008: 17) chronicles mere 401 Arabic literary texts that were translated between 1948 and 1968 into

... six languages (French, English, Italian, German, Spanish and Portuguese) .... Tales and the *One Thousand and One Nights* were the most selected works since some 275 translations thereof were produced, whereas only 74 contemporary literary texts and 52 other classics were made available in the same languages.

Meager translation from Arabic and a focus on texts that reinforce stereotypes of Western master discourses vis-à-vis Arabs have not changed much over time. Venuti (1995) reports that of all translations worldwide for the years 1982, 1983 and 1984, translations from Arabic into English

were 298, 322 and 536 respectively. Compared with translations from Spanish or Hungarian or even Classical Greek and Latin, one can easily notice the insignificance of the number of translations from Arabic. Translations from these three sources were 715, 847, 839; 703, 665, 679; and 839, 1116, 1035; for the three years respectively; a clear difference.

Still about numbers, in an extensive survey of literary translation from Arabic in the United Kingdom (UK) and Ireland carried out by Literature across Frontiers (LAF), Büchler and Guthrie (2011: 21) provide the following statistics of literary translation from Arabic for 20 years between 1990 and 2010:

Fiction (novel)	Memoir	Miscellaneous	Poetry	Short Fiction	Plays
192	11	1	37	65	3

Table 1. Literary translation from Arabic in the UK and Ireland (1990-2010)

From these numbers, the yearly average of literary translations from Arabic into English in the UK and Ireland comes to 15.45 titles (translations) per year. For the same period (20 years), the most translated Arab authors were, not surprisingly, Naguib Mahfouz and Nawal Saadawi. But even Saadawi, the Arab female author and darling of the West, has not escaped the demands of the master discourse of translation from Arabic. According to Amireh (2000: 224), the English translation of Saadawi's *The Hidden Face of Eve* was highly manipulative and subversive in terms of deletions and additions:

Entire chapters in the Arabic edition disappear from the English translation. Two chapters in particular, 'Women's Work at Home' and 'Arab Women and Socialism', in which El Saadawi critiques capitalism's exploitation of women and argues for a socialist economic and political system, are not in The Hidden Face of Eve... Also absent are passages that assert Arab women to be ahead of American and European women in demanding equality for their sexes, that celebrate the progress Arab women have made, and that exhort them to see wars of liberation as empowering to them.

The English text also adds a new chapter on female circumcision, nothing surprising here! All these translational strategies were / are precipitated by the requirements of a fixed frame of reference (master discourse) that regulates translation from Arabic, whereby literary texts are not usually chosen for their innovative approaches or for their socio-political perspectives. Instead, texts chosen to conform to the master discourse of writing about and representing Arabs, Arab culture and Islam, leading some to argue that

Muslims [including Arab societies] too, it seems, are often thought to be out of time: throwbacks to medieval civilizations who are caught in the grind and glow of 'our' modern culture. It is sometimes said that Muslims belong to cultures and societies that are moribund and have no vitality - no life of their own. Like ghosts they remain with us, haunting the present. (Sayyed, 1997: 1)

In the twenty-first century, the English translation by Marilyn Booth of Girls of Riyadh (2007) written by the Saudi female author Raja Al-Sanea carries, on the back cover, excerpts that, without a single exception, state 'most repressive society, a rare glimpse, secretive / closed society' – akin to the ghosts described in the quote from Sayyed (1997) given above. Such views are all

motivated by a master discourse that precedes and controls how Arabic literature travels into English through translation yesterday and today, sustaining thus intercultural conflict between the two worlds. Despite some excellent literary works in Arabic, there seems to be a general ‘embargo’ except for texts that reiterate the usual clichés about ‘Islam, violence, sensuality, and so forth’ (Said, 1995: 99). Clark (2000: 23) realizes this bias in the cultural relations between the Arab world and the West:

There is, alas, no doubt that some people are anti-Arab. Hostility towards and prejudice against individuals, national or racial groups is a fact of life and nourishes most political, strategic and military confrontations. A reading of the British popular press shows that there is nothing unique in anti-Arabism. Globalisation has not vanquished xenophobia.

In Western master discourses of translation, the Arab / Muslim worlds have become homogeneous signs invisibly constructed and framed, and translation becomes a significant tool of domination and the sustainability of conflictual relationships between the master discourses being translated and those doing the translating, with potentially serious consequences and accusations and counter accusations of misrepresentation and subversion.

### **Conclusions**

Calling for an enlargement of translation to empower translators and achieve ethical intercultural encounters, Tymoczko (2007: 8) argues that if ‘translators remain oblivious of the Eurocentric pretheoretical assumptions built into the discipline of Translation Studies, they not only play out hegemonic roles in their works, they willingly limit their own agency as translators’. Otherwise, Tymoczko (2007: 8) warns that in this age of globalization translation ‘will become an instrument of domination, oppression, and exploitation’. Exactly what the instances and practices of translation discussed in this contribution indicate: the target master discourse enables and regulates the translation of source cultures. Translation from Arabic into Western master discourses is generally animated by the fact that the Arab world ‘is known through past colonial ties, intense media coverage and immigrated populations —or by *One Thousand and One Arabian Nights*’ (Jraissati, 2011) in the West.

Is there hope for some positive change in the future? Buchowski and Chlewińska (2012: 92) posit that inside Europe, for example, ‘the pluralisation and strengthening of civil society are clearly gaining momentum and allow optimism for the future’. Perhaps, but all could be just ‘gritted teeth tolerance’ as Buchowski and Chlewińska themselves argue. Translation becomes through a complex process of cross-cultural interaction. Translation from Arabic into Western master discourses, particularly English and French, tends to sustain cultural conflicts, and claims to the contrary remain largely mere ‘gritted teeth tolerance’.

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Paweł MARCINKIEWICZ

## Konceptualna siatka przekładu a nacjonalizm: końcówki serii translatorskich w wybranych tłumaczeniach klasyki angielskiej na język polski

### Abstract

Equivalence is one of the most fundamental concepts of literary translation, and the history of translating English literature into Polish in the twentieth century is a slow transition from the formal equivalence towards the dynamic equivalence. When we carefully examine the endings of the translation series of English literary masterpieces – the latest Polish translations of the Brontë sisters, Conrad or Joyce – it turns out that they fulfill the postulate of works equivalent to their originals: their language is idiomatic and often transcends the original text thanks to literary inventiveness and stylistic mastery of translators. But how to explain the fact that the latest translations are not very popular among readers? The cultural role of translation in Anglo-American tradition is different than in the area of the Polish language, where it is still extremely important to distinguish between translations and original works. This situation seems to be typical of postcolonial countries, where nationalism plays a defensive role against cultural otherness, altering the conceptual grid of translation from Western European languages.

### Abstrakt

Ekwivalencja jest jednym z pojęć fundamentalnych dla przekładu literackiego, a historia tłumaczeń literatury anglojęzycznej na język polski w XX wieku to powolna droga od ekwiwalencji formalnej w stronę ekwiwalencji dynamicznej. Gdy uważnie zbadamy końcówki serii przekładowych arcydzieł literatury angielskiej – najnowsze polskie przekłady sióstr Brontë, Conrada, czy Joyce'a – okaże się, że spełniają one postulat dzieł ekwiwalentnych wobec swoich oryginałów: ich język jest idiomatyczny i często wychodzi poza literę oryginału dzięki literackiej inwencji i stylistycznej maestrii tłumaczy. Jak zatem wy tłumaczyć fakt, iż najnowsze tłumaczenia nie cieszą się zbytnią popularnością wśród czytelników? Odmiana niż w tradycji angloamerykańskiej jest kulturowa rola przekładu w obszarze języka polskiego, gdzie wciąż niezmiernie ważne jest rozróżnienie pomiędzy tłumaczeniem a twórczością oryginalną. Ta sytuacja wydaje się typowa dla krajów postkolonialnych, gdzie nacjonalizm pełni funkcję obronną przed kulturową innością, zmieniając konceptualną siatkę przekładu z języków Europy Zachodniej.

**Keywords:** equivalence, literary translation, translation series, conceptual grid, nationalism

**Słowa kluczowe:** ekwiwalencja, przekład literacki, seria przekładowa, siatka konceptualna, nacjonalizm

### Uwagi wstępne: problem ekwiwalencji w przekładzie

Pytanie, jak należy przekładać teksty literackie, zawsze budziło wiele emocji wśród tłumaczy. Wydaje się, że pojęciem, które *explicite* było obecne we wszystkich definicjach pięknego, wiernego czy rzetelnego przekładu była ekwiwalencja: należało tłumaczyć tak, żeby przekład

był jak oryginał. Oczywiście tak ogólnikowo sformułowane założenie tłumaczom nie pomagało, o czym świadczy fakt, iż w dwudziestowiecznych dyskusjach na temat przekładów literatury często słyszać echa najstarszego rozłamu w rozumieniu istoty translacji, a mianowicie sporu pomiędzy zwolennikami modelu Horacego oraz modelu Św. Hieronima. Ci pierwsi widzieli w przekładzie wyraz estetycznej oraz interpretacyjnej wolności tłumacza, natomiast ci drudzy przedkładali wierność literze oryginału nad własne autorskie ambicje.

Ten podział widać również u pierwszych teoretyków *translation studies*: w swoim przełomowym dziele *Towards a Science of Translating* [W stronę przekładu jako nauki] (1964) Eugene Nida bodaj jako pierwszy usystematyzował dość luźne teorie – czy może intuicje – dotyczące relacji między tłumaczeniem a tekstem oryginalnym, opierając się między innymi na koncepcjach Romana Jakobsona. Współtwórca strukturalizmu twierdził, iż każdy język jest osobnym kodem, więc nie może istnieć pełna ekwiwalencja, lecz dla Nidy najistotniejszą była ‘odpowiedniość’ (*correspondence*) przekładu w stosunku do tekstu-źródła (126). Przy czym amerykański uczony rozumiał ‘odpowiedniość’ znacznie szerzej niż wielu jego współczesnych, których zresztą obszernie cytował, wymieniając ponad dwadzieścia nazwisk badaczy przekładu z ostatnich trzech dekad, m. in. Ezre Poundsa, Maxa Beerbohma, J.B. Philipsa czy Justina O’Briana, ale także powołując się na znacznie starsze autorytety, jak George Campbell, F.W. Newman czy Matthew Arnold. Nidę interesował dysonans, który do tłumaczenia wprowadza nieuchronny konflikt między ‘treścią’ a ‘formą’ wypowiedzi, będący dowodem na to, że nie istnieje ‘udany kompromis’ (*happy compromise*) pomiędzy znaczeniem a stylem (134). Tę dychotomy dobrze wyraża zestawienie sprzecznych poglądów dotyczących powinności tłumacza, które Nida przytacza.

Dla Martina Procházki (oraz dla Poundsa czy Beerbohma) ‘odpowiedniością’, a zarazem powinnością tłumacza, było zrekonstruowanie stylistycznych struktur oryginału (Nida 131). Z kolei William A. Cooper (ale także Jovett czy Knox), wprost przeciwnie, zalecał całkowite odejście od litery oryginału, postulując wierność jego duchowi, zwłaszcza tam, gdzie jego metafore brzmiały obco i były przez to niezrozumiałe (Nida 131). Rewolucyjne rozwiązanie Nidy polegało tym, iż tłumacz samodzielnie wybierał pomiędzy dwoma powyższymi typami odpowiedniości, z których pierwszy zyskał miano ‘ekwiwalencji formalnej’ (*formal equivalence*), a drugi ekwiwalencji dynamicznej (*dynamic equivalence*). Ekwiwalencja formalna miała ‘odtwarzać’ (*reproduce*) takie cechy tekstu, jak struktury gramatyczne, spójność użycia słownictwa poprzez zgodność terminologii i znaczeń oraz podział zdaniowy / akapitowy / wersyfikacyjny (Nida 134). Z kolei ekwiwalencja dynamiczna miała na celu wywołać u czytelnika ‘ekwiwalentny odbiór’ tekstu (*equivalence of response*) poprzez jednakową ‘stosowność’ czy też ‘przydatność’ tekstu (*co-suitability*) opartą na naturalności przekazu i ekspresji (Nida 136-137). Co ważne, choć wybór strategii zależał od rodzaju tekstu i okoliczności jego tłumaczenia, Nida nigdzie nie mówił, że formalna i dynamiczna ekwiwalencja się wykluczają i że nie można ich stosować jednocześnie, tłumacząc jeden tekst.

Ze współczesnych Nidzie teoretyków zajmujących się ekwiwalencją należy wymienić takich uczonych jak team francuskich badaczy Jeana-Paula Vineya i Jeana Darbelneta, którzy w 1958 roku zdefiniowali to zjawisko jako technikę stosowania ‘procedur’ (*procedures*). ‘Procedury’ to konkretne metody przekładowe, wykorzystywane przez tłumacza w naśladowaniu oryginału. Zaliczamy do nich zapozyczenia, kalki, tłumaczenie dosłowne, transpozycję, modulację i adaptację, które wszystkie mierzą skalę odejścia tłumaczenia od litery

oryginału (Lee 22-23). Niezależnie od tych rozoważań w 1964 roku szkocki językoznawca John Catford zdefiniował ekwiwalencję jako serię ‘przesunięć’ (*shifts*), wśród których wyróżniamy przesunięcia struktury, klasy, jednostki oraz przesunięcia międzymurowe (Lee 20). A zatem ekwiwalencja była dążeniem do absolutnej identyczności oryginału i przekładu, którą tłumacz nieuchronnie wypaczał podczas pracy nad tekstem konkretnego tłumaczenia.

### **Od ekwiwalencji formalnej po ekwiwalencję dynamiczną**

Z perspektywy powyższych koncepcji historia tłumaczeń literatury anglojęzycznej na język polski w XX wieku to powolna droga od ekwiwalencji formalnej, opartej na tłumaczeniu syntagmatycznym, posługującym się zewnętrznym podobieństwem struktur i pierwszymi ekwiwalentami słownikowymi, w stronę ekwiwalencji dynamicznej, opartej na analogiach funkcjonalnych i kulturowych, jako strategii typowej większości tłumaczy. Jeśli w obrębie tłumaczeń klasyki angloamerykańskiej zbadalibyśmy na przestrzeni XX i XXI wieku ‘serie przekładowe’ – używam tego terminu za Agnieszką Adamowicz-Pośpiech – właśnie ‘otwarcie serii’, czyli na przykład pierwszy polski przekład Conradowskiego *Jądra ciemności* (*Heart of Darkness*) autorstwa Anieli Zagórskiej czy też pół wieku późniejsze spolszczenie *Wielkiego Gatsby'ego* (*The Great Gatsby*) pióra Janiny Sujkowskiej, mają z pewnością więcej cech tłumaczenia sporzązonego według zasad ekwiwalencji formalnej<sup>1</sup>. Rzecz jasna, są odstępstwa od tej reguły, wynikające z faktu, iż przekłady klasyki angloamerykańskiej z przełomu XIX i XX wieku były często adaptacjami, swobodnie modyfikującymi tekst oryginału. Należą do nich na przykład spolszczenie *Jane Eyre* pióra Emilii Dobrzańskiej (wydane jako *Janina* w 1897 roku) czy *The Time Machine* autorstwa Feliksa Wermińskiego (które ukazało się w 1899 roku jako *Wehikuł czasu*).

Popularność ekwiwalencji formalnej wynikała z wielu czynników, na przykład praktyk pedagogicznych, do których należała metoda nauczania języków obcych zwana popularnie ‘grammar translation method’. Jej celem było przekazanie uczniom i studentom umiejętności czytania literatury języka obcego (Richards i Rogers 5). Od renesansu do drugiej połowy XX wieku była ona stosowana w nauczaniu najpierw greki i łaciny, a później języków nowożytnych, na wszystkich szczeblach edukacji, utrwalając przekonanie o priorytecie znaczenia semantycznego oryginału, które to znaczenie należało jak najdokładniej odtworzyć w przekładzie (Richards i Rodgers 20). W środowisku szkolnej klasy czy uniwersyteckiej sali wykładowej efekt pracy ucznia-tłumacza był nieustannie konfrontowany z oryginałem przez nauczyciela, co utrwało możliwe jak najbliższysze trzymanie się litery tekstu-źródła. Nie bez znaczenia był fakt, iż program nauczania obejmował wyłącznie specjalnie zredagowane fragmenty dzieł kanonicznych, które poddawano cenzurze obyczajowej (np. wiersze miłosne Katullusa), co skutecznie gasiło w uczniach i studentach wszelką spontaniczną kreatywność.

Inny aspekt dominacji ekwiwalencji formalnej był związany z pozytywną recepcją przekładów autorstwa tłumaczy preferujących tę metodę tłumaczenia: ogromna pracowitość i

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<sup>1</sup>Adamowicz-Pośpiech definiuje ‘serię przekładową’ jako ‘zbiór przynajmniej dwóch tłumaczeń danego utworu literackiego’, ale także ‘zbiór elementów... wzajemnie na siebie oddziałujących, sieć’ (21-23). Natomiast termin ‘otwarcie serii’ wprowadził Grzegorz Ojcewicz, rozumiejąc je jako ‘zdarzenie jednokrotne i niepowtarzalne’, którego kolejne ognisko ‘nie może być względem tekstu otwierającego serię klonem, lecz wyłącznie mutantem’. Dlatego kolejne elementy serii odnoszą się zarówno do tekstu wyjściowego, jak i do tekstu rozpoczęjącego zbiór przekładów (Adamowicz-Pośpiech 23).

charyzma Macieja Słomczyńskiego, Bronisława Zielińskiego czy Roberta Stillera sprawiły, iż ich przekłady były uważane za kongenialne i wznowiano je przez całe dekady. Maciej Słomczyński był autorem uważanego za wybitny przekładu *Ulisse'a* Jamesa Joyce'a, a ponadto jako pierwszy przełożył na polski całość dzieł Szekspira. Bronisław Zieliński był tłumaczem i towarzyszem polowań Ernesta Hemingwaya, a ponadto przekładał takich amerykańskich mistrzów prozy jak John Steinbeck i Truman Capote. Natomiast Robert Stiller był specjalistą od dzieł powszechnie uważane za nieprzekładalne, jak choćby *Alicja w krainie czarów* (*Alice in Wonderland*) Lewisa Carrolla, *Mechaniczna pomarańcza* (*Clockwise Orange*) Anthony'ego Burgessza czy *Lolita* Vadimira Nabokova. Tych trzech tłumaczy, wychowanych w tradycyjnych uniwersytetach, gdzie nauczano języków obcych metodą *grammar translation*, praktykowało zazwyczaj tłumaczenie oparte na ekwiwalencji formalnej, zyskując ogromną popularność wśród czytelników oraz krytyczną estymę. Zielińskiego podziwiali zarówno Ryszard Kapuściński jak i Jerzy Pomianowski<sup>2</sup>. Maciej Słomczyński był ulubionym tłumaczem – a także przyjacielem – Wisławy Szymborskiej. Robert Stiller, którego przekłady zawierały często gwarę, co jest typowe raczej dla tłumaczeń opartych na ekwiwalencji dynamicznej, miał swoich wielbicieli wśród zwykłych czytelników, jak i literackiej elity.

Dopiero tak zwany ‘przełom kulturowy’, który miał miejsce w *translation studies* w latach 1990-2000 podważył osiągnięcia wielkich tłumaczy-ortodoksów<sup>3</sup>, a do najważniejszych badaczy zaangażowanych w ten ruch należał tłumacz i teoretyk belgijskiego pochodzenia André Lefevere, który był edytorem – wspólnie z Susan Bassnett – antologii tekstów źródłowych *Translation: History / Culture* (1992), a ponadto autorem studium *Translating Literature* (1992). Inną kluczową postacią był amerykański badacz włoskiego pochodzenia Lawrence Venuti, który napisał alternatywną historię przekładów na język angielski *The Translator's Invisibility* (1995). Na polskim podwórku sporą rolę w propagowaniu bardziej swobodnego i kreatywnego sposobu translacji odegrały osobiste polemiki Henryka Dasko czy Stanisława Barańczaka. Zwłaszcza ten ostatni przyczynił się do gruntownej zmiany rozumienia tłumaczenia, wydając swoje prowokacyjne studium, który sam określił mianem manifestu translatologicznego – *Ocalone w tłumaczeniu* (1992). Zdaniem Barańczaka najważniejszym zadaniem tłumacza jest właściwa interpretacja oryginału, dzięki której musi on rozpoznać w danym utworze ‘dominantę semantyczną’ czyli ‘prymat określonego elementu struktury, który stanowi mniej lub bardziej dostrzegalny klucz do całokształtu jego sensów’ (36-37). Ponadto według Barańczaka w przekładzie liczy się *qualité* tekstu wyjściowego i docelowego: tłumaczymy wyłącznie utwory wybitne po to, żeby stworzyć wybitne okazy literatury rodzinnej, której wielkość wyznaczają formalna maestria, ale także naturalność, płynność i odpowiedniość rejestru.

Mniej radykalną formą krytyki ekwiwalencji formalnej były teorie kognitywno-komunikacyjne sformułowane niezależnie przez Elżbietę Tabakowską i Krzysztofa Hejwowskiego. U Tabakowskiej dominanta semantyczna ograniczona jest do ‘wycinka’ przedstawianej przez pisarza rzeczywistości i nazywa się ogólnie ‘sceną’, która ma swoją ‘oprawę’ i ‘uczestników’ oraz ‘figury’ i ‘tło’ (32-33). Tłumacz ma za zadanie jak najstarszanniej przerysować scenę w języku docelowym, stosując podobną kreskę i ekspresję. Innym porównaniem, które przywołuje Tabakowska, jest transpozycja: przekład jest dopasowaniem

<sup>2</sup> O istotnym wpływie stylu Zielińskiego na pokolenia Marka Hłaski i innych pisarzy poodwilżowych wspomina kilkukrotnie Agnieszka Adamowicz-Pośpiech (80-83).

<sup>3</sup> Odnoszę się tu do określenia Jolanty Kozak z jej artykułu ‘Kot bez uśmiechu, (czyli) uśmiech bez kota’ (11).

formy i treści utworu do możliwości przedstawieniowych innego języka-instrumentu (40). Z kolei Hejwowski stawia nacisk na skuteczność aktu komunikacji, którą dobry przekład powinien zapewniać. Podobnie jak Barańczak, uważa on, iż najistotniejsza w przekładzie jest interpretacja tekstu oryginalnego, pozwalająca na stworzenie ‘modelu świata przedstawionego w tekście’ oraz zrozumienie jego ‘ogólnej modalności’ (166). Samo tworzenie przekładu przebiega zgodnie z dwubiegunową koncepcją projektowanego czytelnika: na jednym z biegunów znajduje się wyrobiony czytelnik, który jest ekspertem w danej tematyce, zaś na drugim czytelnik przeciętny, nie znający języka ani kultury wyjściowej. Zdaniem Hejwowskiego tłumacz nieustannie przeskakuje między tymi dwoma perspektywami i interpretuje tekst w podobny sposób, ‘jak zapewne oni go zinterpretują’ (167).

Bardziej wyrazistym zwieńczeniem Barańczakowej koncepcji translatorycznej są liczne artykuły prasowe i dwie książki popularyzatorskie autorstwa Jerzego Jarniewicza. Pierwsza z nich – *Gościnność słowa. Szkice o przekładzie literackim* (2012) – stawia odważną tezę o potrzebie translatorskiego *coming outu*, czyli silnej autorskiej obecności tłumacza, manifestującej się między innymi umieszczaniem na okładce książki jego ‘nazwiska lub informacji o przekładowym charakterze dzieła’ (10). Ta obecność mogłaby paradoksalnie doprowadzić do ‘kresu autora’, co częściowo ma miejsce w literaturze angloamerykańskiej, gdzie nazwisko tłumacza często wypiera z okładki nazwisko autora dzieła. Według Jarniewicza literatura zawsze jest przekładem, bo gatunki ‘nigdy nie należą w pełni do autora, ale są dłużnikami tekstów – w różnym tego słowa znaczeniu – obcojęzycznych’ (22). Druga translatorska książka Jarniewicza – *Tłumacz między innymi* (2019) idzie w swoich diagozach jeszcze o krok dalej, widząc w tłumaczeniu literackim działalność z koniecznością ‘twórczą’: ‘[W]ięcej złych tłumaczeń powstaje wtedy, kiedy tłumacze niewolniczo trzymają się oryginału, niż gdy pozwalają sobie na pewną wobec oryginału swobodę. Ta swoboda, ta wolność jest warunkiem koniecznym powstania dobrego tekstu’ (15). W tej perspektywie artystycznej wolnością czynność tłumaczenia owiana jest czarem niemal mistycznej tajemnicy: ‘Noc jest porą tłumacza. Porą najbardziej intymnego spotkania z tekstem... Tłumacz zajmuje obszar nie-do-określenia... *Night Prayers*, płyta Kronos Quartet z 1994 roku, czyli *Nocne modły*, w sam raz na obecną okazję’ (8-13). A zatem przekład jest rodzajem medytacji, łączącej się z muzycznymi improwizacjami takich jazzowych wirtuozów jak Charlie Haden, Miles Davis, Haden i Barron, czy Tomasz Stańko. To zestawienie twórczości tłumacza z improwizacją jazzową jest oczywistym wskazaniem drogi dla adeptów przekładu: wybitnym tłumaczem można zostać tylko wyzwalaając w sobie niczym nieskrępowaną kreatywność.

### **Przekłady sióstr Brontë: granice ekwiwalencji dynamicznej**

W rzeczywistości już dłuższy czas wielu tłumaczy próbuje podążać tą drogą z lepszym czy gorszym skutkiem. Jednymi z najpopularniejszych anglojęzycznych autorek w języku polskim pozostają od z górną stu lat siostry Brontë. Wśród powstałych w XXI wieku przekładów ich powieści zwraca uwagę najnowszy przekład *Wuthering Heights* autorstwa Piotra Grzesika, wydany w 2014 roku. Inaczej niż jego tłumacze-poprzednicy w serii przekładowej *Wichrowych wzgórz* – Janina Sujkowska i Hanna Pasierska – Grzesik nie tłumaczy tytułu powieści, będącego nazwą własną, i jest konsekwentny w tej strategii onomastycznej. Dlatego zamiast oczywistego dla poprzednich tłumaczy ‘Drozdowego gniazda’ – posiadłości, którą pan Lockwood wynajmuje od Heathcliffa – w najnowszym polskim przekładzie znajdujemy oryginalną nazwę

‘Thushcross Grange’. Podobnie jest z imionami postaci, które Sujkowska nagminnie spolszcza (Katarzyna, Józef, Izabela, Franciszka), a które Grzesik zachowuje w oryginalnej formie (Catherine, Joseph, Isabella, Frances).

Co ważniejsze, Grzesik próbuje znaleźć polski ekwiwalent charakterystycznej gwary hrabstwa Yorkshire, gdzie rozgrywa się powieść. Jak tłumacz przyznaje w rozmowie z Natalią Wróblewską, jest to dla niego największy problem translatorski: ‘Gwara, zdecydowanie [była dla mnie najtrudniejszym wyzwaniem] – starałem się nie kopować żadnej istniejącej gwary; używający jej służący Joseph nie dość, że mówi gwarą, to jeszcze sepleni i nie ma zębów – starałem się oddać te właściwości jego języka. Niewątpliwie fragmenty gwarowe zajęły mi najwięcej czasu’ (Wróblewska par. 10). Grzesik stara się zindywidualiczować język postaci, co często wprowadza do tekstu humor i czyni go wielowymiarowym. W rozdziale III, gdy Joseph wraca ze stajni, upomina pełnymi żalu słowami Nelly, Frances, jej męża:

T' maister nobbut just buried, and Sabbath not o'ered, und t' sound o' t' gospel still i' yer lugs,  
and ye darr be laiking! Shame on ye! sit ye down, ill childer! there's good books eneugh if ye'll  
read 'em: sit ye down, and think o' yer sowls! (Brontë 27)

W tłumaczeniu Grzesika ten fragment brzmi następująco:

Pon dopiro co pochowany i świąnty dziyń nie skońcony, słowa Jewangielji jesce w usoch mocio i  
juz se bedziecie zabowy uzondzoć! Stydu ni mocio? Siadoć mi tu, wy dzieciaka psebzydłe! Doś  
tu dobryk ksionzków mocio, ino co byście ik cytoz kcieli, siadnijcie se i pomyście o dusoch  
waszych! (Grzesik 27)

Stylizacja Grzesika obejmuje użycie fonetyzmów gwarowych, jak ‘świąnty’, ‘dziyń’ czy ‘dopiro’, a także gwarowych osobliwości odmiany, do których zaliczamy przegłos ‘a’ na ‘o’ w zakończeniach fleksyjnych, jak ‘pochowany’, ‘mocio’ czy ‘dusoch’. Znajduje się tu wiele przykładów mazurzenia – ‘cytoć’, ‘skońcony’, ‘jesce’ oraz typowego dla gwary użycia protezy – ‘jewangielji’. Wszystkie te elementy występują w wielu gwarach, co pozwala tłumaczowi stworzyć coś w rodzaju uniwersalnego paradygmatu gwarowej polszczyzny, unikając ontologicznej sprzeczności włożenia w usta bohatera z Yorkshire rzeczywistego odmiany regionalnej polszczyzny. Ale ponad czystą stylizacyjną operację tłumacz zdołał ulokować w tekście pewien naddatek czy też artystyczny bonus – i w tym leży prawdziwy kunszt Grzesika: kwestia Jesepha jest pełna ciepłego humoru i ironii. ‘Nieuczony’ sługa oburzony jest niestosownym zachowaniem ‘państwa’, wypowiadając się językiem przepełnionym naiwną, lecz czystą i przez to wzruszającą wiarą w siłę pisanego słowa oraz jego transcendentnych powinowactw. Tego sensu z pewnością nie ma w oryginale. Wydaje się, że esencjalny dialekt Grzesika sięga do tradycji polskiej prozy chłopskiej – Juliana Kawałca, Edwarda Redlińskiego, Wiesława Myśliwskiego – odtwarzając z ironią zakorzenione w ich tekstach wartości etyczne, chroniące tradycyjną społeczność wiejską przed rozpadem (Czapliński, Śliwiński 22).

Inną tłumaczką sióstr Brontë stosującą strategię opartą na ekwiwalencji dynamicznej jest Gabriela Jaworska, autorka najnowszego polskiego przekładu powieści Charlotte Brontë *Jane Eyre*, opublikowanego w 2007 roku. Podobnie jak Grzesik, Jaworska nie spolszcza nazw własnych i jej przekład jest pierwszym, którego tytuł zachowuje brzmienie oryginału: *Jane*

*Eyre*<sup>4</sup>. Tłumaczka śmiało kreuje w obrębie współczesnej polskiej kultury literackiej styl powieści najstarszej z sióstr, upodabniając go nieco do dynamicznego stylu tzw. literatury kobiecej, którą najlepiej reprezentują takie autorki bestsellerów, jak Helen Fielding, Jojo Moyes czy Emily Griffin. Jednak zbyt często stylistyczne poszukiwania Jaworskiej okazują się reduktywne, ogołacając stylistyczną profuzję wczesnowiktoriańskiego oryginału. Na przykład w rozdziale IV, Georgiana, kuzynka Jane, tak oto opisana jest przez narratorkę podczas toalety przed lustrem:

Georgiana sat on a high stool, dressing her hair at the glass, and interweaving her curls with artificial flowers and faded feathers, of which she had found a store in a drawer in the attic. (Brontë 50)

Tłumaczenie Jaworskiej brzmi następująco:

Giorgiana czesała włosy przed lustrem i przyozdabiała je sztucznymi kwiatami oraz wyblakłymi piórami znalezionymi w szufladzie na strychu. (Jaworska 55)

Składnia angielskiego zdania jest finezyjna, z krótkim zdaniem głównym i długim imiesłowowym wtrąceniem, które kończy zdanie podrzędne, podczas gdy w języku polskim mamy ledwie zdanie współrzędnie złożone z łącznikami i/oraz. Inny przykład stylistycznej redukcji ma miejsce w rozdziale V, gdzie główna bohaterka opisuje swoją podróż powozem:

Lulled by the sound, I at last dropped asleep; I had not long slumbered when the sudden cessation of motion awoke me; the coach-door was open, and a person like a servant was standing at it: I saw her face and dress by the light of the lamps. (Brontë 74)

W tłumaczeniu tego zdania Jaworska stosuje typowa dla siebie technikę składniowej redukcji oryginalnego tekstu:

Ten dźwięk podziałał na mnie kojąco, wreszcie udało mi się zasnąć. Jednak moja drzemka nie trwała długo, bo dyliżans gwałtowni się zatrzymał. W otwartych drzwiach stała kobieta wyglądająca na służącą. W świetle świecy widziałam jej twarz i suknię. (Jaworska 82)

Z jednego zdania w oryginale – sennie roztaczającego się przed czytelnikiem i oddzielenego dwoma średnikami – którego struktura jest alegorycznym analogiem niespiesznej podróży przez nocny krajobraz, polska tłumaczka robi trzy zdania, krótkie i rzeczowe, bezpowrotnie niszczące tajemnice podróży w nieznane.

Gdy skonfrontujemy go z przekładem Grzesika, przekład Jaworskiej pokazuje granicę ekwiwalencji dynamicznej, a stanowi ją litera tekstu oryginalnego: przekroczenie tej granicy równa się zastąpieniu właściwego przekładu adaptacją. I to właśnie ma miejsce w *Jane Eyre* w tłumaczeniu Gabrieli Jaworskiej, która najwyraźniej próbuje dopasować powieść angielskiej autorki do stereotypów literatury kobiecej. Kwiecistość i finezja stylu zostają poddane wymogom komunikatywności, a dominującą strategią translatorską w przekładzie osobliwości

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<sup>4</sup> Poprzednie polskie tytuły tej serii tłumaczeniowej brzmiały kolejno *Janina* (tłum. Emilia Dobrzańska, 1897) oraz *Dziwne losy Jane Eyre* (tłum. Teresa Świdarska, 1930).

leksykalnych wydaje się udomowienie, to znaczy zastąpienie elementu obcego elementem swojskim. Choć w tym względzie Jaworska jest niekonsekwentna: niekiedy stosuje bez wyraźnego powodu obce elementy leksykalne, udziwiając tekstu swojego przekładu. Na przykład w rozdziale V, w opisie grupki postaci, Charlotte Brontë używa frazy ‘with little pockets of holland (shaped something like a highlander’s purse)’ [lit. [z małymi woreczkami z Holandii (o kształcie trochę jak góralska portmonetka)] (Brontë 83), co Jaworska tłumaczy ‘z małymi kieszonkami (przypominającymi szkocki sporran)’ (Jaworska 91). Słusznie czy nie, tłumaczka zakłada, że ‘szkocki sporran’ jest bardziej znany niż choćby ‘sakwa górala’ i decyduje się użyć tego odległego ekwiwalentu, gmatwając prostotę opisu i nie pozwalając czytelnikowi na samodzielne tworzenie znaczeń<sup>5</sup>.

### **Przekłady Josepha Conrada: w poszukiwaniu idealnego stylu**

Innym ważnym autorem, którego dzieła wchodzą do polszczyzny jako końcowe elementy serii, zasadniczo różniące się od elementów poprzednich, jest Joseph Conrad. W ostatnich dwóch dekadach Conrad doczekał się wielu udanych nowych przekładów, spośród których należy wymienić dwa nowe spolszczenia *Lorda Jima*: pierwsze, autorstwa Michała Filipczuka z 2000 roku i drugie Michała Kłobukowskiego z 2001 roku. Michał Filipczuk przełożył ponadto dwie nowele: *Tajfun* w 1999 roku oraz *Amy Foster*, która ujrzała światło dzienne w 2007 roku. Inną ważną tłumaczką Conrada w ostatnich latach była Magda Heydel – autorka nowego przekładu *Heart of Darkness* wydanego pod starym tytułem Anieli Zagórskiej jako *Jądro ciemności* w 2011 roku. Nowela ta ukazała się w ostatnim ćwierćwieczu pod identycznym tytułem jeszcze w trzech przekładach – Jędrzeja Polaka (1994), Ireneusza Sochy (2000) oraz Barbary Koc (2000). Tę prowizoryczną listę niedawnych tłumaczy Conrada zamyka Ewa Chruściel, w której przekładzie *Smuga cienia* ukazała się w 2001 roku.

Jeśli chodzi o strategie translatorskie użyte w powyższych tłumaczeniach Conrada, dominująca wydaje się być – podobnie jak w przekładach sióstr Brontë – ekwiwalencja dynamiczna, osadzająca tekst oryginału we współczesnej polszczyźnie literackiej. Po odzyskaniu przez Polskę niepodległości w 1989 roku pojawiły się krytycy i tłumacze, którzy zapragnęli odczarować Conrada z narodowej klątwy, rzuconej na niego przez Żeromskiego, i przestali widzieć w nim męczennika polskości. Ponadto autora *Nostromo* zaczęto postrzegać w szerszej, komparatystycznej perspektywie literatury światowej. Ciekawą pracą z tej dziedziny była publikacja Grażyny Branny *A Conflict of Values: Alienation and Commitment In the Novels of Joseph Conrad and William Faulkner* (1996). Ale okres tuż po upadku komunizmu nie sprzyjał popularności pisarza, co zdaniem Zdzisława Najdera wiązało się z faktem, iż Conrad w niepodległej Polsce stał się pisarzem obcym nowej mentalności, opartej na ‘praktyczności i umiejętności osiągania kompromisu’ (7). Najwybitniejsze przekłady Conrada to odbicie prywatnych fascynacji poszczególnych tłumaczy, a nie odzwierciedlenie szerszej społecznej czy czytelniczej potrzeby.

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<sup>5</sup> Ta strategia radykalnej forenizacji ukazuje niekiedy niezrozumienie oryginału przez tłumaczkę. Gdy w rozdziale III Miss Abbot zwraca się do Bessie, informując ją o swoich planach na kolację, mówi: ‘Bessie, I could fancy a Welsh rabbit for supper’ [lit. Bessie, zjadłabym grzankę z serem na kolację] (Brontë 43), co Jaworska tłumaczy jako ‘Bessie, mam apetyt na Welsh rabbit’ (Jaworska 27).

Spośród wyżej wymienionych polskich wersji dzieł Conrada najciekawsze wydają się spolszczenia *Lorda Jima* autorstwa Michała Kłobukowskiego i Michała Filipczuka. Michał Kłobukowski jest jednym z najwybitniejszych polskich tłumaczy drugiej połowy XX wieku, przekładającym bardzo różnych autorów, od klasyków amerykańskiego postmodernizmu, jak Don DeLillo czy Robert Coover, przez rosyjskich wirtuzów stylu piszących po angielsku, jak Vladimir Nabokov czy Josif Brodski, po przedstawicieli angielskiej literatury popularnej, jak Roald Dahl czy Robert Nye.

Ukazanie się przekładu *Lorda Jima* autorstwa Kłobukowskiego było wykreowane przez wydawnictwo Znak na ważne wydarzenie literackie: u góry strony tytułowej książki umieszczono informację ‘nowy przekład’, natomiast z tyłu okładki krótki opis intencji wydawcy: ‘W sto lat od ukazania się *Lorda Jima* Wydawnictwo Znak postanowiło wydać nowy przekład powieści, którego dokonał wybitny tłumacz Michał Kłobukowski. Mamy nadzieję, że dzięki temu współczesnemu tłumaczeniu los i dylematy moralne samotnego Jima, poddawanego próbom charakteru wśród klęsk i przeciwności losu, staną się bliskie młodemu czytelnikowi z XXI wieku’. A zatem nowy przekład – za który Kłobukowski otrzymał prestiżową Nagrodę Literatury na Świecie – miał zastąpić w kanonie lektur stary przekład Anieli Zagórskiej, wydany w 1933 roku z przedmową Stefana Żeromskiego. Wydaje się, że to zadanie nie do końca się Kłobukowskiemu udało: ciężar tradycji oraz aura patriotycznego arcydzieła skutecznie stłumiły lekkość i swobodę jego wersji tekstu. Po pierwsze, Kłobukowski stosuje archaizację przez użycie inwersji przydawkowej i orzeczeniowej a także dobór elementów leksykalnych, które wyszły z użycia. Tę strategię widać niemal na każdej stronie jego tłumaczenia. W poniższym fragmencie rozdziału ‘Dwudziestego ósmego’ narrator Marlow przedstawia perypetyje bohaterów po ucieczce Szeryfa Alego z wyspy Patusan, w tym historię miłości Jima:

Żona obmierzłego Corneliusa przez całe życie nie miała żadnej towarzyszki, powiernicy ani przyjaciółki prócz własnej córki. Pozostaje dla mnie zagadką, czemu nieszczęsna kobieta wyszła za tego okropnego pokurcza, Portugalczyka z Malakki, rozstawszy się z ojcem dziewczynki, i jak doszło do owego rozstania: czy wymusiła je śmierć, która bywa czasem litościwa, czy też bezlitosny nacisk konwenansu. Na podstawie skąpych napomnień, na jakie Stein (znający tyle różnych historii) pozwolił sobie w mojej obecności, doszędlem do przekonania, że była to osoba niezwykła. Jej ojcem był biały; wyższy urzędnik; jeden z tych utalentowanych ludzi, którzy są za mało ociążali umysłowo, żeby zabiegać o sukces, zamiast więc zrobić karierę, często pozostają w cieniu. Przypuszczam, że jej także brakowało zbawczej tępoty, toteż zakończyła karierę w Patusanie. Los wspólny nam wszystkim... gdzież bowiem jest człowiek – prawdziwy, czujący człowieek, który nie pamięta choćby mgliście, jak to niegdyś u szczytu posiadania opuścił go ktoś... coś, co było cenniejsze niż życie?... Otóż ten wspólny nam wszystkim los ze szczególnym okrucieństwem dopada kobiet. Nie karze ich jak pan i władca, lecz zadaje przewlekłe katusze, jakby chciał zaspokoić tajoną, nienasyconą złość. Można by sądzić, że oddano mu ziemię we władanie i teraz pragnie się mścić na istotach, które najbliższe są wzlotu ponad ograniczenia ziemskiej ostrożności. ...Chcąc nie chcąc, wyobrażam sobie te dwie, najpierw młodą kobietę z dzieckiem, potem starą kobietę z młodą dziewczyną, straszliwą identyczność i szybki upływ czasu, barierę lasów, samotność i zamęt wokół tych dwóch istot pozbawionych oparcia, i to, że

każde słowo, jakie między nimi padało, przesycone było smutnym znaczeniem. (Kłobukowski 234-235)<sup>6</sup>

Nieco egzaltowana dykcja, przywodząca na myśl pozytywistyczne lektury szkolne, opiera się na użyciu nieobecnej w oryginale inwersji przydawkowej ('osoba niezwykła', 'los wspólny nam wszystkim') i orzeczeniowej ('najbliższe są wzlotu', 'każde słowo, jakie między nimi padało', 'przesycone było'), ale przede wszystkim na archaizującym słownictwie ('prócz', 'owego' i 'gdzież', gdy oryginał Conrada zawiera odpowiednio 'no other than', 'that' i 'where'; 'nieszczęsna', gdy w oryginale mamy 'poor'; 'skąpe napomknienie', gdy w oryginale jest 'the little'; 'katusze', gdy w oryginale występuje 'torment') oraz podstarzałej frazeologii (w nawiasie kwadratowym podaję wersję oryginalną, próbując podkreślić arbitralność wyborów tłumacza: 'wyszła za tego okropnego pokurcza' [*had come to marry the awful little Malacca Portuguese*], 'ociężali umysłowo' [*dull*], 'pan i władca' [*master*], 'oddano mu ziemię we władanie' [*appointed to rule on earth*], 'chcąc nie chcąc' [*I cannot help*], 'istota pozabawiona oparcia' [*lonely life*], 'każde słowo, jakie między nimi padało' [*every word spoken between them*]), od których oryginał jest wolny. W efekcie tekst brzmi sztucznie i pretensjonalnie, jak findesieclowy romans, a nie arcydzieło modernizmu, które miało przyciągnąć młodych odbiorców.

Miarą skostniałości języka Kłobukowskiego niech będzie fakt, iż nawet w przekładzie Anieli Zagórskiej z 1933 roku w wielu detaluach powyższy fragment jest bardziej przystępny: 'Żona ohydnego Corneliusa przez całe życie nie miała innej towarzyszki, powiernicy i przyjaciółki poza swoją córką. Jak się to stało, że biedna kobieta wyszła za męża za tego odrażającego Portugalczyka z Malakki, po rozstaniu się z ojcem swego dziecka, i jak się odbyło to rozstanie – czy przez śmierć, która bywa niekiedy miłośerna, czy przez bezlitosny nacisk konwenansu – pozostało dla mnie tajemnicą. Z niezliczonych wzmianek, które słyszałem na ten temat od Steina znającego tyle różnych historii, jestem przekonany, że nie była to zwykła kobieta' (Zagórska 43-44). Frazy opisujące niedoszłego teścia Jima – 'ohydny Cornelius' i 'odrażający Portugalczyk z Malakki' – brzmią o niebo naturalniej niż wysiłone rozwiązania Kłobukowskiego – 'obmierzły Cornelius' i 'okropny pokurcz, Portugalczyk z Malakki'. Hieratyzująca stylizacja Kłobukowskiego niekiedy zupełnie zacieśnia sens wypowiedzi, co łatwo stwierdzić, gdy porównamy ostatnie zdanie cytowanego przeze mnie fragmentu *Lorda*

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<sup>6</sup> Powyższy fragment w oryginale brzmi następująco: 'Through her whole life the wife of the unspeakable Cornelius had no other companion, confidant, and friend but her daughter. How the poor woman had come to marry the awful little Malacca Portuguese – after the separation from the father of her girl – and how that separation had been brought about, whether by death, which can be sometimes merciful, or by the merciless pressure of conventions, is a mystery to me. From the little which Stein (who knew so many stories) had let drop in my hearing, I am convinced that she was no ordinary woman. Her own father had been a white; a high official; one of the brilliantly endowed men who are not dull enough to nurse a success, and whose careers so often end under a cloud. I suppose she too must have lacked the saving dullness – and her career ended in Patusan. Our common fate... for where is the man – I mean a real sentient man – who does not remember vaguely having been deserted in the fullness of possession by some one or something more precious than life?... our common fate fastens upon the women with a peculiar cruelty. It does not punish like a master, but inflicts lingering torment, as if to gratify a secret, unappeasable spite. One would think that, appointed to rule on earth, it seeks to revenge itself upon the beings that come nearest to rising above the trammels of earthly caution; for it is only women who manage to put at times into their love an element just palpable enough to give one a fright – an extra-terrestrial touch. ... I cannot help picturing to myself these two, at first the young woman and the child, then the old woman and the young girl, the awful sameness and the swift passage of time, the barrier of forest, the solitude and the turmoil round these two lonely lives, and every word spoken between them penetrated with sad meaning' (Conrad 225-226).

*Jima* w jego wersji z przekładem Anieli Zagórskiej: ‘Wyobrażam sobie często obie; z początku widzę młodą kobietę z dzieckiem, potem starszą kobietę z młodą dziewczyną – wśród okropnej jednostajności i szybko mijających lat; widzę je za zaporą lasu, samotne wśród wiru życia, a każde słowo, które zamieniają, przeniknięte jest smutkiem’ (Zagórska 45). Zagórska jest tu – jak niemal zawsze w swoim tłumaczeniu – bliżej litery oryginału i zdecydowanie trafniej oddaje sens semantyczny frazy ‘the awful sameness and the swift passage of time’ jako ‘okropną jednostajność i szybko mijające lata’. Z tą ostatnią metaforą Kłobukowski męczy się okrutnie: jego wersja – ‘straszliwa identyczność i szybki upływ czasu’ – nijak się ma do prostego i rzeczowego stylu Conrada.

Inna słabością tłumaczenia Kłobukowskiego – na dobrą sprawę dyskwalifikującą je jako przekład prawdziwie ‘nowy’ i mogący stać się ‘bliskim młodemu czytelnikowi z XXI wieku’ – jest spora liczba rozwiązań translatorskich identycznych jak w przekładzie Zagórskiej. Agnieszka Adamowicz-Pośpiech – za Anną Legeżyńską – nazywa ponownie wykorzystane elementy serii przekładowej ‘słowem wspólnym’, na które składają się ‘frazy, wyrażenia, a nawet dłuższe fragmenty’, uznane przez krytyków za bardzo dobre i przez to zakorzenione w kulturze rodzimej (25). ‘Słowo wspólne’ nie jest plagiatem, ale prawem tłumacza do korzystania z najlepszych rozwiązań poprzedników. Jednak jest oczywiste, iż tłumacz, który ma ambicje stworzenia ‘nowego’ przekładu powinien być oszczędny w stosowaniu ‘słowa wspólnego’. Tymczasem w cytowanym przeze mnie powyżej fragmencie Kłobukowski używa w identycznej formie jak Zagórska, następujących słów i fraz, i niestety nie są to wyrażenia ‘zakorzenione’ w naszej kulturze dzięki swojej wybitności: ‘twarzyszki, powiernice, przyjaciółki’, ‘bezlitosny nacisk konwenansu’, ‘zadaje przewlekłe katusze’, ‘zbawcza (u Zagórskiej ‘zbawienna’) tępota’. Wszystkie te wyrażenia należą do rejestru literackiego i są odbierane jako archaiczne przez współczesnego czytelnika.

Problem braku odpowiedniości rejestru w przekładzie Kłobukowskiego widać jeszcze klarowniej, gdy porównamy go z tłumaczeniem Michała Filipczuka. Kłobukowski jest zazwyczaj bardziej koturnowy i teatralny, natomiast Filipczuk skupia się na przekazie jak najbardziej oczyszczonego ze stylistycznych osobliwości znaczenia semantycznego tekstu. Te właściwości ich przekładów dobrze ilustruje ‘Rozdział szesnasty’, gdzie Marlow opisuje nieco wstydliwe zachowanie Jima:

I found him, if not exactly intoxicated, than at east flushed with the elixir at his lips. (Conrad 111)

Kłobukowski tłumaczy to zdanie z typową dla siebie hieratyczną dykcją: ‘Zastałem go – jeśli nie całkiem odurzonego, to przynajmniej zarumienionego od eliksiru, którego kosztował’ (Kłobukowski 152). Filipczuk jest o bardziej precyzyjny i bliższy litery oryginału: ‘Zastałem go, jeśli nawet nie całkiem pijanego, to w każdym razie z kroplami eliksiru na wargach’ (Filipczuk 114). Zamiast ‘odurzonego’ u Filipczuka mamy wspólnie używany przymiotnik ‘pijanego’; zamiast niezbyt fortunnej eksplikacji w postaci zdania podziemnego na końcu tej wypowiedzi – ‘którego kosztował’ – u Filipczuka mamy bardziej metaforeczną wypowiedź ‘z kroplami eliksiru na wargach’, mimo swej literackości bardzo blisko trzymającą się oryginału.

Z dziesiątków podobnych przykładów chciałbym omówić jeszcze jeden, z ‘Rozdziału dwudziestego siódmego’, w którym Marlow odwiedza Jima w Patusanie i słyszy opowieści o jego niemal nadprzyrodzonych zdolnościach:

Only the other day an old fool he had never seen in his life came from some village miles away to find out if he should divorce his wife. (Conrad 252)

Kłobukowski tłumaczy to zdanie bardzo starannie i doprawdy trudno sformułować pod kątem tego zdania jakieś uwagi krytyczne: ‘Zaledwie przed kilkoma dniami jakiś stary dureń, którego Jim w życiu na oczy nie widział, przyszedł z wioski oddalonej o wiele kilometrów, żeby się dowiedzieć, czy ma się rozwieść z żoną’ (Kłobukowski 232). Dzięki użyciu kolokwializmów – ‘stary dureń’ oraz ‘w życiu na oczy nie widział’ – język Kłobukowskiego brzmi bardziej współcześnie niż w wielu poprzednich, analizowanych przeze mnie fragmentach. Przekład Filipczuka jest nieco krótszy i na pierwszy rzut oka mniej precyzyjny: ‘Na przykład któregoś dnia z pewnej odległej wsi przychodzi do niego jakiś stary głupiec, którego Jim nie widział nigdy przedtem, i pyta, czy powinien rozejść się z żoną’ (Filipczuk 171). W porównaniu z tłumaczeniem Kłobukowskiego, przekład Filipiuka nawet jeśli gubi kilka detali oryginału – np. precyzyjne określenie odległości ‘miles’ (mil) oraz dokładne znaczenie ‘divorce’ (rozwód, rozwodzić się) – wydaje się naturalniejszy i współcześniejszy. Filipczuk nie szuka najbliższych i najbardziej oczywistych definicji słownikowych elementów leksykalnych tekstu oryginalnego, ale głęboko w słucha się w komunikacyjne i kulturowe aspekty ekwiwalentyzacji: ‘odległa wioska’ jest lepszym odpowiednikiem frazy ‘village miles away’ (dosłownie: wioska o mile stąd) niż ‘wioska oddalona o wiele kilometrów’, a decyduje o tym ekonomia języka. Właśnie dzięki bliskości przekładu do oryginału – rozumianej jako odtwarzanie / budowanie / kreowanie go jako dzieła literackiego – a przy tym talentach typowo pisarskich tłumacza – jak umiejętność stosowania figur stylistycznych / słuch językowy / czytanie – *Lord Jim* w wersji Filipczuka jest bardziej przekonujący jako arcydzieło kanonu europejskiego dla czytelników z XXI wieku.

### **Przekłady Jamesa Joyce'a: świat (zbyt) udomowiony**

Kolejnym klasykiem wśród anglojęzycznych autorów, którzy doczekali się ostatnio nowych tłumaczeń na język polski, jest James Joyce. Wydanie w 2012 roku po raz pierwszy tłumaczenia jego legendarnej powieści *Finneganów tren* (*Finnegans Wake*), powszechnie uważanej za nieprzekładalną, było najprawdopodobniej translatorskim wydarzeniem bieżącego stulecia. Tłumacz, Krzysztof Bartnicki, woli nazywać polską wersję *Finnegans Wake* ‘spolszczeniem’ (Sztaba 1), co może świadczyć o jego predilekcji do stosowania ekwiwalentyzacji: na stronach przekładu czytelnik napotyka piętrzące się kalambury i wielojęzyczne gry słowne Bartnickiego, a nie Joyce'a, i trudno sobie wyobrazić, żeby mogło być inaczej, skoro nośnikiem Finneganowskich riffów jest język polski.

Obok pierwszego polskiego przekładu *Finnegans Wake* dwa ważne dzieła Joyce'a zostały przełożone na nowo: druga polska wersja *Portretu artysty w wieku młodości* (*A Portrait of the Artist as a Young Man*) w przekładzie Jerzego Jarniewicza ujrzała światło dzienne w 2005 roku. W tym samym roku ukazało się drugie polskie tłumaczenie *Dublińczyków* autorstwa Zbigniewa Batki. Ten ostatni tłumacz do końca swoich dni pracował nad drugim polskim przekładem *Ulissesa*, które to starania przerwała w 2007 roku jego śmierć. Wydaje się,

że oba nowe przekłady Joyce'a realizują strategię kulturowej i językowej adaptacji tekstu do oczekiwów współczesnego czytelnika polskiego.

Pierwsze polskie tłumaczenie *Portretu artysty* ukazało się w 1931 roku – piętnaście lat po publikacji oryginału – a jego autorem był Zygmunt Allan, postać zagadkowa, o której niewiele znajdziemy w słownikach biograficznych. Główny problem z jego tłumaczeniem – poza zwykłymi błędami, które stopniowo eliminowano w kolejnych edycjach – polega na tym, że język tłumaczenia się zestarzał. W poniższym fragmencie Stephen – indywidualista i leniwy student – spędza ranek w domu, rozmawiając z matką:

He drained his third cup of watery tea to the dregs and set to chewing the crusts of fried bread that were scattered near him, staring into the dark pool of the jar. The yellow dripping had been scooped out like a boghole and the pool under it brought back to his memory the dark turfcoloured water of the bath in Clongowes. ... His mother straightened the battered alarm clock that was lying on its side in the middle of the mantelpiece until its dial showed a quarter to twelve and then laid it once more on its side. (Joyce 92)

Przekład Zygmunta Allana jest z dzisiejszej perspektywy zdecydowanie bardziej archaiczny niż oryginał:

Wypił do dna trzecią już filiżankę cienkiej herbaty i jał żuć zawzięcie leżące pod ręką skórki przypiekanej chleba zapatrzywszy się na resztę ciemnego płynu w szklanym dzbanie, z którego czerpano żółtą ciecz jak z gnojówki. Rozlana koło dzbanu kałuża nasunęła mu wspomnienie o mętnej, koloru torfu wodzie łąziebnej w Clongowes. ... Matka naprostowała potrzaskany budzik leżący bokiem na środku kominka. Odczytawszy na tarczy trzy kwadranty na dwunastą położyła go znów na boku. (Allan 111)

Obok archaizmów leksykalnych – ‘jał’, ‘łąziebny’, ‘naprostować’ – mamy tu archaiczną frazeologię w wyrażeniu ‘trzy kwadranty na dwunastą’ oraz składnię naśladującą angielskie wzorce, gdzie wielokrotne przydawki poprzedzają rzeczownik: ‘mętna, koloru torfu woda’. Ta nadmierna niekiedy bliskość składniowa przekładu i oryginału kontrastuje z pewną dezynwolturą w traktowaniu podziału zdaniowego tekstu. Pierwsza część drugiego zdania oryginału – ‘The yellow dripping had been scooped out like a boghole’ – zostaje przeniesiona do pierwszego zdania jako ostatnie zdanie podrzędne: ‘z którego czerpano żółtą ciecz jak z gnojówki’. Ten zabieg jest zupełnie arbitralny i niczym nieuzasadniony, a ponadto burzy regularność tekstu oryginału: rytmiczne i równe objętościowo zdania podkreślają u Joyce'a dojmujące poczucie nudy domowej egzystencji, którego doznaje główny bohater. Tekst Allana – szarpane, raz dłuższe, raz krótsze zdania – nie oddaje tej właściwości.

Arbitralność późniejszego o siedemdziesiąt cztery lata tłumaczenia Jerzego Jarniewicza polega na czymś zupełnie innym: zachowując podział zdaniowy, autor przekładu zawsze wybiera możliwie jak najnaturalniej brzmiące polskie konstrukcje frazeologiczne i składniowe, a ponadto przekazuje do tekstu pewien estetyczny nadatek w sferze słowotwórstwa bądź figur stylistycznych. W efekcie powieść Joyce'a brzmi w przekładzie Jarniewicza zaskakująco wspólnie, choć niekiedy może zbyt swojsko, rozbrzmiewając stylistycznie buildunsromanami Andrzeja Stasiuka czy Szczepana Twardocha.

W jednym z pierwszych rozdziałów powieści główny bohater obserwuje miasto ze skupioną uwagą nastoletniego flanera:

A waiter was running up a trail of bunting on the flagstaff and a fox terrier was scampering to and fro on the sunny lawn. (Joyce 48)

Jarniewicz tłumaczy ten fragment następująco:

Kelner wciążał na maszt flagę długą jak tren sukni, a jakiś foksterier figlował w tonącej w słońcu murawie. (Jarniewicz 43)

Precyzyjny i stylistycznie neutralny opis Joyce'a zamienia się tu w rozbudowaną metaforę czy porównanie homeryckie o zabarwieniu żałobnym: 'tonącą' w słońcu murawa jest owym naddatkiem, który narzuca w przekładzie nowy semantyczny kierunek całej scence, zmienionej nagle w elegię dla dzieciństwa, z jego zabawą, beztroską i pogodą.

Ale nie wszystkie zabiegi adaptacyjne Jarniewicza, oswajające tekst dla polskiego czytelnika, mają charakter naddatku. Równie często polski tłumacz redukuje tekst Joyce'a – zwalażcza w warstwie leksykalnej – pozbawiając go elementów charakterystycznych dla kultury oryginału. Na przykład 'fish fritters' (Joyce 60) – rybne kotleciki z warzywami – stają się w polskim przekładzie 'smażonymi rybami' (Jarniewicz 52); 'crackers' (Joyce 77) – tuby z cukierkami zawinięte w folię – zamieniają się w 'świecidełka' (Jarniewicz 67); 'jingle' (Joyce 99) to niewielki zadaszony powóz używany w najpierw mieście Cork, a później w całej Irlandii, lecz w polskim tekście zyskuje on swojskie miano 'bryczki' (Jarniewicz 86); narodowa potrawa irlandzka 'drisheens' (Joyce 100) – żelatynowy krem o luźnej konsystencji na bazie krwi, mleka i tłuszcza, niewiele mający wspólnego z kaszanką – zostaje zinterpretowany jako 'kiszka' (Jarniewicz 87); natomiast 'wicket bag' (Joyce 103) – torba na sprzęt do gry w krykieta – to u Jarniewicza po prostu 'podłużna torba' (88). Takich przykładów udomowiania oryginału jest znacznie więcej. Dlatego podczas lektury przekładu Jarniewicza czytelnik często ma wrażenie, że Stephen zamieszcza polskojęzyczny świat między Bugiem i Odrą, w którym wszystkie desygnowane przedstawionej rzeczywistości jednoznacznie pasują do nazw. W wyniku tych zabiegów irlandzkość Joyce'a staje się generyczną lokalnością typową dla cywilizacji globalnej.

Jak widzimy, najnowsi tłumacze kanonicznych dzieł literatury anglosaskiej wkładają niemal wysiłku w to, żeby oswoić świat przedstawiony w dziełach klasyków i dopasować go do literackich standardów obowiązujących w XXI wieku. Język końcówek serii przekładowych jest idiomatyczny i żywy, co nie znaczy, że ich tłumacze pragną być po Venutiańsku 'przezroczysti'. Wprost przeciwnie, zarówno Grzesik, Filipczuk (oraz na swój sposób Kłobukowski) jak i Jarniewicz są świadomi kreatywnego wymiaru pracy tłumacza literatury pięknej i potrafią wyjść poza literę oryginału, ubogacając polskie wersje anglojęzycznych arcydzieł własną literacką inwencją i stylistyczną maestrią.

### **Uwagi końcowe**

A jednak wydaje się, że polscy czytelnicy są dość obojętni na wydawane ostatnio nowe spolszczenia arcydzieł literatury anglojęzycznej, podobnie zresztą jak – poza nielicznymi wyjątkami – krytycy. To właśnie stare przekłady wciąż ukazują się w masowych nakładach.

Przekład *Lorda Jima* autorstwa Anieli Zagórskiej wydawany jest niemal co roku i miał niewiarygodną liczbę wznowień, nikt chyba nie wie dokładnie ilu: od PIW-owskich z lat 1960-1970, po te wydawane w Ossolineum z przedmową i w opracowaniu Zdzisława Najdera, po najwspółczesniejsze, przedrukowywane wielokrotnie przez wydawnictwa komercyjne, jak Greg, MG czy Siedmioróg. Oczywiście przedruk starego przekładu jest tańszy, gdyż nie trzeba płacić praw autorskich tłumaczowi, co może mieć pewne znaczenie w wydaniu książki, która często jest lekturą szkolną. Jednak honoraria tłumaczy są na tyle niskie, że kwestia praw autorskich nie wyjaśnia tak zdecydowanie większej popularności dawnych tłumaczeń.

Kluczem do zrozumienia tego fenomenu jest kulturowa rola przekładu w obszarze języka polskiego, gdzie wciąż niezmiernie ważne jest rozróżnienie pomiędzy tłumaczeniem a twórczością oryginalną. W polskiej tradycji jedynie ta ostatnia zasługuje na miano autentycznej działalności artystycznej. Ten swoisty postkolonialny literacki i kulturowy nacjonalizm świetnie zdefiniował Dirk Uffelmann w swojej książce *Polska literatura postkolonialna* (2020). Tendencje nacjonalistyczne mogą zawłaszczać nie tylko pojednania, którymi się posługujemy, ale i szersze pojmowanie świata, w tym literatury. Fakt, że polska kultura literacka tak bardzo różni się w kwestii funkcjonowania w niej przekładu od anglojęzycznej kultury literackiej świadczy o tym, że możemy mieć tutaj do czynienia z postkolonialną re-nacjonalizacją tego obszaru działalności twórczej. W XXI wieku w języku angielskim powstało dziesiątki nowych i ważnych przekładów klasyki światowej – od Homera, przez Dantego, po Goethego – i wiele z nich zajmuje istotne miejsce w kanonie literatury Wielkiej Brytanii i USA.

W polskiej tradycji jest odwrotnie. Największym problemem wydaje się być brak otwartości w relacji ja-inny, jako że historycznie rzecz ujmując inność czy też osobliwość była zagrożeniem dla indywidualnej tożsamości w krajach byłego bloku sowieckiego. Dlatego nacjonalizm wykształcił się tam jako mechanizm obronny przed destrukcyjnymi siłami imperialnej polityki wynarodowiającej. Jak powiada André Lefevere, tłumacz ‘konstruuje inność’ w obrębie zrozumiałej dla czytelnika i uświadczonej przez tradycję ‘siatki tekstualnej’ (*textual grid*) ale także ‘siatki konceptualnej’ (*conceptual grid*) (75-76). Aby postkolonialny czytelnik mógł się w nich orientować, muszą one posiadać wyraziste kształty i łatwe do rozpoznania wartości: przekład, który udaje oryginał, zbytnio gmatwa hierarchię tekstów, w której tekst oryginalny zajmuje nieskończenie wyższe miejsce niż tłumaczenie. Właśnie dlatego wciąż wolimy Emily Brontë w tłumaczeniu Sujkowskiej, Conrada w przekładach Zagórskiej, Joyce'a w wersji Allana od ich najnowszych spolszczeń – (niemal) kongenialnych i (prawie że) doskonale ekwiwalentnych.

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Joanna KLUGA

## Vulgarisms and Irvine Welsh – the translator's choice on the examples of Polish translations of *Trainspotting* and *Skagboys*

### Abstract

Following the linguistic pattern of the author's unique style provides a coherent and solid introduction to the author's literary work. A vast set of linguistic tools may be utilised, though many distinctions between target texts provided by different translators appear as a result of specific choices made during the process. In the case of Polish editions of Irwin's Welsh books aesthetic differences are critically distinctive, also on the level of comprehension.

### Abstrakt

Podążanie za językowym wzorcem unikalnego stylu autora stanowi spójne i solidne wprowadzenie do jego twórczości literackiej. Można korzystać z ogromnego zestawu narzędzi językowych, choć wiele rozróżnień pomiędzy tekstami docelowymi podawanymi przez różnych tłumaczy pojawia się w wyniku specyficznych wyborów dokonywanych w trakcie tego procesu. W przypadku polskich wydań książek Irwina Welsha różnice estetyczne są krytycznie odmienne, także na poziomie zrozumienia.

**Keywords:** aesthetic, vulgarism, slang, linguistic violence, translation theory

**Słowa kluczowe:** estetyczny, wulgaryzm, slang, przemoc językowa, teoria tłumaczenia

In the preface to Michał Garcarz's *Przekład slangu w filmie. Telewizyjne przekłady filmów amerykańskich na język polski*, Jadwiga Konieczna-Twardzikowa states that 'translation is an art of intercultural mediation that is hard to be achieved due to differences' [own translation] (Garcarz, 2017: 5). Translation is a problem-solving process that requires a certain set of tools chosen by the translator to maintain not only the original meaning of the translated text in a target language, but also to retain the figurativeness, implied content and aesthetic value of the original. In many cases, the uniqueness of an author's style is strictly connected to the grammatical features of the source language, such as syntax and/or a specific set of vocabulary, hence the notes of experimentation retained in the target language is rather desirable. The prominent Polish translator and literary critic, Małgorzata Łukasiewicz (2017), in her essay *Pięć razy o przekładzie*, stresses that 'translated text exists in the direct connection with the source text, attached to, but never replacing it' [own translation] (14). For instance, modern and postmodern novelists are prone to the use of syntactic variations, as in the case of Jorge Louis Borges's oneiric narration, but what may bring even greater difficulties is the vast lexical variety. Writers often assign different speech manners to the characters to highlight their backgrounds, educational levels and social classes, subcultures or, what occasionally appears in literature, often transforms into slang.

The individual set of words used by a particular character deliberately implies all needed information to evoke a specific set of associations in the reader's mind. It is necessary to retain this distinction when a given author aims to create a social panorama in a novel or to highlight the diversity in the group of characters, as in the case of Irvine Welsh's famous *Trainspotting* trilogy. Welsh managed to depict a vast spectrum of personalities within a group of drug abusers; he employed sets of characterizing manners of speech for each of them, which was further embellished by an unusually high amount of vulgarisms that appeared across the texts. When a linguistic taboo is broken in a text to such extent, its translator has several solutions of which the simplest may be either try to find a perfect lexical equivalent that may outrage the potential audience, or use euphemisms, which may cause an interruption in the reception of the text and directly interfere with the coherence between the language and the content of the target text. Both translators whose texts are discussed in this paper worked with Welsh's books and decided to retain vulgarism; their interpretation of those texts, however, as well as the strategies used in the translations, seem to differ significantly. In the analysis, I assess the functionalist perspective and aesthetic values of the two differently approached translations of Welsh's books: Jędrzej Polak's *Trainspotting* (1993) and Jacek Spólny's *Skagboys* (2016).

According to the theory formulated by Katharina Reiss and Hans Vermeer (1984), translation is required to fulfil a certain aim: it can be an expectation from a group of potential readers that a translator must meet, or some general preferences of the publisher. In his publication entitled *Framework for a General Translation Theory* (1978), Vermeer called this potential aim the Skopos and suggested that it is the central point of a translator's undertaken strategy, and it significantly influences, or even imposes, his or her global approach to the text. Unlike other translation theories, functionalism is highly dominated by the expectations of recipients, though the target text does not have to be faithful to the original text. Hence, considering the translators' work through the Skopos theory, the group of target readers must be found first.

In Irvine Welsh's *Trainspotting* trilogy, the main theme may be determined as a search for the meaning of life through the experience of the lowest social class and members of the social underground. All characters from the novel belong to a pack of young drug addicts from Edinburgh (except for Begbie, who is a raging alcoholic). To enhance the text's authenticity, Welsh uses two linguistic tools. The first one is the Sottish dialect, which makes the text taxing even on the native speakers; the second one is an incomputable number of vulgarisms. This solution requires the readers to possess the phonetic realization of the British highlands vernacular and poses the taboo boundary between them and the characters from the novel. This is an extreme challenge for any translator: transferring the dialect into any Polish equivalent seems impossible, while directly exposing the reader to the linguistic violence of the text seems to stand against the cultural code of Polish literature. In the interview with Zofia Zaleska (2015), Ryszard Engelking states that a large number of Polish recipients prefers 'smooth' texts regardless to the original because 'it fulfils the expectations of the readers and enables them to understand that they have to do with the masterpiece' [own translation] (312).

In the previously mentioned monograph, Garcarz defined, characterized and classified slang, determining differences in its function. Considering Welsh's style as a part of a slang (including the usage of vulgarisms as a part of the lowest register of a common speech), it represents what Garcarz (2007) calls a 'group-deterrant function' (funkcja grupująco-odstraszająca) (67). Its basic function is to create a bond between users and isolate the community from the rest of the society through the sociolinguistic affiliation to a group.

Jonathan Green calles it ‘the secret language’, which allows a further conclusion that a slang generated by a community can be regarded as ‘a medium of interaction within a group’, inaccessible to anyone from the outside (quoted in Garcarz, 2007: 69).

Assuming that the author was aiming at readers potentially open to literary experiments, Polak deliberately preserved the original inaccessibility of the text, employing phoneticisms, such as the ending *-om* instead of *-q*, as in ‘som (sic!)’ or *-em* in place of *-ę*, as in ‘siem (sic!)’. In his strategy, Polak added the discrimination of them between different characters to emphasize their individual qualities, as it is illustrated in the passage containing the utterance of both uneducated Sick Boy and the protagonist, Mark Renton, who attended college, while in the source text both men used the same ‘Mother Superior’ (see table: The differences in translating ‘Mother Superior’).

Sick Boy	<b>Chcem sie widzieć z Siostrom Przełożonym. (sic!)</b>
Mark Renton	[...] <b>Simon życzy sobie widzieć sie z Siostrą Przełożoną.</b> <sup>7</sup> (sic!)

Table 1. The differences in translating ‘Mother Superior’

Another passage illustrates the specific fashion in which Welsh narrates his books: thoughts and dialogues of the protagonist, who also narrates the novel, blend with other characters’ parts (see table: Blends in dialogs).

The original passage from <i>Trainspotting</i>	Ah want tae see Mother Superior n ah dinnae gie a fuck aboot any cunt or anything else. Goat that? He pokes his lips wi his forefinger, his eyes bulging oot at us. – Simone wants tae see Mother Superior. <b>Watch ma fucking lips</b> (6).
Polak’s translation	Chce sie widzieć z Siostrom Przełożonym i gówno mnie obchodzi taką czy inną pizda na Deptaku. Kapujesz? – Grzebie paluchem w ustach i wybałusza gały. <b>Mam czytać z jego ust!</b> (12).

Table. 2. Blends in dialogs

This inconsistency of syntactic rules is another factor that inhibits the comprehensibility of the text. In the bolded fragments, the translator, by the simple mistake, changed the utterance’s subject. Nevertheless, Polak’s strategy allowed him to point to the low background of the characters, although it suggests the deficiency of education rather than an affiliation to the certain social group, i.e. the drug addicts, as all of the well-educated characters uses RP.

Also, from the aesthetic point of view, the absence of lexical and semantic note of experimentation deprived the novel of its uniqueness. The unfortunate interpretation of Welsh’s

<sup>7</sup> Welsh, I. (1993). *Trainspotting*. Kraków: Vis-a-vis EtiudaTrans. Polak, Jędrzej.

text removed implied information, rendering the book simply vulgar. The content remained literary unattractive, filled with unapproachable language that does not overlap with the originally used vernacular at any point. The utilization of any of the highlander dialects that commonly occur in the southern Poland area would be irrational, resulting from the cultural and historical differences. It is important to respect the cultural code otherwise the text can be rejected by the recipients. The amount of the cultural liberty given by the Polish readers to the translators is considerably small. In her interview with Zofia Zaleska<sup>8</sup>, Anna Wasilewska provided a comparison between Polish and world's erotic literature, in the context of the level of the linguistic liberty that translator is allowed during the translating process. Wasilewska suggests that the Polish reader's expectations towards the literary language usually do not allow for the use of vulgar language and, therefore, Polish translations of literature must be adjusted to the high expectations of their readers (Zaleska, 2015: 266). This encoded cultural superiority of literature confines the appearance of offensive language in books, hence Welsh's style may be considered by an average Polish reader as lacking in the qualities appropriate for the genre. In such a case, the novel would be disregarded by a great number of potential readers.

Spólny's translation of *Skagboys* (2016) employs a different approach. The novel is, in fact, a prequel of *Trainspotting* (1993) that explains the origin of all the characters, creating a linear story with two other books from the trilogy. Hence, knowing the previously published novels, Spólny had a general overview of the characters' future development throughout the trilogy. It gave him an advantage of contextual background, which allowed him to achieve a considerably more satisfying result. Nevertheless, Spólny also infarcted the lingual taboo with the omission of the grammatical layer, which was supposed to imitate the original dialect. This made the novel more approachable for readers and sufficiently cushioned their potential reaction. In the case of Polak's translation, the incorporation of deliberate inflectional errors functioned (partly) as a tool for applying specific qualities of characters' speech. Spólny reached the same result by employing the specific vocabulary of the young addicts from the late 1980's. (see table The adaptation of the vocabulary).

In the passage below the clarity of the text is perfectly visual.

Original passage from <i>Skagboys</i>	At first ah just fucking well thoat, Nelly goat a wee taster n he wis well puntin a bit action his buddy's wey. Now ah see it fucking different but. It's like he's saying he disnae fucking well rate us, ah'll fuck it aw up, that's how he's fucking well giein us it, soas ah'll faw flat oan ma fucking face. Franco glares at me. The bam's buildin up head ay steam here (275).
Spólny's translation	Z początku myślałem sobie: Nelly'emu to zasmakowało i po prostu podsuwa koledze fajną robotę. Ale teraz patrzę na to inaczej. Wychodzi na to, że mnie nie docenia, myśli, że wszystko spierdolę, daje mi to do zrozumienia, żeby mnie krew zalała. – Gość patrzy się na mnie. – Zaczyna koleś przeginać (271).

Table. 3. The adaptation of the vocabulary

<sup>8</sup> Zaleska, Z. (2015). *Przejęźczenie*. Wołowiec: Czarne.

The accuracy between the source and the target text is highly unequal, nevertheless, the comprehensibility majorly differs from Polak's translation, as in the passage bellow:

The original passage from <i>Trainspotting</i>	– Dianne be sae fucking silly, Mark, she told him, nippy with the hormonal imbalance caused by the change in life. The woman is called Dianne. Renton thinks that he thinks she is beautiful (136).
Polak's translation	– Nie bondź, kurwa, gupi, Mark – Odpowiedziała mu, wiecznie pojrytowana z powodu nierównowagi hormonalnej, właściwie dla okresów przejściowych. Dziewczyna nazywa się Dianne. Renton myśli, że myśli, że jest piękna (154).

Table. 4. The comprehensibility of the text

In the quoted text included in table 3, Spólny captured inequality in the levels of narcotic experiences between Mark and Sick Boy that was reached with a usage of different variations of the word *heroine*, such as *horse* (trans. hecia) and *skag* (trans. hel). In this case, *horse* highlighted Renton's ignorance, hence Spólny's task was to provide a lexical equivalent that would be an actual word existing in the slang, sounding silly enough to preserve an original context and fit in the pragmatic equivalence, which here he managed perfectly. This is an example of previously mentioned balancing with lexical diversity. It can be fairly concluded that Spólny's text is not only better adjusted to Polish reader's predilections but is also better in the syntactic and stylistic layer. The additional quality of this translation is visible in the cited passage – Spólny significantly reduced the number of vulgarisms in the target text. Hence, the observation led to the conclusion that *Skagboys* aimed at a larger spectrum of potential recipients than Polak's text. What is also important, even though the number of vulgarisms in *Skagboys* remains considerably high, the clarity of syntax, hence text's comprehensibility has been improved, in comparison to Polak's translation. In his book, Garcarz referred to Dumas and Lighter's theory, claiming that 'the apprehension of a sociological and stylistic tendency and nicety, evaluated by the awareness of the approbated, standardised forms existence, of which slang is excluded, allows for a full slang recognition by a native language user' (Garcarz, 2017: 70). This theory stresses the significance of sociolinguistic recognition in translation, necessary for providing a target text appropriate to the target readers.

Welsh's novels represent a very sophisticated, yet underestimated genre, marked with numerous implications and philosophical background that may be introduced to the larger audience. Since the introduction of foreign literature is an indirect result of translation into target language, translators play an important part in creating a cultural code of the language. As Łukasiewicz observes, '[t]ranslation measures and proves translator's ability of bending the rules of a native language for the purposes of a higher culture' [own translation] (Łukasiewicz, 2017: 16). Nevertheless, defining the superiority of one approach over another is impossible due to the significant difference of certain groups' expectations that must be fulfilled by anyone who intends to undertake the translation of such text. The desirable aesthetic effect can be achieved

by following the author's linguistic pattern anchored in the source language. Rendering grammatical features that mimics that pattern introduces the author's unique style to the audience, which may be considered as the one of the main aims of the translation in general.

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Martyna SZOT

## Liberature, concrete poetry and altering: untranslatability of particular literary works

### Abstract

The paper discusses the issue of untranslatability in multimodal literary works. I will present three genres represented by three works: Zenon Fajfer's *Dwadzieścia jeden liter*, Steven Hall's *The Raw Shark Texts* and Jonathan Safran Foer's *Tree of Codes*. I will compare the texts with their Polish or English version and introduce several problems connected with the translation of these particular types of literature.

### Abstrakt

Poniższy artykuł przedstawia problem nieprzetłumaczalności w multimodalnych utworach literackich. Za pomocą trzech utworów: *Dwudziestu jeden liter* Zenona Fajfера, *The Raw Shark Texts* Stevena Halla i *Tree of Codes* Jonathana Safrana Foera zaprezentuję trzy multimodalne gatunki literackie. Porównam wymienione utwory z ich polsko lub angielszczyznymi wersjami i omówię problemy związane z tłumaczeniem tego typu literatury.

**Keywords:** untranslatability, liberature, concrete poetry, altering, multimodal literature

**Słowa kluczowe:** nieprzetłumaczalność, poezja konkretna, transfikcja, literatura multimodalna

### Introduction

This paper is focused on the issue of untranslatability of particular multimodal literary works. It introduces the overview of three types of works: liberature, concrete poetry and altered fiction as those examples of texts which may be problematic for translators due to their form, visuals, language, page space, dimensions and media needed to read or 'use' the publications. I point out the three types of literary works since I am planning to focus on multimodal works in the future, during my further academic research.

Taking into consideration the phenomenon of untranslatability, it is worth mentioning in the first place that it could not exist without its conceptual frame – translation. Even though in a number of cases it is difficult to take translation into consideration and untranslatable texts appear as new pieces of literary art, those two texts co-operate and influence each other. According to Peter Newmark (1988), translation itself is rendering the meaning of a text into another language in the way the author intended the text. He claims that common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, you may see it as complicated, artificial and fraudulent, since by using another language you are pretending to be someone you are not. Hence in many types of text (legal, administrative, dialect, local, cultural) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible. The pity is, as Mounin wrote,

that the translation cannot simply reproduce, or be, the original. And since this is so, the first business of the translator is to translate (Newmark, 1988: 5).

Translation is, therefore, a work written in order to process crucial elements of the original texts so as to make them understandable for the receivers. Even though the majority of existing texts can be transferred into other languages, certain examples may point to the phenomenon of untranslatability, which indicates the lack of possibility for a text to exist in language(s) or realities other than the SL and SC. Untranslatability can be caused by a number of factors and concerns a variety of aspects. According to J.C. Catford, there are two types of untranslatability: linguistic (connected with, for instance, figures of speech or puns) and cultural (connected with, for instance, traditions or historical culture). He claims that in linguistic untranslatability the functionally relevant features include some which are in fact formal features of the language of the SL text. If the TL has no formally corresponding feature, the text, or the item, is (relatively) untranslatable... What appears to be a quite different problem arises, however, when a situational feature, functionally relevant for the SL text, is completely absent in the culture of which the TL is a part (Catford, 1965: 94).

Another cause of untranslatability, significant for particular types of literary works is the form – especially when it comes to multimodal literature that demands the receiver to be not only a reader but also a user of a given text. In her article ‘Multimodal literature and experimentation’, Alison Gibbons (2012) explains that multimodal literature as a genre is not uniform, but rather exists on a spectrum, from minimal to extensive in the level of incorporation of multimodality. Considering multimodal literature from a holistic perspective, some of the formal features these works tend to contain are: varied typography, unusual textual layout and page design including the concrete arrangement of text for visual purposes, the inclusion of images (illustrative, diagrammatic, photographic) and facsimiles of documents; multimodal literature may play with the size, shape and often pushes at its own ontological boundaries, whether in the form of metafictive writing, footnotes and self-interrogative critical voices, or through ontological masquerade in itself (Gibbons, 2012: 420).

Multimodality, as a feature of literature, is not only an experience for the readers but also, with its unusual form, an undeniable challenge for translators. In this text I present three types of multimodal works, all of them being examples of untranslatability in literary arts: liberature, concrete poetry as a fragment of prose and altering.

This paper is focused on the issue of untranslatability of particular multimodal literary works. It introduces the overview of three types of works: liberature, concrete poetry and altered fiction as those examples of texts which may be problematic for translators due to their form, visuals, language, page space, dimensions and media needed to read or ‘use’ the publications. I point out the three types of literary works since I am planning to focus on multimodal works in the future, during my further academic research.

### **Liberature – the beginning of multimodal literature in Poland**

During her guest lecture at the Institute of English Studies in Wrocław (December 1, 2017), Katarzyna Bazarnik, who is a translator and one of the authors of the term ‘liberature’ defined the phenomenon of this specific kind of writing as the composition of the Latin word *liber*, which means both: free and a book that connotes artistic freedom and the meaning of a book as a material object within an artistic form. Liberature, therefore, can be understood as an object built out of the semantics of a language and semiotics of the material: the font, type of paper,

multidimensional connections, links between the form and the plot and also the medium: it does matter whether the text is manifested as a book or takes another form.

Due to the aforementioned, untranslatability is often discussed in the context of literature arts. Katarzyna Bazarnik and Zenon Fajfer claim that being a translator of literature books not only demands inexhaustible creativeness but also forces translators to be excellent prose writers and poets.

One of the examples of untranslatable literary works is *Dwadzieścia jeden liter* – a collection of poems by Zenon Fajfer, translated into Polish by Katarzyna Bazarnik. The book is a composition of a paper volume and a kinetic ‘Primum Mobile’ available on DVD, which is undeniably innovative when it comes to Polish literature and poetry. *Dwadzieścia jeden liter* is, according to Paweł Orzech, ‘the most problematic, but not the most radical work published by Liberatura so far’<sup>9</sup>.

The problem concerns the form and the fact that the work was published as a bilingual piece. As both texts were to resemble each other, the form and structure had to remain the same in its English translation. Katarzyna Bazarnik claims that, on one hand, it is extremely difficult to translate this kind of poems because of the linguistic rigor, but, on the other, the structure does not change – the letters still have particular shape, color and occupy places in the corners of pages. What is the most problematic aspect, however, is transferring the content of the text into English given the constraints. The original title of the book is *Dwadzieścia jeden liter* and this is what the reader sees looking at the front cover (see Fig. 1):



Figure 1. The Polish cover of *Dwadzieścia jeden liter*

Reading backwards, to familiarize themselves with the English version of the poems, the readers see the back cover which was, as Katarzyna Bazarnik says, the first problem to translate the text (see Fig. 2.):

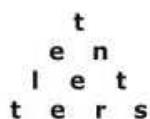


Figure 2. The English cover of *Dwadzieścia jeden liter*

As exemplified above, the title changes at the level of words but the pattern stays the same and this phenomenon can be also observed inside the collection of poems. Katarzyna Bazarnik states that she had to change a large portion of the book’s content when it comes to its plot, mainly because of the differences between Polish and English. There are a lot of letters in

<sup>9</sup> Orzech, P. (2013) *Twórczość*, vol. 9.

Polish that could not have been transferred to English so as to present the literal sense of the poems and that is why the translator decided to focus on the interpretation and not on the literal translation. Creating a new text based on the already existing one, Katarzyna Bazarnik proved that untranslatability of a text can be alleviated to certain extent; such translation does come at a cost of the ST's content, however.

### **Untranslatability of concrete poetry discussed based on a fragment of Steven Hall's *The Raw Shark Texts* and its Polish translation *Pożeracz myśli***

Poetry as literary form is visually atypical and may pose a problem for translators. Trying to discover the essence of the poem, translating particular figures of speech such as alliterations, metaphors or idioms can be difficult even for experienced professionals as both linguistic and cultural differences between ST and TT come into play.

There is one special kind of poetry I would like to focus on below – concrete poetry, which is a type of multimodal literature in itself and sometimes, as I present, can be a fragment of an experimental novel, making it more multimodal or even multidimensional. As Joe Bray, Alison Gibbons and Brian McHale (2012) observe concrete poetry explores not only the visuality of language but also of the page, which becomes a canvas, with white space as much a part of the literary work as words themselves (Bray, Gibbons et al., 2012: 3).

Concrete poetry is, therefore, a composition of words which graphically represent their content on paper (see Fig. 3):

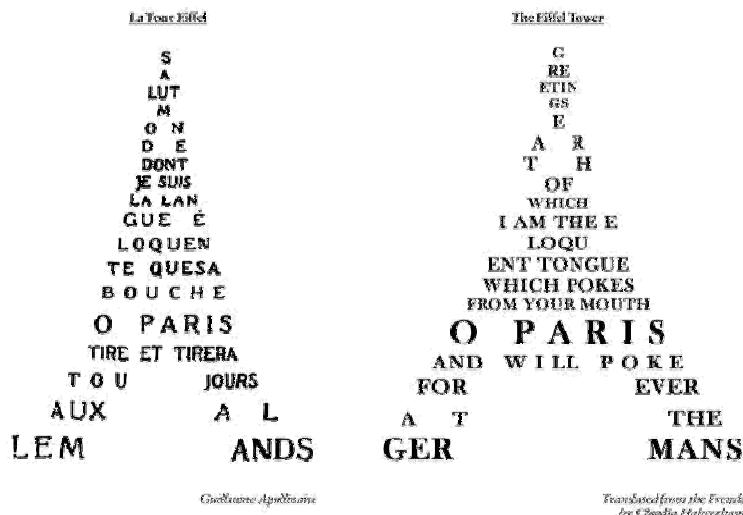


Figure 3. An example of concrete poetry in French and its German translation. Photograph credit: Daily Post

In the introduction of *Routledge Companion to Experimental Literature* the authors cite Alison Gibbons' statement on concrete poetry that the advent of digital technologies in the late twentieth and early twenty-first centuries has produced an upsurge of literary works which emphasize their own form through visual and material experimentation (Joe Bray, Alison Gibbons, Brian McHale, 2012: 9). In other words, the crucial factors that need to be considered regarding concrete poetry are: the shape of the text and the way it fulfills the page space.

Fragments of concrete poetry inside the prose that I would like to analyze below come from *The Raw Shark Texts* by Steven Hall and its Polish translation, *Pożeracz myśli* by Paweł Cichawa.

*The Raw Shark Texts* tells a story of Eric Sanderson who wakes up one day and realizes he does not remember his past. Now, his life changes and becomes a struggle against the present and the future represented by Ludovician – a conceptual shark from nowhere that symbolizes fear and existential journey. In her article ‘The Aesthetic of Bookishness in Twenty-First-Century Literature’ focused on Hall’s novel, Jessica Pressman claims that

in other words, if, as theorists like Mikhail Bakhtin and critics like J. Paul Hunter have argued, the genre of the novel remains novel only by constantly innovating in relation to its contemporary environment of popular culture and media, so too do these novels expose how the literary book needs the threat of its demise as stimulus for its defense (Pressman, 2014: 36).

Put another way, Ludovician in Hall’s book can be understood as the embodiment of the death of traditional books and the development of multimodal interactive works that will result in more and more challenges for writers, readers and translators.

The Polish translation of the book does not differ from original one when it comes to its contents – the plot and the structure are the same in both cases; the problem appears on pages 373 (ENG) and 455 (PL) (see: Figure 4):

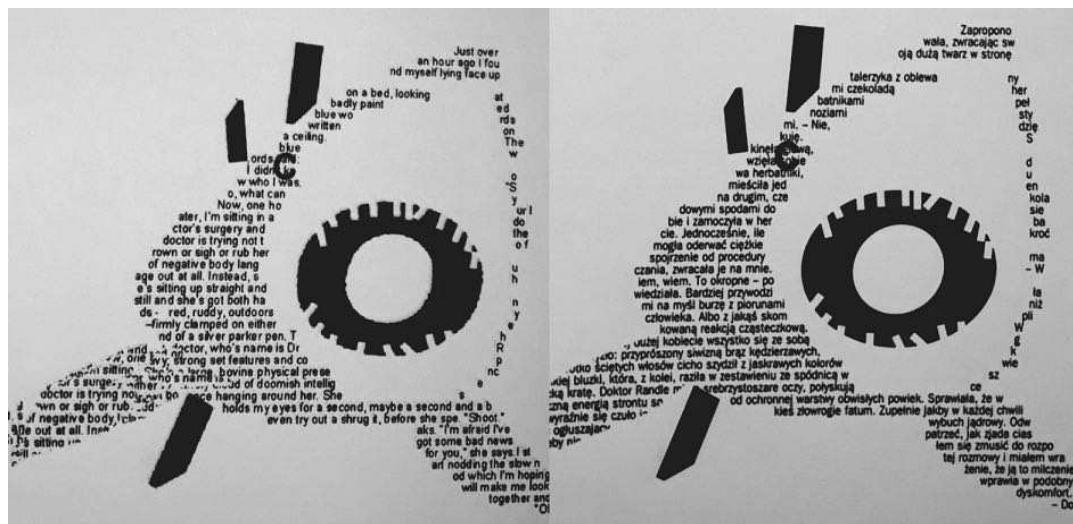


Figure 4. An example of *The Raw Shark Texts* and the Polish translation thereof

As illustrated above, the form stays the same in both cases – the words form a shark, but the content of the ST and the TT has changed. The ST fragment describes the protagonist’s vision of their visit at the doctor – the man thinks about a woman and notices strange letters on the ceiling. The Polish translation is completely different. It describes a man (at the doctor as well) dreaming about a date with a woman, drinking chocolate with her, noticing some kind of a disaster that can be understood as the end of the world or of someone’s life. Both texts are somewhat catastrophic, both are based on visions experienced at the doctor’s, but they differ when it comes

to their literal sense. Literal untranslatability of the text is the result of its form on the linguistic level. English and Polish differ a lot in terms of morphology: the Polish ones are usually longer and more complicated due to the Polish inflection system, so it could be simply impossible for the translator to keep both the structure (especially the shape of a shark) and the contents of the original text by Steven Hall<sup>10</sup>.

### **Is it possible to translate altered fiction? *Tree of Codes* by Jonathan Safran Foer**

The third type of untranslatability in contemporary literature I should like to discuss is altered fiction: existing texts which have been altered or modified in order to create a completely new pieces of literary art. The most famous altered book is *A Humument* by Tom Phillips based on a Victorian novel, *A Human Document* by W.H. Mollock. Phillips covers huge parts of the text with paint, leaving just a few words per page. Having erased a significant part of the book, he ‘wrote’ a new experimental one that became one of the most important works of multimodal literature.

Another example of altered fiction and the one I would like to focus on is *Tree of Codes*, a novel written by Jonathan Safran Foer, published by Visual Editions in 2010. The book is based on *The Street Of Crocodiles* – an English translation of *Sklepy Cynamonowe* (*Street of Crocodiles*) by Bruno Schulz. According to Gibbons, Foer’s *Tree of Codes* is both a tactile fiction and altered book, since it modifies an existing text (429). Crucially, the entirety of the verbal text is derived from Schulz’s original, in which Foer has not added words of his own but simply selected from Schulz’s, thus creating a new piece of literature. Taking into consideration two versions of the narratives, the reader can observe that Foer creates an entirely new novel which is more likely to be interpreted as a collection of poems. The author selects particular words and phrases and constructs his text using the poetic techniques – he creates, among others, metaphors, alliterations, blank (in this case – cut out) pages and unfinished sentences that allow readers to stop and contemplate the texts. Even though Foer tries to build some kind of a plot, it is not as visible as in *The Street of Crocodiles* and a reader faces a new, original form of fiction.

The problem, when it comes to the translation of *Tree of Codes* (see: Fig. 5), is the multitude of approaches the translator has to choose from. Asked about translating the book, Katarzyna Bazarnik said that she has not found the correct answer so far since she does not know what should be translated – Foer’s modification of the book, or whether the existing translation of Schulz’s text should be transformed by the translator of *Tree of Codes*.

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<sup>10</sup> A similar difficulty can be noticed in *Between Page and Screen* – a digital pop-up book by Amaranth Borsuk and Brad Bouse. The work functions as a book containing no text on its pages – opening the book, the readers see only small geometric patterns and does not know the plot until they use a webcam, browser and web address written in the book. Reading is possible after putting the small book in front of a webcam and then, on the website, the reader can see the poems projected on the screen with the mirror image of the reader’s face as a background. The collection of poems is a series of love letters between two lovers – P and S – and a description of their affair that, according to Borsuk, does not exist – neither on the screen, nor on the paper, but between the invisible textual space and the reader. Borsuk created her digital work using a number of alliterations, rhymes, similar sounds, homonyms and homographs and y. She also made her text epistolary to emphasize the connection between the form, the plot and the ‘tangible’ aspect of the book – she finishes the letters with ‘PS’, whereas P and S are the names of the characters and first letters in words ‘page’ and ‘screen’, and the text, literally, appears between pages of the book and the computer’s screen. Due to all these factors, *Between Page and Screen* is untranslatable – it needs to be reconstructed and changed to be transferred into other languages.

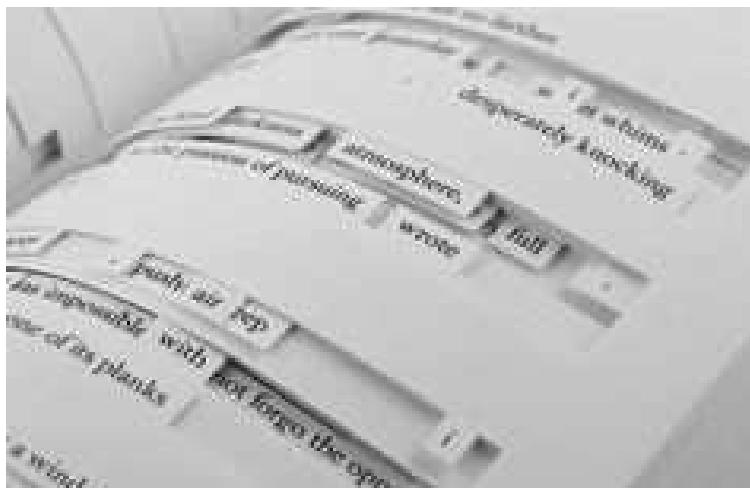


Figure 5. Passages from Foer's *Tree of Codes*. Source: <https://www.pinterest.co.kr/pin/358106607873059009/>

The choice in this case is quite confusing – altering (or: treating) *The Street of Crocodiles* does not seem *translating* but *copying*. In fact, this is Bruno Schulz who wrote the original text (*Sklepy Cynamonowe*), then the text was translated into English, and, finally, Jonathan Safran Foer modified it into a new English altered novel. Translating *Tree of Codes* into Polish would be, therefore, a kind of *copy of a copy of a copy*. Is the book translatable then? Should the translator choose the second idea of Katarzyna Bazarnik, they may feel useless – one does not have to be a professional to look into Foer's book first and then find the same fragments in the original volume just to cut out unneeded fragments and create the translation. Altered fiction seems to be the most difficult kind of multimodal (or maybe – of all) literature for the line between the original (or treated) and translated (or maybe in this case – interpreted by the translator) is almost invisible.

### Conclusions

As presented before, untranslatability is a common phenomenon existing in particular kinds of literary fiction. Caused by a number of factors, it may impact on development of translated works, making them increase or reduce the amount of experimental literary works to be read not only in the original languages but also in many others. Of three types of untranslatable multimodal literary works I discussed, each can be examined with the use of different criteria. First, it needs to be considered to whom the text should belong – to the author who creates the basics, or to the translator who reconstructs and rewrites the works. Second, it worth asking the question which level of multimodal texts is more important and should be followed by the translator – the form, or the content. Finally, what should be analyzed is to what extent the original text should be omitted or extended so as not to be deprived its value.

In my opinion, multimodal literary works in translation do not exploit the full potential offered by the authors. Since multimodality consists in combining a variety of media and builds the pieces upon certain qualities, such as the connection between words, fonts, colors, shapes of the text, and sources that are to be used by the receivers of particular works, any attempt to

translate them into foreign languages may be depreciating, result in the change of connotations or even destruction of the artistic quality of texts.

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Liberatura.pl

Dwutygodnik.com

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Agnieszka GAJ

## Untranslatability on the lexical level of the text

### Abstract

The paper concerns untranslatability and issues related to it, i.e. linguistic and cultural differences as well as the dichotomy between propositional and expressive meaning. I open the paper with defined types of untranslatability identified by researchers – Catford, Baker and Nida. The subsequent section is a comparative study of different source texts and their translations. Each translation retains only one feature of the source text while omitting the other; these choices are made by translators who needed to decide what feature is most important to the target readers of the target language text since retaining both features is often impossible or difficult to achieve. In this paper I argue that full untranslatability does not exist, as it is shown in the comparative study; I also indicate that translators need to decide what feature of untranslatable source text is more important to the target language readers based on the nature of the text, and which feature needs to be sacrificed.

### Abstrakt

Artykuł porusza temat nieprzetłumaczalności oraz powiązanych z nią problemów, tj. różnic językowych i kulturowych, a także rozbieżności w znaczeniu zdaniowym i ekspresywnym. Rozpoczynam swoje rozważania przedstawiając różne typy nieprzetłumaczalności, które zostały zidentyfikowane przez Catforda, Baker oraz Nidę. Kolejna sekcja jest analizą porównawczą tekstów źródłowych różnego typu oraz ich tłumaczeń. Każde tłumaczenie zachowuje jeden element tekstu źródłowego, pomijając przy tym inny. Wybory te zostały podjęte przez tłumaczy, którzy musieli zadecydować, jaki element jest ważniejszy dla czytelników tekstu w języku docelowym, jako że zachowanie wszystkich cech tekstu źródłowego jest wyjątkowo trudne bądź niemożliwe. Wnioski płynące z dokonanej przeze mnie analizy są następujące: kompletnej nieprzetłumaczalność nie istnieje, a obowiązkiem tłumacza jest podjęcie decyzji o tym, która cecha tekstu źródłowego jest ważniejsza dla czytelników tłumaczonego tekstu – decyzję tę opierają o naturę tego tekstu.

**Keywords:** untranslatability, word-play, linguistic untranslatability, cultural untranslatability, propositional meaning, expressive meaning.

**Słowa kluczowe:** nieprzetłumaczalność, gra słowna, nieprzetłumaczalność lingwistyczna, nieprzetłumaczalność kulturowa, znaczenie zdaniowe, znaczenie ekspresywne.

### Introduction

The aim of this paper is to examine specific characteristics of untranslatability, in particular, word-level differences based on culture, language and meaning. First, I present theoretical background and types of untranslatability based on work of other researchers. The paper does also make an effort to suggest possible solutions to seemingly untranslatable cases and assures future translators that there is no *golden mean* to each problem since loss is unpreventable and translators themselves need to decide what feature of the source text should be retained based on the type of text and its target audience.

## THEORETICAL BACKGROUND

It is difficult to clearly define what *untranslatability* is. According to John Catford (1965), ‘SL (Source Language) texts are more or less translatable rather than absolutely translatable or untranslatable’ (93). Catford divided untranslatability into two categories: *linguistic untranslatability* and *cultural untranslatability* (1965: 93-103). Linguistic untranslatability refers directly to linguistic features, such as grammatical, lexical, phonological, or graphological similarities and ambiguities between SL and TL (Target Language) (Catford, 1965: 94). Those linguistic ambiguities create translation problems that are best explained by Catford: ‘If TL has no formally corresponding feature, the text, or the item is (relatively) untranslatable’ (1965: 94). Cultural untranslatability refers to contextual, situational, and cultural features that differ or are completely absent in TL or TC (Target Culture), e.g. religion, clothing, habits, etc. (Catford, 1965: 99).

In some cases, it is difficult to find a direct equivalent of a given ST (Source Text) word or utterance which, depending on a situation, may not reflect linguistic or pragmatic aspect of SL. Mona Baker (1992: 10-45) discusses equivalence at word-level, word being the basic unit that carries meaning; however, even smaller sections can be distinguished, such as morphemes (e.g. un-, -able, -ly), which may also affect the meaning of a word. Baker (1992: 11) argues that ‘there is no one-to-one correspondence between orthographic words and elements of meaning within or across languages’. To illustrate the issue of finding equivalently corresponding features between languages Baker (1992: 12-14) discusses, among other things, *lexical*, *expressive* and *propositional meaning* of words. Lexical meaning focuses on how a certain word is being used by native speakers and what ‘personality’ it obtains (Baker, 1992: 12). Words with expressive meaning reflect the demeanour of a person who speaks; however, those words can be cut out from a sentence without disturbing its content (Baker, 1992: 13-14). On the other hand, if a certain word carries also propositional meaning, i.e. ‘relation between (word) and what it refers to or describes’ (Baker, 1992: 13), it cannot be erased from the sentence without modifying its content, similarly to any word with propositional meaning.

Another translation theorist, Eugenie Nida (1964: 175), presented the concept of ‘almost inevitable loss’ in translation. Since the cultural backgrounds of ST and TT (Target Text) audiences differ, it is challenging for the translator to choose appropriate focus. Nida (1964: 174) explains that translators, despite having impulses toward converting everything from the ST into TT, should be aware of gains and losses in content, meaning, linguistic mode, etc. Nida (1964: 174) observes that ‘there is a tendency, nevertheless, toward gain in linguistic forms and loss in meaning’, even though this tendency, under some circumstances, may be harmful for the reception of TT (e.g. loss of humorous aspect of words or utterances). Therefore, translators should make conscious choices when it comes to untranslatable cases.

Although Catford, Baker, and Nida agreed that there is always something to be lost, many methods exist that can be used to compensate for that loss, such as, domestication, foreignization, addition of an explanation, paraphrase, etc. I would argue that there are no parts of SL texts which absolutely cannot be translated, rather, it is not possible to fully translate them and thus a given TT will never fully reflect its ST.

## THE ISSUE OF UNTRANSLATAILITY IN PRACTICE

### Word-plays

At the beginning of the play *King Ubu*, Alfred Jarry (2011) wrote a pun based on a mispronunciation. Jarry opened his French play with a word projected by Mr Ubu (fr. Père Ubu) meaning ‘murder’ which refers to Shakespeare’s *Macbeth* (1606, cited by McHugh 2004). However, the intentional mispronunciation made by Jarry – /mɛrd/ – stands for a French word for ‘shit’, which enraged the French audience (McHugh 2004). This caused a problem for both Polish translator Tadeusz Zieliński and English translator Patrick Whittaker. Puns and word-plays are especially difficult to translate as they are customized by a language-specific features which may not function in the same manner in TL. This type of untranslatability was first elucidated by Delabastita (1994):

The root cause of these special (real or alleged, theoretical or practical) difficulties lies in the fact that the semantic and pragmatic effects of source-text wordplay find their origin in particular structural characteristics of the source language for which the target language more often than not fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms, or grammatical rules. (223)

For this reason, each case of a pun or word-play has to be treated separately since the meaning appears to be the peculiar aftermath of ‘verbal formulation’ and translation of those elements enforces the separation of the former from the latter (Delabastita, 1994: 223). This issue is presented in the following example:

- (1) *merdre* (Jarry, 2011: 18)
- (2) *grrówno* (Jarry, 2000: 20)
- (3) *pshite* (Jarry, 2007: 4)

Neither the Polish nor the English translator was able to fully recreate this pun. Zieliński was able to recreate the ambiguity of this mispronunciation and translated (1) into (2). On the other hand, this translation, which refers to the Polish word for ‘shit’ (Polish: gówno) and ‘evenly’ (Polish: równo), does not carry the same meaning or effect on the TL audience as the ST did. Whittaker translated this word into (3) which recreates the mispronunciation without any underlying meaning or reference. In both cases, translators focused on finding an equivalent word for (1) and eventually attempted to domesticate Jarry’s pun. Nonetheless, the reason why this word caused such a controversy and offended the French audience was the reference to Macbeth contemplating murder, which was deliberately made by Jarry. Translators could have focused more on that reference instead of the reference to excrements. Also, *King Ubu* was inspired by *Macbeth* and somewhat parodies the main character and the story itself. Since England and France have similar background knowledge to understand the allusion, it would be more understandable for Whittaker to focus on that aspect. Yet, it would be more difficult to do the same in the Polish translation as the Polish audience could not understand that hint due to cultural differences.

Another example from the same play demonstrates the problems of word formation. Jarry created a name which is rather ambiguous. This time only Polish translator made an attempt to translate this name, whereas English translator left the original, unchanged form:

- (4) *Bougrelas* (Jarry, 2011: 5)  
(5) *Byczysław* (Jarry, 2000: 18)

The name of the character in (4) can be divided into ‘bourse’ which stands for the English ‘bloke’ (Polish: fajny chłopak) and ‘las’ which stands for ‘weary’ (Polish: zmęczony, znużony). The Polish translator used an already existing phrase in TL which is ‘byczyć się’ and could be translated into English ‘laze’ or ‘lie about’. Even though the translator managed to turn this phrase into a name, the meaning of ‘bourse’ was lost. Zieliński probably focused on the ‘las’ as he might have found that attribute of the character more vivid in the play. Nevertheless, Zieliński did not achieve full equivalence, neither did he completely fail. He did keep some of the expressive meaning of (4); however, it is not fully equivalent as the double meaning of the name was not recreated.

### Linguistic and cultural differences

Linguistic and cultural differences are most visible and vibrant in the English translations of *Wiedźmin/The Witcher*, a series of novels by Andrzej Sapkowski. Those translations, the first two novels rendered by Danuta Stok and the remaining six novels in the series by David French, are mostly criticised by SL readers who happen to know both languages. Their critique focuses on the English translators’ failure to reflect the playfulness of their language and on huge changes regarding SC (Source Culture) mythology. Also, there are words and phrases from Old Polish that do not have direct equivalents in Old English, Mid-English or contemporary English. Linguistic differences are often difficult to transfer in translation. The expressiveness of the Polish language and its case system are particularly challenging for translators. The following example showcases this issue:

- (6) *Niechajcie go, ojciec* (Sapkowski, 2014: 16)  
(7) *Leave him, father* (Sapkowski, 2013: 11)

The translation of ‘ojciec’ in (6) into ‘father’ in (7) lacks the old-fashioned style of ST. The grammatical form of the word in (6) indicates underlying meaning. The use of ‘ojciec’ is impolite and expresses slight irritation with the father who, for context, suggested whipping a boy that claimed to have seen the Witcher. This type of impoliteness cannot be fully reflected in English. In her work ‘Obraz Rzeczy – Słowo – Słowo Innego’, Elżbieta Tabakowska (2014) mentions that Polish vocative reflects politeness and official tone of an utterance, whereas the use Polish nominative reflects impolite and arrogant attitude. Due to this, (7) is not equivalent to (6) in terms of pragmatics and expressiveness.

The mythology presented in *Wiedźmin* is easier to translate to other Slavic languages, e.g. Czech or Russian as these cultures share a number of similarities with SC. English or American TT readers, however, are not familiar with Slavic culture and mythology. For this

reason, it is necessary for the translator to find equivalent creatures in TC. Here are some examples:

- (8) *Strzyga* (Sapkowski, 2011: 14)
- (9) *Striga* (Sapkowski, 2007: 8)
- (10) *Utopiec* (Sapkowski, 2011: 187)
- (11) *Drowner* (Sapkowski, 2007: 180)

Presumably, one of the favourable options is to foreignize SC mythological creatures and to add a footnote explaining what each creature is and the meaning it carries to SC. Regarding creatures' names, the translator can: 1. Leave names in unchanged form; 2. Attempt to translate names in order to reflect the phonetical side of a name (i.e. loan), e.g. (8) and (9); 3. Attempt to translate the meanings of names by finding corresponding words (i.e. calque), e.g. (10) and (11) (cf. Chesterman, 1997: 94-95).

### **Expressive meaning vs. propositional meaning**

Movie translators have fewer methods that can be used when dealing with untranslatability compared to literary translators. Movie audience, in cases of voice-over and subtitling, can immediately compare TT to ST. This can be viewed both as an advantage (the audience learns something about the SC) and a disadvantage (the audience is disappointed and angered by the lack of faithfulness to the ST). *Deadpool*, directed by Tim Miller (2016), is a movie that contains plenty of jokes and puns which are culturally untranslatable. The official Polish subtitle translation, made by Piotr Kacprzak in example (13), reflects the content but does not reflect the underlying meaning of the following quote:

- (12) *Wade: I've been traveling to exotic places. Bagdad, Mogadishu, Jacksonville, meeting new and exciting people. And then—* (Miller, 2016)
- (13) *Wade: Jeździlem w obce miejsca, jak Bagdad, Mogadiszu i Jacksonville, poznawałem ciekawych ludzi...* (Miller, 2016, translated by Piotr Kacprzak)
- (14) *Wade: Jeździlem po egzotycznych miejscach. Bagdad, Mogadiszu, Sosnowiec. Poznawałem ludzi.* (Miller, 2016, translated by Anonymous)

Apart from the sacrifices that had to be made regarding this form of translation, the significance of Jacksonville is absolutely inapprehensible for the TT audience. Americans' attitude towards Jacksonville is largely negative and they tend to joke about and refer to this city in an acutely vulgar manner. In the example (13), the translator omitted the joke as he, presumably, decided that staying faithful to the content is more important from trying to recreate the underlying meaning, unless the translator himself did not understand the reference. In the example (14), an amateur translator domesticated that part by replacing Jacksonville in (12) with Sosnowiec in (14). That change sufficiently reflects the cultural and expressive aspects of this utterance. The amateur translator retained the word 'exotic' which intensifies the irony of referring to Sosnowiec – TT equivalent of Jacksonville, as an 'exotic place'. However, the translation in (14) enraged some TT readers who claim that this was an irrelevant change. Perhaps this translation would be more acceptable if it were a translation of a book as the TT reader would not be able to

immediately compare it to the ST. In either case, TT loses the pragmatic, cultural, and expressive aspects or the content of ST.

### **Conclusions**

The examples presented in this essay support the idea that total untranslatability does not exist. ST can be untranslatable only to some extent as there are many methods that can be applied to facilitate the translation process. Depending on ST style and the form of translation, e.g. literary or audio-visual, the translator may encounter many or few obstacles, which may require the use of certain problem-solving methods. In most cases, some parts of ST are lost because of linguistic or cultural untranslatability or due to a mixture of both. Not only is the translator required to have a deep linguistic and cultural knowledge of both SC and TC but also has to be creative. In my opinion, translators should be assured of their creative freedom as long as their choice is justifiable, even if it may not always carry a positive, however subjective, response. Regardless of the unpreventable loss, TT readers, in some cases, have something to gain. Whether or not it is receiving a new interpretation or meaning from the translator (as in *Deadpool* case), learning about SC through foreignization or adding a footnote (as presented in the case of *Wiedźmin*), translator, by introducing TT audience to SC may enrich their knowledge and their culture. However, domestication of untranslatable parts can also be beneficial to TT audience, rather than staying truthful to the content of ST, as it may smoothen the reception and be more comprehensible to the audience who differs culturally. The decision of what is more beneficial should lie in translator's hands, as in most cases this is the only person to know what the problems of untranslatable parts are and how to cope with them.

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Wojciech SAWŁOWICZ

## Three times *Nevermore*: the various strategies of the Polish translations of ‘The Raven’ by Edgar Allan Poe

### Abstract

The article discusses three various strategies applied in the translation to ‘The Raven’ by Edgar Allan Poe, based on the poem’s translations by Stanisław Barańczak, Zenon Przesmycki and Jolanta Kozak. It focuses on the use of Eugene Nida’s formal correspondence vs. dynamic equivalence as basic strategies of the particular translations. After discussing the unique writing process applied in creation of ‘The Raven’, the paper compares the translations of the selected parts of the poem: the two last lines of the first and the last stanzas. This way is possible to realise if and in what way are the translators faithful to the original text. Barańczak seems successful in retaining the poem’s construction and semantic core but interferes with its stylistics. Przesmycki is faithful to the source text but fails in retaining Poe’s basic principles. Kozak tries to make use of both strategies but is not entirely successful as well.

### Abstrakt

Artykuł omawia trzy różne strategie tłumaczeniowe ‘Kruka’ autorstwa Edgara Allana Poego, na podstawie przekładów Stanisława Barańczaka, Zenona Przesmyckiego oraz Jolanty Kozak. Skupia się na posłużeniu się kategoriami ekwiwalencji formalnej i dynamicznej Eugene'a Nidy jako podstawy strategicznej poszczególnych przekładów. Po omówieniu unikalnego procesu pisarskiego użytego przy napisaniu ‘Kruka’, praca porównuje przekłady wybranych partii poematu: dwóch ostatnich wersów pierwszej i ostatniej strofy. W ten sposób możliwe jest sprawdzenie, czy i w jaki sposób tłumaczom udało się dochować wierności tekstu oryginału. Barańczakowi udaje się uchwycić sedno znaczeniowe i konstrukcyjne poematu Poego, jednocześnie mocno ingerując w warstwę stylistyczną tekstu. Przesmycki wiernie trzyma się oryginału, ale jednocześnie traci wiele pierwotnych założeń Poego. Kozak stara się lawirować między oboma tymi strategiami, lecz również nie do końca jej się udaje.

**Keywords:** formal correspondence, dynamic equivalence, translation strategies

**Słowa kluczowe:** ekwiwalencja formalna, ekwiwalencja dynamiczna, strategie przekładu

### Introduction

Over the past 175 years, Edgar Allan Poe’s ‘The Raven’ became one of the prime examples of American Literature. It is simply impossible to ignore its influence on the next generations of authors, as it remains one of the most beloved pieces of the nineteenth-century literature. As such, it has been translated multiple times into various languages, including Polish. To this day translators struggle with its unique construction and the use of language, with various results. Many implement their own strategies to the translation-generated problems, one of the most significant being Stanisław Barańczak’s one.

As Agata Hołobut states in her review of Monika Kaczorowska’s book *Przekład jako kontynuacja twórczości własnej* [Translation as a Continuation of One’s Own Work. If not stated otherwise, all translations by W.S.], ‘for years Stanisław Barańczak has been taking a leading

position in translatorial champions league, arousing both great admiration and many controversies' (2012: 329). Some praise him for updating Polish translations of many canonical texts that might have become difficult for modern readers' tastes; others criticize him for straying too far away from source texts, making them sometimes hard to recognize, even if put side by side with their English counterparts. In many ways, this argument comes down to the use of dynamic equivalence vs. formal correspondence. It is perhaps impossible to imagine any text put on either extreme side of this spectrum, but Barańczak in most cases stands firmly on the former.

Although Barańczak postulates for the use of semantic dominant as the most useful translating method – by which he understands 'the primacy of the specific structure element of the work, that is a more-or-less explicit key to the entirety of its meanings' (1990: 35-36) – for the needs of this work I would like to discuss his translation in the light of dynamic equivalence. Eugene Nida states that it is measured by a 'degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language' (1969: 24). It stands in opposition to formal correspondence, which is understood as retaining as much as possible from the source text, including not only trying to find the most similar word-for-word translation, but also keeping the literary style, mainly by retaining similar grammar and structure (Nida, 1969: 21-22).

It is always quite difficult for the translator to determine if dynamic equivalence as a method of translation is always necessary – in the meaning of how much of the original form is necessary to retain within the particular translation to give the reader of the translated piece as much of the feeling, the essence, or the 'soul' of the original; but at the same time how much sacrifice was needed to make to keep coherence in the translation – but I would go as far as to say that it at least seems justified. Some may even say that keeping to the dynamic equivalence is always necessary, at least in the context of Barańczak's semantic dominant. To argue in its favour, I present selected lines from first and final stanzas of Edgar Allan Poe's 1845 poem 'The Raven', as well as its translations by Barańczak, Jolanta Kozak, and Zenon Przesmycki, and then compare them. Before I do that, the process of writing poems should be discussed.

### The poem's construction

According to Poe himself, the work on 'The Raven' proceeded 'with the *precision* and rigid consequence of a *mathematical problem*' (1846). Poe meticulously planned his poem, working around the sound of the word 'nevermore' (the /r/ an /o/ sounds), refrained at the end of the final eleven stanzas, or similar sounding phrases in the seven preceding stanzas. Moreover, as noted by Franciszek Lyra, Poe kept the poem very rhythmical, and used a very monotonous verse scheme in order to achieve a kind of balladic musicality. As a result, 72 out of 108 lines use the same verse, rhyming with the word 'nevermore' (1973: 116). Barańczak adopts these rules as a basis of his translation and quite successfully preserves the rhythm and the verse structure of the original poem. The phrase he uses instead of 'nevermore' is 'kres i krach' (*end and crash*) which is in no way a literal translation, although it hinges on a similar mood. In 'The Raven', the eponymous bird uses this word simply because the natural 'caws' uttered by ravens sound similarly, so it was probable for the protagonist to hear it this way. It is impossible to produce the exact meaning of 'nevermore' in Polish, preserving the /r/ sound, that could credibly be uttered by an animal. Barańczak uses a typical Polish onomatopoeia for the crow's/raven's cawing – 'kra' – and he modifies it into 'kres i krach'.

By doing so, Barańczak successfully brings full intelligibility to his translation. The intelligibility of the translation, according to Eugene Nida, is understood as a ‘total impact the message has on the one who receives it’ (1969: 22).

Zenon Przesmycki’s translation can be placed on the other side of the dynamic equivalence vs. formal correspondence spectrum, taking much more traditional approach of the latter. This is quite understandable, giving that Przesmycki’s translation is the earliest of the three described herein, first published in 1886. Wacław Sadkowski describes him as a representative of early Young Poland, or Polish Modernism (1890-1918), which accompanied much more avant-garde attitude to translation than that of the preceding literary period (2002: 82-83), but it can now be seen as still much more conventional. Przesmycki is much more faithful to the source text, both in opting for the literal translation – giving the reader an impression of the author’s style – as well as keeping the rhythm and verse scheme. What lacks in his translation is the very same which makes Barańczak’s version successful. In the case of this particular poem, keeping the characteristic similarities between the sounds of the raven’s caw and the word ‘nevermore’ – which is the reason behind Poe’s using the bird as a character in the first place – may be considered more important than providing the literal translation. In Przesmycki’s version, ‘nothing more’ and ‘nevermore’ literally translated into ‘nic więcej już’ and ‘nigdy juz’ provide readers with a more precise meaning of the source text, but recede from Poe’s original idea, as they do not sound like the raven’s caw in Polish.

Jolanta Kozak comes from the same generation of translators as Barańczak, but she is not a poet. She specializes in translating the work of twentieth-century authors, which is, in my view, why she takes such a different approach to Poe’s poem. In her essay ‘Alicja pod podszewką języka’ [Alice Under the Language’s Lining], she states that the ideal situation would be not to change anything within the source text ‘chemistry’, as she calls it, but that it is rather impossible, because of different ‘chemistry’ between the source and target languages. Nevertheless, she postulates for ‘the minimalistic ambition in providing the minimal changes’ to the source text (2000: 175). In her translation, Kozak chooses to fuse the functions of dynamic equivalence with keeping the literal meaning of formal correspondence, but does so in quite a confusing manner, trying somehow to unite the two, rather than staying in the spectrum. The poem fails where both Barańczak’s and Przesmycki’s versions triumph, and *vice versa*. She alternates between providing the more literal translation of the refrained phrase (but does so much more freely than Przesmycki, who retains the form of the balladic repetitiveness), very characteristic for the formal correspondence; and, more controversially, utilizing the English form of the word ‘nevermore’, placed side by side with its Polish equivalent ‘już nigdy’; or restraining from translation, which makes it even more confusing for the Polish reader. By using such an odd and uncommon translation strategy, Kozak aims at both retaining the literal meaning and keeping the effect desired by the author, thus tying the main goals of both the formal correspondence and dynamic equivalence. It is difficult to determine if Kozak is successful. One can say that her decision deprives this particular translation of its characteristic refrain.

Barańczak chooses dynamic equivalence over formal correspondence because his goal is to evoke in Polish readers feelings similar to those of English-speaking receivers of Poe’s poem, which is what differs him from Przesmycki, for whom retaining the style of the original text seems more important. On the surface, it seems that Barańczak successfully achieved equivalence. However, as Anthony Pym has it, ‘[e]quivalence ... means achieving whatever the ideal translator should set out to achieve. Yet this is a mere tautology: equivalence is supposed to define translation, but translation would then appear to define equivalence’ (1992: 37). This

statement shows that the way to achieve full equivalence means that translators must at least achieve what they decide to present the reader within their translation. As we can see, it is not as simple, because – by doing so – the translator could easily lose said equivalence on a different level of translation. Barańczak's translation contains certain flaws, and while other translators try to avoid them, they seem to create various translation-related problems themselves.

### Other examples of flaws in the translations

Flaws in the translations of 'The Raven', other than inability to retain its balladic structure, mainly include straying away from Poe's style, using different grammatical structure, and failing to translate the lexical components of the poem with the use of their closest Polish equivalents.

Here are the last two lines of the opening stanza by Poe and Barańczak:

Poe:

'Tis some visitor, I muttered, tapping at  
my chamber door-

Only this, and nothing more.

Barańczak:

Gość, mruknąłem, tym sygnałem daje  
znać, że stanie w drzwiach:

Skąd ten zimny pot i strach?

[A visitor, I muttered, with this signal is letting  
know, that he is standing by the door:  
Why the cold sweat and fear?]

A few differences can be seen. Where Poe uses a sentence, Barańczak puts a question. More confusingly, there is nothing about 'sweat and fear' (Barańczak's 'pot i strach') in Poe's version. One must wonder why Barańczak is using such phrase, assuming that it serves for more than keeping the rhyme. Probably the aim is to underline the notion of fear and ominousness emerging from the line 'Only this, and nothing more', but at this point in the poem Poe does not yet provide the reader with a notion of protagonist's state of mind. Such an interjection may be justified, giving that Poe expresses the protagonist's fear and thrill in one of the following sections of the poem. Nevertheless, it does not reflect the development Poe's masterpiece, as Barańczak gets two stanzas ahead of the author.

Jolanta Kozak is significantly more faithful to the source text. Her translation is definitely more literal:

Poe:

'Tis some visitor, I muttered, tapping at  
my chamber door-

Only this, and nothing more.

Kozak:

Jakiś gość, powiadam sobie, w mój samotny  
stuka dom,

Nocny gość – i tylko on.

[Some visitor, I say myself, to my solitary  
home is tapping,  
A night guest – and him only.]

Here we can see an emphasis put on the feeling of solitude, as the phrase 'samotny dom' (*solitary home*) evokes it much more clearly than Poe's 'chamber'. By doing so, Kozak also gets ahead of the author, because the protagonist's solitude is emphasized only in the following stanzas, although not so directly.

As for Przesmycki's version, it also focuses on the semantic sense:

Poe:

‘Tis some visitor, I muttered, tapping at  
my chamber door—  
Only this, and nothing more.

Przesmycki:

To gość jakiś – wyszeptałem. – Puka  
snadź przy drzwiach mych tuż.  
Nic innego chyba już.  
[It is some visitor – I whispered – probably  
tapping by my door.  
Nothing else, I think.]

Kozak’s and Przesmycki’s translations are fairly similar in meaning, but Przesmycki is significantly more archaic, which is an obvious sign of his version’s age, as it is the very first Polish translation, published in 1886. The main difference between these two translations, other than the choice of words, is that Przesmycki does not overemphasize the protagonist’s solitude, staying true to the source text.

The last stanza of *The Raven* famously opens with the words:

And the Raven, never flitting, still is sitting, still is sitting  
On the pallid bust of Pallas just above my chamber door;

Barańczak renders it as follows:

I wciąż jego czerń skrzydlata nie drgnie, jakby chciała lata  
Spędzić nad Pallady bladym czołem, w niszy tuż przy drzwiach;  
[And still its winged blackness won’t budge, as if it wanted until the summer  
To rest above the Pallas’ pallid forehead, in the niche by the door;]

The unsettling repetition of the phrase ‘still is sitting’ does not occur in Barańczak’s translation. To evoke a similar idea, he uses the phrase ‘czerń skrzydlata’ (*winged blackness*) instead of simply ‘kruk’ (*the raven*). It is important to note, however, that the enjambment is retained. Other minor differences worth noting include: firstly, the ‘pallid bust of Pallas’ in Barańczak’s version becomes ‘Pallady bladym czołem’ (*the Pallas’ pallid forehead*); and secondly, the statue of Pallas is not placed ‘just above my chamber door’ but ‘w niszy tuż przy drzwiach’ (*in the niche by the door*).

Let us examine Kozak’s translation:

Poe:

And the Raven, never flitting, still is  
sitting, still is sitting  
On the pallid bust of Pallas just above  
my chamber door;

Kozak:

Zamilkł po tej odpowiedzi i wciąż  
siedzi, i wciąż siedzi,  
Na Pallady biuście bladym; nad nim  
lampy złota kruż.  
[It fell silent after this, and still is sitting, still  
is sitting,  
On the Pallas’ pallid breast; above it the  
lamp’s golden cruse.]

Finally, Przesmycki's version read as follows:

Poe:

And the Raven, never flitting, still is  
sitting, still is sitting

On the pallid bust of Pallas just above  
my chamber door;

Przesmycki:

I kruk wcale nie odlata, jakby myślał  
siedzieć lata

Na Pallady biuście przy drzwiach,  
pośród dwóch kamiennych kruż,

[And the raven won't fly away, as if it  
wanted to sit until the summer

On the Pallas' breast by the door, between  
two stone cruses.]

Striking as it may be for translators less dependent on the dynamic equivalence and more on formal correspondence, both Przesmycki and Kozak stray from the source text, explicating it in a similar way by giving the reader extra information about the surroundings of the Pallas' statue. Surprisingly, both mention 'the cruse' or 'cruses' ('kruż' in singular and plural forms). Kozak writes 'nad nim lampy złota kruż' (*above it the lamp's golden cruse*), and Przesmycki places the statue 'pośród dwóch kamiennych kruż' (*between two stone cruses*). Poe does not mention any of these cruses, and they are simply added by both of the translators to their versions. The lamp Kozak mentions appears two lines further in the source text, and she repeats it rather than displaces it in the text. This solution may be the greatest weakness in Kozak's version of the poem but, to be fair, she is the only of the three translators discussed here to retain the repetition of the phrase 'still is sitting' (in her version 'i wciąż siedzi'). Przesmycki transforms it into 'jakby myślał siedzieć lata' (*as if he wanted to sit for years*), highlighting the raven's unwillingness to leave by suggesting the passage of time.

### Conclusions

Barańczak seems to be significantly more consistent in deploying his translation strategy than Przesmycki and Kozak. Przesmycki tries to stay as faithful to the source text as he can, striving to retain both Poe's style and balladic repetitiveness, but fails to recognize the ultimate motivation for the American poet's choice of the eponymous 'raven', which was dictated by the similarity of its cawing to the word 'nevermore'. Kozak seems to be more conscious of Poe's strategy, but she does not want to simply imitate Barańczak's solution to this translation problem. However, she fails much more significantly, because her method of incorporating the English word into the Polish translation may prove confusing for Polish readers, thus preventing them from fully understanding the poem.

Barańczak's faithfulness to the source text deserves highest respect. His consistency in applying the dynamic equivalence (or the semantic dominant, as he would rather say) is impressive, and produces great sonic effects. He is certainly successful in evoking certain feelings in his readers. Poe's 'The Raven' is a surprisingly difficult text for translators, as they must ask themselves if it is more important to keep the author's intention and construct a translation on the same principles as the source text, or to retain its style and vocabulary, which seems more natural for translation of poetry. There are no simple answers to the above dilemma. Some translators may prefer to remain as close as possible to the formal correspondence, Przesmycki's version being the perfect example. On the other hand, if translators assume that the choice of words in the text is rather of secondary importance, they can sacrifice the semantic

meaning of the text, using the dynamic equivalence. It seems that both types of translations can be valuable for readers.

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Izabela ŻUREK

## **Audiovisual translation as a genre: its evolution and perspectives**

### **Abstract**

The article summarizes the evolution of audiovisual translation (AVT) as a translation practice and a subject of study in translation studies. Various methods or remaking and translation of early movies had a significant impact on the global expansion of cinema and shaped viewing habits. Subtitles, dubbing, and voice-over are the most recognizable and the best-researched modalities of AVT. Recently there has been an increase in interest in auxiliary and peripheral uses of AVT. An audiovisual text is inherently complex, as its overall meaning comes from verbal, visual, and acoustic codes. Translators of audiovisual texts need to take it into consideration to avoid inconsistencies between words, images, and sounds on the screen. Advancing technology allows the viewer to choose between subtitles, dubbing, and voice-over, as they are not limited to what the distributor or producer has provided. Every AVT modality poses specific translation challenges and demands meeting industry standards to ensure a comfortable viewing experience.

### **Abstrakt**

Artykuł podsumowuje rozwój tłumaczenia wizualnego (TAW) jako praktyki tłumaczeniowej oraz przedmiotu badań z dziedziny przekładoznawstwa. Różne metody przerabiania i tłumaczenia pierwszych filmów znaczco wpłynęły na rozpowszechnienie się kinematografii na świecie, a także ukształtowały kinowe i telewizyjne przyzwyczajenia widzów. Napisy, dubbing i wersja lektorska są najbardziej znanymi i najlepiej zbadanymi formami tłumaczenia audiowizualnego. W ostatnich latach coraz większe zainteresowanie wzbudzają pomocnicze oraz peryferyjne zastosowania TAW. Tekst audiowizualny jest szczególnym rodzajem tekstu, w którym, oprócz warstwy językowej, w procesie znaczeniotwórczym biorą udział elementy wizualne i dźwiękowe. Tłumacze tego typu tekstów muszą brać to pod uwagę, aby w tłumaczeniu nie pojawiły się nieścisłości pomiędzy językiem, obrazem i dźwiękiem. Dzięki rozwijającej się technologii wybór pomiędzy napisami, dubbingiem i wersją lektorską jest coraz częściej po stronie widza, a nie tylko dystrybutora czy producenta. Każda forma TAW stawia przed tłumaczem specyficzne dla niej wyzwania oraz wymaga przestrzegania profesjonalnych standardów, aby zapewnić widzowi jak największy komfort oglądania.

**Keywords:** audiovisual translation, subtitles, dubbing, voice-over, entertainment, technology

**Słowa kluczowe:** tłumaczenie audiowizualne, napisy, dubbing, wersja lektorska, rozrywka, technologia

### **Introduction**

The article introduces the subject of audiovisual translation (AVT) as a unique form of language transfer, using historical, theoretical, and practical perspectives. Having originated from various rewriting and remaking methods of the early cinema, subtitles, dubbing, and voice-over became the primary modalities of AVT. To this day they've maintained their position in practical and theoretical discussions, yet an increasing interest in the auxiliary uses of AVT and in branches of

entertainment other than cinema and television can be observed. AVT throughout its entire existence has been extremely technology-dependent and is now facing new challenges in the age of fast global communication.

### **The advent of cinema**

Interlingual translation of visual media has a relatively short history compared to the practice of translation as a whole. A need for it arose during the days of silent cinema in the early 20<sup>th</sup> century and since then it has become a necessity for the expanding visual media market. Nowadays, audiovisual translation is still part of the distribution of movies and television programs and shows world-wide but it has greatly widened its range of application to a vast diversity of the Internet content, from videos and web pages to online streaming services, and any other form of multilingual communication including synchronization between image and sound: presentations, conferences, festivals, stage performances, and many more. An overwhelming amount of on-screen information and entertainment requires translation, yet the idea of changing the original language of a movie was not welcomed by many early filmmakers, mostly due to technological and financial limitations of fledgling cinematography. Despite these obstacles, the desire to conquer the world of entertainment with visual products was immense and soon production studios settled on developing methods of re-writing or translating their content to facilitate the distribution abroad.

Even though cinema was born as a curious technological wonder in France in 1895, it quickly became ‘an art form and a business’, especially in the United States that expanded and explored its potential as a lucrative form of entertainment (Gambier, 2013: 45). The first commercial moving pictures projected in front of audiences were short clips of static backgrounds and actors’ exaggerated performances such as *Pippa Passes* from 1909 directed by an American cinematographic innovator D.W. Griffith, which was the first motion picture reviewed in *The New York Times* the same year (History). As they were extending in length, moving pictures could tell more engaging stories due to advances in editing. Furthermore, these narratives were constructed according to the prevalent mode of representation in the early 1920s referred to as ‘presentationalism’ – since the acoustic features could not be recorded, the verbal message had to be ‘translated’ using actors’ highly conventionalized body language and facial expression, suggested locale, and familiar literary or historical themes (Pérez-González, 2014: 35–36). In this way, the intelligibility level of early movies was very high because they relied creatively on the audience’s knowledge of other media and forms of art.

Shortly after the addition of live musicians performing in the backstage, the practice of film explanation and off-stage dialogue appeared. During a movie projection, a film explainer narrated the action and the gist of conversations between the characters (O’Sullivan and Cornu, 2014: 16); conversely, in the backstage, a cast of actors performed dialogues written by a person from the production team (Pérez-González, 2014: 38). At that time, the largest American film studios realized that film translation was their chance to deliver entertainment to wider audiences in Europe. In the case of film explainers who sometimes translated film commentaries themselves, their practice ‘may thus be considered a form of intralingual, interlingual, and intersemiotic film translation’ because they transferred stylized body language and visual conventions of one culture not only for their-native language viewers but also into commentary for a foreign audience (O’Sullivan and Cornu, 2014:17). They were popular in the US, France, and Japan, and once intertitles in silent movies emerged, their role was to read them out loud. Intertitles were panels containing a description of events or characters’ lines inserted between

images. These could be easily edited out from the original version so that panels with the translated text could be edited in.

The main translation issue in the silent era was the lack of control over distributed movies, especially aboard, where the availability and quality of added live commentary and back-stage dialogues in local cinemas could not be ensured. Viewers enjoyed and demanded more silent movies with live sound and dialogues – a new exciting level of realism – pressuring the film industry to work on technological solutions that would allow similar cinematographic experiences anywhere in the world (Pérez-González, 2014: 38–39).

### To avoid translation

Moving pictures with a soundtrack – talking pictures or talkies, for short – emerged in the mid-1920s among the great enthusiasm of American cinema-goers who craved the realistic synchronization of sounds and images. On the contrary, Europeans were losing interest in American talkies they could not understand and turned to local film industries, which caused a significant financial loss to Hollywood studios (Pérez-González, 2014: 45). Regular movie releases abroad were a priority if American producers and European distributors wanted to keep their profits

Initial strategies devised to provide content in foreign languages were not necessarily translations of already existing original versions. In 1929, in France, the first talking picture from across the ocean was projected in English on one screen with French intertitles on an adjacent screen (O'Sullivan and Cornu, 2014: 17). Other solutions to this issue included synchronized films – talkies with the original soundtrack removed, projected with live music and intertitles, and reshooting – editing out shots when English was spoken and recreating them with a local cast (O'Sullivan and Cornu, 2014: 17). Similarly, remakes consisted of recreated scenes with domestic actors, but they also incorporated changes to the plot and the cultural context (Gambier, 2013: 46). Invented in Hollywood, short-lived multilinguals were versions of one movie shoot with multiple casts speaking different languages on one movie set. While some shots could be reused, dialogue scenes had to be changed for every language version. What was supposed to facilitate the distribution of movies in Europe failed almost immediately since American studios often lacked the linguistic competence and resources to create a convincing foreign-language version, which in turn lacked the presence of English-speaking movie stars (O'Sullivan and Cornu, 2014: 19).

Although the US still prevailed in cinematographic production, the other two major film industries of the 1930s were Germany and France. To circulate their products in American movie theaters, German and French producers turned to modernized film explaining in English that was pre-recorded and then edited into a movie without removing the original soundtrack, and sometimes even adding new characters who would comment in English on the plot, characters, and dialogues (O'Sullivan and Cornu, 2014: 18). All these methods of production and distribution were employed to avoid direct translation of the existing soundtrack because, at that time, it seemed too complicated and expensive; nevertheless, filmmakers could not resist the change once the technology improved and allowed for what is today known as subtitles and dubbing.

### Inventions and habits

Cinematographers quickly noticed the potential of using early subtitles and dubbing instead of various rewriting methods. Subtitles are thought to descend from the silent-era intertitles, even

though the former do not contextualize or comment on the narrative on the screen – they are translated lines of dialogue or other verbal information superimposed onto the projected image (O’Sullivan and Cornu, 2014: 20). Initially, subtitles were yet another editing novelty in the 1920s and were experimented with for artistic purposes (Pérez-González, 2014: 41). Since the US was the primary exporter of movies to Europe, the Old Continent led the way of the development of the subtitling method for years to come (O’Sullivan and Cornu, 2014: 20). There is little information available on exact translation strategies used by early film translators, apart from the work of Herman Weinberg, supposedly the first American subtitler, who accounted for a lot of experimentation with form and content in early subtitling (O’Sullivan and Cornu, 2014: 21).

The first attempts to add lip-synchronized speech in post-production resulted from the necessity to improve the quality of sound in outdoor scenes. Doubling, in other words, revoicing and improving poor-quality dialogues, laid the foundations for the wide-spread use of dubbing (Pérez-González, 2014: 41) that could preserve the visual appeal of famous actors on the screen. The more synchronized the images and sounds on the screen were, the better the reception among foreign audiences was. To achieve this, dubbing performers watched the original without sound and practiced facial and lip movements to match the expressions of on-screen actors before recording, or a mechanical system was employed to ‘[break] down all the lines into minute sections based on the lip movements [that were] transcribed on a strip of paper or celluloid’ from which they could be translated with a high-level of synchronization of the image and sound (O’Sullivan and Cornu, 2014: 22). Translators of dubbed versions tended to be writers, but not professional translators, or were anonymous, and their work would be later adapted to dubbing limitations by a dialogue writer (O’Sullivan and Cornu, 2014: 22). By the 1930s, both subtitles and dubbing had established their position as two major methods of film translation and spread with varying popularity across the world.

As much as choosing between subtitles and dubbing was a financial choice, it could also be a decision dependent on social and ideological conditions. Dubbing was acclaimed in countries where an international language – English, French, or German – was spoken by the majority, whereas subtitles were brought into general use in countries with ‘less-used’ languages (Gambier, 2013: 46). Germany, France, and Italy, all major film industries in the 1920s and 1930s, could afford dubbing on a larger scale, yet this method was too expensive for smaller film industries such as those in Scandinavian countries, the Netherlands, Belgium, Switzerland, Portugal, and Greece (O’Sullivan and Cornu, 2014: 21). Moreover, Scandinavia opted for subtitles as a highly literate region, while the Netherlands and Belgium preferred subtitles as bilingual communities (Pérez-González, 2014: 49). Hollywood was exporting mostly dubbed versions of its products to Europe and Latin America and subtitled versions to Middle East, China, and Japan (O’Sullivan and Cornu, 2014: 21).

There is, however, a further point to be considered, of dubbing as a tool of eliminating as much of foreign, especially Western, influences as possible in nationalist regimes. In 1930 in Italy, movies in languages other than Italian were muted and projected with intertitles on an adjacent screen. Benito Mussolini, one of the first fascist dictators in Europe, once dubbing was more available, ruled that all foreign movies had to be fully dubbed in the national language (O’Sullivan and Cornu, 2014: 17, 22). Similar legislation was passed in Spain in 1949 during the dictatorship of Francisco Franco and in Communist China, where from 1949, movies coming from the West were dubbed and heavily censored (O’Sullivan and Cornu, 2014: 23). To minimize the costs of film translation, the USSR invented the voice-over method that was

employed in some countries in the Middle East and Asia as well (Pérez-González, 2014: 49). Cheaper than full-cast dubbing, the voice of a narrator overlapping the original soundtrack served as an effective method of censorship of foreign values and ideas.

### **Viewer's choice**

As of today, the division of 'dubbing', 'subtitling' and 'voice-over' countries seems to become increasingly indistinct due to improvements in television transmission technology and on-demand streaming services. Good-quality electronic subtitles introduced in the 1970s were used for a majority of VHS film releases, and 20 years later digital systems used for DVDs took over (O'Sullivan and Cornu, 2014: 23). It can be observed that viewers are accustomed to film translation methods that have been dominant in their countries for decades since the time of talkies: in western Europe, dubbing dominates both on television and in movie theatres, notably in Germany, where subtitled versions virtually disappeared (O'Sullivan and Cornu, 2014: 23). In 'subtitling' countries, dubbing and subtitles co-exist, but older audiences prefer to watch TV programs with subtitles (Translit). Voice-over preserved its position on television in former east-block and Middle East countries with some specific regional variations. In Iran, for example, the narrator lively performs the verbal translation, while in Poland, where this method is very common for movies, documentaries, and shows on television, the narration assumes a more presentational style delivered by a sedate and temperate male voice (Pérez-González, 2014: 20).

Nowadays viewers have considerably more choice over the preferred language version than they used to have. Most movie theatres offer versions with subtitles and dubbing, some TV channels allow for changing between subtitles, dubbing and the original soundtrack, and a growing amount of on-demand online streaming services gives their consumers a wide range of possibilities of choosing subtitles, dubbing, or voice-over in available languages. As for other audiovisual content on the Internet, unofficial information and entertainment are often translated by volunteers providing subtitles free of charge. On sites such as *YouTube*, where users post videos in multiple languages, machine translation is usually available for videos without properly translated subtitles.

### **AVT within Translation Studies**

For many years, translating cinematic texts was a matter of commercial practice for freelancers working in the media, and rather little thought was given to its thorough examination. The very nature of audiovisual products, so different from the printed word, posed a challenge to the newly established academic field of translation in the 1960s. With digital technologies accelerating information transmission on screens since the 1980s, previous assumptions and categories had to be reconsidered for the context of AVT. Over the years, as the interest in audiovisual language transfer increased in translation circles, broader theories and research models were introduced, such as Gunther Kress's work on the multimodality of human communication.

When we examine the terminology of the translation of audible texts on screen, we discover its continuous expansion and transformation. In the mid-1950s and 1960s, the first publications contained the term 'film translation', since movies were studied primarily so far; however, the early researchers failed to cover the new and evolving medium of television (Gambier, 2013: 46). Other designations came into view in the literature in the 1980s, including 'film and TV translation', 'media translation' and 'screen translation', when audiovisual texts stopped being exclusive to the TV screen and entered digital media (Pérez-González, 2014: 30).

During the same decade, other terms to use were ‘language transfer’, ‘versioning’ and ‘constrained translation’. Alongside advances in digital technologies and the growth of the Internet in the early years of the 21<sup>st</sup> century, ‘multimedia translation’ and ‘multimodal translation’ were used (Pérez-González, 2014: 30) to indicate the semiotic complexity of audiovisual content and its global reach (Gambier, 2013: 46).

The term ‘audiovisual translation’, coined in the 1990s, is the one approved and used both in practice and theory, as it [brings] to the forefront the multisemiotic dimension of all broadcast programs’ as well as encompasses the variety of texts accessed via all kinds of screens (Gambier, 2013: 46). Serving as an umbrella for diverse and still emerging aspects of audiovisual content, AVT is now an all-inclusive category, which allows for expanding the research in any direction necessary.

### **The question of complexity**

On-screen communication accessed via audible and visual channels is an essential subject of research in the field of AVT. Before the institutionalization of the discipline in the mid-1990s, AVT experienced a rough introduction to academia. When we read Dirk Delabastita, professor at the University of Namur, we find out that translation as an element of mass-communication, especially ‘film and TV translation’ as a constituent of popular culture, was ignored by scholars due to lack of prestige that works of high culture possessed (1989: 193). Delabastita criticizes this highly selective approach of humanities in the late 1980s, implying the importance of communication by various media to the cultural formation of modern society (1989: 193). Delabastita also reports that the papers so far focused only on selected approach-specific aspects of ‘film translation’, therefore neglecting ‘the audiovisual’ as a whole (1989: 194). By the same token, Łukasz Bogucki, professor at the University of Lodz, reveals that, in the 1990s, analyzing subtitles or dubbing was considered unacademic and many translation scholars were unwilling to revise existing translation norms and paradigms for this purpose (2016: 18). Those who devoted themselves to the relatively new area of study had difficulty with gathering the material, available primarily on VHS tapes, and the first publications related to film translation were rather practical, serving as guidelines for film translators rather than as theoretical writings (Bogucki, 2016: 18). The prevailing issue pointed out by Delabastita, Bogucki, as well as Gambier, is ‘forgetting the complexity and dynamics of the meaning process’ in audiovisual texts were common in the early publication on audiovisual translation with emphasis given predominantly to the linguistic level (Gambier, 2013: 47).

An audiovisual text is a complex sign, in which different codes, visual, verbal, and acoustic, constitute an overall meaning when they work simultaneously. As much as the visual and the acoustic elements add to the meaning, they become a source of constraint for the potential translator (Delabastita, 1989: 201). To comprehend the polysemiotic ‘meaning-making’ in audiovisual texts, one needs to concentrate on the variety of codes present, as adapted from Delia Chiaro, professor at the University of Bologna (2009: 143):

	VISUAL	ACOUSTIC
NON-VERBAL	SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURE, FACIAL	MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING;

	EXPRESSIONS, BODY MOVEMENTS, etc.	HUMMING; BODY SOUNDS (breathing; coughing, etc.)
VERBAL	STREET SIGNS, SHOP SIGNS, WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONG-LYRICS; POEMS, etc.

Table 1. The complexity of codes in audiovisual content

As presented in the table, to analyze one layer of an audiovisual text, for example, the linguistic one, other codes are necessary to be considered as equal meaning-makers. Keeping this complexity in mind, researchers are now able to approach a wide range of modalities of AVT.

### Auxiliary and peripheral uses of AVT

From the historical point of view, the triad of interlingual subtitles, dubbing, and voice-over have received the most theoretical scrutiny. However, we seem to observe an acceleration in the growth of both interlingual and intralingual forms of AVT to help sensory impaired viewers access information and entertainment transmitted through audiovisual media (Pérez-González, 2014: 30). Subtitles for the hearing-impaired describe music and ambient sounds within a cinematic text in addition to providing dialogues between characters (Bogucki, 2016: 24-25). One of the assistive modalities of audiovisual translation is real-time subtitling or respeaking. Traditionally, the respeaker had to repeat (and translate) the original input in a condensed version for the stenographer who was producing subtitles at the same time (Chiaro, 2009: 154). A speech recognition software can now substitute for the latter and create subtitles straight from the respeaker's speech, which are used for live-broadcast events on television (Gambier, 2013: 50). The other way around, audio subtitling can be performed by a text-to-speech software for those who cannot read regular subtitles fast enough (Gambier, 2013: 50). As for the blind and visually impaired, audio description involves an audible objective description of what is visible on the screen, added between instances of the original soundtrack. It is applicable, as live or recorded versions, for movies, theatre performances, and museum exhibitions (Gambier, 2013: 50). Audio description is a vital tool for social integration, as both the visually impaired and the able-bodied have the same right to experience any expressions of art and culture (Chmiel and Mazur, 2014: 20). As its name suggests, it is neither a commentary nor an interpretation – it is an objective account of the visible events which allows the viewer to analyze and enjoy the content by themselves (Chmiel and Mazur, 2014: 25).

Addressing live entertainment, theatres and opera houses can employ surtitles or supertitles during performances, consisting of an abridged version of the verbal content that is projected on a separate screen near the stage to match the music and performers' actions (Bogucki, 2016: 28). Surtitling is considered a peripheral modality of the discipline since the original content does not come from a screen but requires translation that is projected on it.

Being on the edge of AVT and software localization, video games combine typically cinematic experiences in cutscenes and characters' dialogues with user interfaces and textual information that are all part of the player's interaction with the game environment. Subtitled or dubbed versions of this medium are prepared similarly to subtitles or dubbing in the film industry; however, translators are reported to be more involved in the process to create as much

an entertaining and enjoyable experience as possible, even at the expense of the original, moving into the sphere of transcreation rather than translation (Chiaro, 2009: 152).

### **Formal approaches to AVT**

AVT can be analyzed, utilizing general translation paradigms, applied as well to printed texts, yet researchers express the need for new theoretical frameworks, specific to audiovisual content and its diverse aspects. In *Routledge Encyclopedia of Translation Studies*, comparative, process, and casual models are enumerated as concerning research on audiovisual translation (Pérez-González, 2020: 33). Comparative models analyze shifts between the source and the target audiovisual content so that the translated version fits the cultural conventions of the target audience and language-specific naturalness of speech. Process models borrow from psychology, linguistics, and neuroscience to examine patterns of information acquisition via audiovisual modalities. Casual models focus on a wide variety of issues and phenomena that impact the cultural and linguistic choices made by audiovisual translators and their influence on viewership (Pérez-González, 2020: 33).

Recently, there has appeared another, very comprehensive take on the interpretation of audiovisual content. Still in the making, the multimodal theory of translation pertains to the entirety of semiotic codes taking part in the meaning-making, questioning the position of language as the main source of meaning (Pérez-González, 2014: 182) The interaction and interplay between codes are considered to create the overall semiotic effect of an audiovisual text, which is produced by a collaboration of artists and/or cinematic or technology professionals. In the Internet era, viewers can be an additional creative force that influences the final product (Pérez-González, 2014: 185-186).

Not only are audiovisual texts multimodal, consisting of various meaning-making elements but they are also multimedial, requiring devices with access to both the visual and acoustic channels (Pérez-González, 2014: 186-187). Research within the multimodal theory takes into consideration the viewers' perception and interpretation of the complexity of audiovisual content as well as the choices made by the creators to achieve particular narrative effects by visual, acoustic, and verbal codes (Pérez-González, 2014: 182). Thus, it is clear that translation scholars recognize the necessity to study the audiovisual sign as a whole, and more publications making use of this singular theoretical framework are expected to appear in the future.

### **Characteristics of subtitles, dubbing and voice-over**

Choosing between subtitles, dubbing or voice-over in movie theatres or on television, the choice is not only between lower or higher costs of production but also between different translation strategies that each of these modalities commands that will shape the final reception of the target viewer. Sometimes, the choice is a matter of decades-long viewing habits, and other times, it entails a strategic way of representing the source material. Historically speaking, the preferred modality in a country could be a source of knowledge about this country's relation to the foreign. However, in the era of the Internet and globalized entertainment, the old preferences are blurred, as the choice lies more and more often in the hands of the viewer, not the producer or the distributor.

### **Forty characters in six seconds**

Subtitling has its recognizable rules and standards, known directly by the researchers and indirectly by the audiences. Even though the technical process behind subtitling advanced significantly over the years, from chemically imprinted titles on film strips to contemporary sophisticated subtitling software, the definition and characteristics of it did not change much. A definition that encompasses all essential aspects of this modality is the one by Jorge Díaz-Cintas and Aline Ramael who state that subtitling ‘is a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like) and the information that is contained in the soundtrack (songs, voices off)’ (2014: 8).

Several technical, textual, and linguistic constraints impact the standard, unobtrusive format of subtitles that are supposed to ensure the most comfortable viewing experience (Georgakopoulou, 2009: 21). Ideally, one subtitle on the screen is one sentence split into two lines consisting of 30 to 40 characters each (Georgakopoulou, 2009: 22). To enhance legibility, the letters are usually white with black lining or shadow and are aligned to the center at the bottom of the screen (Chiaro, 2009: 149). The lines can also be placed vertically down the image edges, like in Japan, or anywhere on the screen but close to visual-verbal elements, like newspaper headlines they provide a translation for. Apart from visual conventions, the display time greatly influences the reception. Subtitles should not stay on the screen for too short or too long, between one to six seconds being the standard (Guillot, 2014: 34), and, as a rule, their timing is adjusted to slower readers who do not know the source language (Chiaro, 2009: 149). All those technical restrictions contribute to condensation of information of the target language.

Textual constraints pertain to the shift from speech to writing in subtitles, as the flow of communication of the original should be maintained and comprehensible for the target viewer (Georgakopoulou, 2009: 23). To achieve this, subtitlers resort to simplified grammar or standardized vocabulary as well as the omission of ‘redundant elements of speech [such as] intonation, rhythm, and the facial and kinesic movements’ that viewers can see or hear on the screen and understand without translation (Georgakopoulou, 2009: 24-26).

As for linguistic limitations, the format of subtitles restricts which translation strategies can be used with the reduction being the most common and important one. Elements that carry the plot and meaning must not be reduced while speech aspects including repetitions, slips of the tongue, international words, exclamations, expressions following facial or body movements, ungrammatical structures or conversation fillers can be omitted or condensed – if they are not necessary to communicate the meaning (Georgakopoulou 2009, 27-28). In addition to those technical and linguistic restrictions, both an increasingly faster distribution of entertainment and better subtitling software forces audiovisual translators to work even quicker which often results in a loss of translation quality (Guillot, 2014: 34).

### **The illusion of an illusion**

Dubbing is used primarily for audiovisual content for younger audiences, including animated movies, TV shows, and educational programs, as well as for blockbuster releases. The latter attract a great many viewers who leave wealth at the box office – and dubbing has its part in it in spite of its expensive nature (Chiaro, 2009: 147). By definition, it is ‘the process whereby the original track of an audiovisual text is replaced with a re-recorded version in the target language’

(Bosseaux, 2014: 48), and, in contrast to inherently additive subtitles, it allows the viewer to enjoy the movie as if in its original form (Chiaro, 2009: 147).

To produce a dubbed version, several professionals are required, starting with the translator who provides a translation of the script and adapts the dialogues to sound convincing and natural in the target language. In the meantime, the dubbing director, who supervises the entire dubbing process, searches for voice talents, and his or her dubbing assistant prepares short, time-coded tracks of the original soundtrack that are used later during the recording in the studio. Finally, sound engineers mix the music and other sounds from the original with the dubbed tracks (Chiaro, 2009: 145-147). It is important to note that, during the recording, the dubbing director and/or voice talents can adjust and change the translated dialogues, usually to achieve more spontaneity of speech (Bosseaux, 2014: 53).

Apart from realistic dialogues, there are five other dubbing principles to follow, including tolerable lip-synch, image-word coherence, accurate translation, and good quality sound and acting (Bosseaux, 2014: 50). Close-to-perfection lip synchronization has been the ultimate goal for dubbing from its very beginning, therefore sometimes ‘phonetic equivalence takes precedence over semantic or pragmatic equivalence’ to ensure that words match the actor’s mouth movements (Bosseaux, 2014: 50). However, even the best-quality dubbing is said to be flawed due to dubbing-inherent loss of authenticity (Tveit, 2009: 92). If a movie is an illusion of reality, then a dubbed version of this movie would be ‘the illusion of an illusion’ in which viewers must accept ‘the discrepancy between nationality and language’ (Bosseaux, 2014: 50). A common translation strategy in dubbing is the normalization of dialectal and colloquial utterances from the source content, both on the level of literal translation and voice-recording (Bosseaux, 2014: 50).

Dubbing is further criticized for robbing the characters on the screen of parts of their personalities that are expressed by voice (Tveit, 2009: 95). A character’s voice and original pronunciation communicate many traits, from their emotional state to class and educational and cultural background, and, except for emotions, dubbing cannot usually replicate culture-based present in speech (Bosseaux, 2009: 50). Notwithstanding these limitations and its lengthy and high-cost production, dubbing continues to be the preferred modality in European countries such as Germany, Spain, France, or Italy as part of the cinematographic tradition and viewership habits.

### **Gavrilov translation**

Voice-over, is predominantly used for television content, ranging from documentaries to reality shows and movies, as well as sometimes for DVD releases in countries including Poland, Russia, Belarus, Ukraine, and to some extent in Spain, Iran, and regions of Scandinavia (Matamala, 2014: 70-71). Also known as ‘half-dubbing’, ‘wersja lektorska’ (the official Polish name), or ‘Gavrilov translation’ (a term often used in Russia), voice-over is a form of audiovisual translation in which the pre-recorded voice of the narrator is superimposed on the original voices of characters that could still be heard at a lower volume (Matamala, 2014: 64).

The term ‘Gavrilov translation’ reflects the origins of voice-over in Soviet Russia when screening of Western movies at festivals required simultaneous interpreters who later recorded their voices so they could be used multiple times, thus lowering the cost of screening. Those interpreters – Andrew Gavrilov as one of the most recognizable – could also translate the movie and record their voice-over at home (Matamala, 2014: 65). Poland, which used to be a dubbing country between the end of World War II and the late 1980s, introduced voice-over to television

as a cheaper and faster option. Poles' attitude to voice-over has been changing according to recent studies in which viewers from Poland were equally in favor of voice-over and dubbing (45% for each) with only 4% preferring subtitles, or, in an even more up-to-date survey, subtitles were chosen by almost 80% of respondents, indicating that the well-known popularity of voice-over in Poland is substantially decreasing (Matamala, 2014: 70). In contemporary Russia, high-quality voice-over is part of popular culture with many recognizable narrators (Zunino and Daudan, online).

Even though voice-over is produced similarly to dubbing, there are important differences. Usually, one person provides the voice-over for all characters, but it is not a rule. The original soundtrack can be hearable at the onset and at the end of each utterance, which creates an illusion of authenticity (Matamala, 2014: 74). Due to this sense of genuineness, the spoken translation does not have to be synchronized with the characters' lip movements (Matamala, 2014: 68). Similar to dubbing, voice-over method is subject to standardization to make the translation as comprehensive as possible to a wide audience, sacrificing the linguistic features of the original.

## **Conclusions**

The article should provide a brief yet comprehensive overview of the main aspects of AVT. It points out its contribution to the globalization of entertainment and information throughout the 20<sup>th</sup> c. and indicates its new and developing applications in peripheral areas. As viewers move from regular cinema and television to online services, the decades-long viewing traditions and habits become viewing possibilities. Thinking about audiovisual texts as objects of academic investigation has undergone significant changes. Even though translation refers to the transfer of the verbal code, images and sounds are equal meaning-makers of this complex semiotic sign. The multimodal theory of human communication takes into consideration the role of viewers in the process of shaping audiovisual content as well. The reception is, after all, an essential factor, as it is what makes the AVT worthwhile – rigid standards of subtitles, dubbing, voice-over and other AVT modalities exist to satisfy a wide range of possible audiences.

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Bartłomiej PIĄTKIEWICZ

## **Video game vocabulary in translation through the prism of Nida's equivalence on the example of Dark Souls series**

### **Abstract**

The paper presents the ideas of dynamic equivalence and formal correspondence proposed by Eugene Nida, and then focuses on a practical analysis of translation decisions made in the Polish version of the Dark Souls game series through the prism of presented ideas. In order to obtain more reliable and accurate results, different elements of the series, like character names or dialogues, are taken into consideration and assessed. The result of the analysis is that although dynamic equivalence is definitely a more common and, in majority of the cases, a better way to achieve particular goals of video game localisation, formal correspondence appears to be highly useful in some specific cases.

### **Abstrakt**

W początkowej części artykułu opisane zostały pojęcia ekwiwalencji dynamicznej oraz ekwiwalencji formalnej zaproponowane przez Eugene Nidę, które następnie wykorzystane zostają do przeprowadzenia praktycznej analizy decyzji tłumaczeniowych podjętych w procesie przekładu gier serii Dark Souls na język polski. W celu osiągnięcia bardziej wiarygodnych i dokładnych wyników, analizie i ocenie poddane zostały różne elementy gry, takie jak nazwy postaci czy dialogi między nimi. Z przeprowadzonej analizy wnioskować można, że chociaż ekwiwalencja dynamiczna jest zdecydowanie powszechniejszym wyborem i w większości przypadków, lepszym sposobem na osiągnięcie poszczególnych celów lokalizacji gier wideo, to ekwiwalencja formalna również okazuje się niezwykle przydatna w określonych przypadkach.

**Keywords:** localisation, translation, video game, equivalence, correspondence

**Słowa kluczowe:** lokalizacja, tłumaczenie, gry wideo, ekwiwalencja, korespondencja

### **Introduction**

As localisation of video games is still quite a new field of study, it is not so developed and there are still numerous discussions about the proper approach to this specific kind of texts; for instance, Costales (2012: 3-6) underlines the significance of multimodality, appearance of various genres and typologies of video games, while Mangiron (2018: 127-130) presents a more reception-oriented view. In fact, a significant part of problems appearing during this type of translations is similar to those caused by literary texts: conveying the style across languages, recreating proper names of characters and translating neologisms are only some of them. What translators try to do in many cases is to use already existing methods to deal with these problems. One of such methods is based on Nida's (1982: 22) distinction between dynamic equivalence and formal equivalence. While dynamic equivalence (also called functional equivalence) focuses on conveying the meaning and making text easier to comprehend, the

formal correspondence is about translating material in more literal way. Neither of these approaches constitute the ultimate solution to every translation problem and hence I will try to discuss positive and negative aspects of both of them on the example of video game series called Dark Souls. The overall goal is to find out which approach can be used more efficiently in translating particular elements of a video game depending on intended result.

Dark Souls is a role-playing video game set in a fictional world inspired by medieval Europe. The game is known for its exceptionally high level of difficulty and overwhelmingly gloom atmosphere created by dramatic music, complicated puzzles and mysterious characters. A plot is minimalistic and based on the player's interpretation. Due to the general scarcity of information, translation plays an enormous role in this case; all of these elements need suitable translation to allow proper reception of every single element of the game. The notion of 'suitable translation', however, is elusive. In this paper I make an effort to discuss and assess the solutions to the translation problems posed by the games.

### Nida's equivalence in video games translation

According to Mangiron (2015: 191), the task of a translator is to create impression that a given game was originally designed in TL. If we compare this statement with types of equivalence proposed by Nida, it seems that—while translating a game – dynamic equivalence should be chosen rather than formal equivalence. This approach could not only ease the work of translators, but also improve the quality of gameplay and make games more immersive. In the Polish translation of Dark Souls series, it is quite apparent that in most cases the translators shared this opinion and wanted to make the game language sound as familiar to Polish customers as possible. This can be exemplified by the name of a fantastic creature – the 'Curse-Rotted Greatwood', which was translated as 'Toczony przez kłtwę drzewiec' [lit.: treant suffering from a curse]. A collocation very natural for literary Polish is thus coined between the verb *toczyć* which denotes being seriously diseased, and the noun *drzewiec* which – in the context of fantasy genres – is associated with tree-like creature thanks to J.R.R. Tolkien's universe. If one would decide to follow the guidelines of formal equivalence, it would be a truly challenging task to create a name which does not sound odd. Knowing about this, the translator chose to domesticate it to some extent, and as a result the Polish name sounds very natural, as if there was no influence of any other language.

Nonetheless, even if dynamic equivalence seems to be a proper approach to game translation, it should be used carefully and consciously. As Emad states, '[t]he popularity of video games on the Internet has helped pave the way for special terms to be created by its players' (2016). This phenomenon can be observed not only within one language, but also across different languages because in many countries (including Poland) game translation is still undeveloped and limited many games being unavailable in the gamers' native languages. For this reason, translators not only have to coin neologisms, but also change the meaning of already existing words, creating neosemanticisms (Garcarz, 2007). The language of video games is full of technicalities and the translator must be up-to-date with all the newly invented vocabulary because in some cases it may occur that translating word-to-word would be better than trying to adjust to the TC and TL. This unfortunate choice made by the translator is present in the Dark Souls series: the original sentence which can be found in description of a heavy weapon says that '[a] warrior can appreciate a heavy weapon, for they scale effectively with strength', while the Polish version reads: 'Każdy wojownik docenia ciężką broń, gdyż pozwala dobrze wykorzystać siłę' [lit.: a warrior can appreciate a heavy weapon, as make a good use of

strength]. The English version provides players with the direct, technical information about actual feature of this kind of weapons, while translation only gives a subtle hint to Polish speakers. The translator succeeded in making the game language sound familiar, so this choice is partially justified, but actually a part of original message that is important in terms of gameplay (and for that reason explicit in the ST) is lost. Considering the fact that the term *scaling*<sup>11</sup> has the Polish equivalent – *skalowanie* – which is widely used by gamers, this problem could be easily solved by translating the second part of sentence word for word as ‘gdyż skaluje się z siłą’ [lit.: as it scales with strength] or ‘gdyż jej efekty skalują się z siłą’ [lit.: as its effects scale with strength], which not only sounds natural, but also conveys the original message. Thus, formal equivalence approach can as well be effectively used in conveying messages across languages.

Taking given examples and solutions into consideration, one may say that both dynamic and formal equivalence may be effectively used in game translations; therefore, the question is what a perfect balance between those two types of equivalence is, and how can translators make TT sound good and transfer as much as possible from ST. As Miguel A Bernal-Merino suggests, a translated version of a game should provide TL speakers with the same gaming experience as the original version (2016: 27), so the general style of an original text should not be greatly changed but translation has to convey the same meaning, including proper associations with particular aspects of SL and SC. While attempting to achieve this balance, Dark Souls translators came up with idea of using various words for describing the same item. There is one object, the original name of which is *Estus Flask* translated as *Butelka estusa*, and in its description there is a sentence in which the word *flask* is translated as *flasza*. What is significant here is the fact that description is displayed below the name of the item, so it is clear that *flasza* and *butelka* refer to the same object. As at a first glance this solution may seem misleading for players, it actually fulfils its function: the decision about different translations in name and description of this item allowed not only to convey the original meaning without sounding odd or leading to misunderstanding, but also to save the part of ST and recreate the original impression created by the game. Thus, as this example shows, it is not always necessary to choose only one type of equivalence. Sometimes they can be successfully joined together.

Another problem appears when one must translate proper names, which frequently happens when the names of characters which are partially or fully meaningful. According to Lawson (2007: 409-410), a vast majority of proper names is not translated and as a result they lose their function and meaning. This is definitely an example of formal equivalence approach, and despite disadvantages like mentioned loss of function and/or meaning, numerous reasons for leaving names untranslated could be found. Such cases appear in Dark Souls 1, where the dragon's name *Seath Scaleless* is not translated, but left as it is for particular reasons. The word *Scaleless* can be translated into Polish as *Bezłuski*; however, this word is usually used only in names of particular species of fish, so, because of associations, it does not sound appropriate to describe the savage and mighty dragon. Additionally, another part of this name is not translatable, so its Polish version would be *Seath Bezłuski* or *Bezłuski Seath*, which sounds rather odd to native Polish speakers. Yet, in this case the fact that this dragon has no scales is important for his character and story for it makes him unique among other dragons, and people who do not know English at all could miss this information and misunderstand some of important elements of the game's lore. Hence, there is no solution which would be fully satisfying or completely

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<sup>11</sup> Scaling – Term used mainly in RPG video games; scaling is feature of various weapons due to which the weapon's damage is proportional to the particular skills of a wearer.

inappropriate in translating meaningful proper names; choosing both formal or dynamic equivalence results in loss and gain in the reception of translated text.

Nonetheless, usually, creating a fine translation of names or short descriptions of items and creatures is significantly easier than recreating the whole dialogues saving an original style and the character of the speakers. Davies (2014) provides several approaches to managing cultural elements in translation, which are, *inter alia*, transformation, used by Dark Souls translators, and localisation, effectiveness of which will be discussed later. In Dark Souls 3, one of sentences uttered by the Fire Keeper (the closest comrade of the protagonist) is ‘But know’st thou not? I cannot die’ translated as ‘Ale przecież chyba wiesz? Nie mogę umrzeć’ [lit.: but probably you know? I can’t die]. Unfortunately, the TT lacks the character and the associations with historical language, which were originally visible in this utterance. Archaic language, present in English sentence, has been changed into everyday Polish. Perhaps this choice may be justified by the translators’ effort to make the text comprehensible and undoubtedly it succeeded in this field; on the other hand, what could have been used in this situation is cultural localisation. Instead of omitting the stylistic element of utterances, archaic English could have been replaced by archaic Polish, which is still understandable and well-known through the texts of famous Polish writers of the old times, *e.g.* Jan Kochanowski or Mikołaj Rej. This would allow to transfer the meaning and, at the same time, recreate the style of the dialogues between characters, preserving the original atmosphere of Dark Souls universe. Thus, it seems a reasonable solution to choose dynamic equivalence approach in translating longer units of written text or speech, but it is crucial to remember that the form and the cultural layer of the ST should find their reflection in the TT as well.

## Conclusions

As the provided examples and solutions show, the translators of the Dark Souls series tried to find proper balance between formal and dynamic equivalence. In translating names of creatures, they decided to translate them only if the whole name was translatable; items’ names and their description were to sound as natural as possible; dialogues were intended to be comprehensible and transparent. As dynamic equivalence was seemingly a better choice at the beginning, it appears that formal correspondence can also be used in some cases. Hence, what is crucial in localising a game is that although dynamic equivalence is a default approach, one should be aware and conscious of every choice, and able to adjust the use of proper types of equivalence depending on particular situation.

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Karina GIEL

## Problemy z ekwiwalencją w polsko-chorwackim i chorwacko-polskim słowniku frazeologicznym

### Abstrakt

Artykuł powstał po przeanalizowaniu błędów popełnionych przez polskich studentów filologii chorwackiej podczas doboru chorwackich odpowiedników frazeologicznych do ich polskich odpowiedników. Okazało się, że duża część z nich dotyczy idiomów, które są bardzo podobne w obu językach. Świadomość pokrewieństwa polsko-chorwackiego sprawia, że bez większego zastanowienia tłumaczą oni dosłownie lub podążają za skojarzeniem wywołanym przez jeden z elementów idiomu. W artykule pokazuję jakie ekwiwalenty frazeologiczne są potencjalnym źródłem błędów i jaka jest ich niewielka niekompatybilność, która wydaje się być niezwykle istotna dla tłumaczenia. Należą do nich różnice semantyczne, struktura formalna, terminy semantyczne, wariancja, twierdzenie lub negacja, kontekst zdań, itp. Wnioski z analizy skłoniły mnie również do umieszczenia odpowiednich komentarzy w polsko-chorwackim słowniku frazeologicznym, ponieważ mam nadzieję, że wcześniejsze zasygnalizowanie potencjalnego źródła błędów w doborze ekwiwalentów frazeologicznych może pomóc im zapobiec.

### Abstract

The article was written after analyzing the mistakes made by Polish students of Croatian philology during the selection of Croatian phraseological equivalents to their Polish counterparts. It turned out that a large part of them concerned idioms that are very similar in both languages. Awareness of Polish-Croatian language kinship makes them translate literally or follow the association caused by one of the elements of the idiom without much reflection. In the article I show which phraseological equivalents are a potential source of errors and what is their slight incompatibility, that appears to be extremely significant for translation. These include semantic differences, formal structure, semantic terms, variance, assertion or negation, sentence context, etc. The conclusions of the analysis also prompted me to put relevant comments in the Polish-Croatian phraseological dictionary, because I hope that earlier signaling a potential source of errors in the selection of phraseological equivalents can help prevent them.

**Słowa kluczowe:** ekwiwalencja, słownik, frazeologia, języki pokrewne, błędy w tłumaczeniu

**Keywords:** equivalence, dictionary, phraseology, related languages, errors in translation

Podczas nauczania polskich studentów języka chorwackiego wielokrotnie starałam się rozstrzygnąć, w jakim stopniu polskie i chorwackie pokrewieństwo językowe może pomóc lub zaszkodzić studentom w opanowaniu chorwackich związków frazeologicznych na podstawowym poziomie ich nauczania. J. Korljan nie uważa nawet uczących się języka chorwackiego przedstawicieli narodów słowiańskich za rzeczywiście początkujących, pisząc: 'studenti [hrvatskog jezika – przyp. mój] kojima je prvi jezik neki od slavenskih jezika, ne

pripadaju grupi <apsolutnih početnika>...' (Korljan, 2010: 71). L. Cvikić i M. Bošnjak również nie mają wątpliwości, że 'za učenike čiji je materinski jezik neki od slavenskih jezika, početno je učenje hrvatskoga zasigurno lakše' (Cvikić, Bošnjak, 2004: 118). Zgadzam się z tym stwierdzeniem, gdyż taki wniosek wypływa z doświadczenia glottodydaktycznego. Pozytywny transfer, będący skutkiem istnienia chorwacko-polskiego pokrewieństwa językowego,<sup>12</sup> jest zjawiskiem, które znacznie ułatwia studentom filologii chorwackiej naukę, a także podnosi motywację do niej.

Pracując jako lektor języka chorwackiego zaczęłam się zastanawiać nad procesem nauczania i uczenia się języka chorwackiego jako obcego, skupiając swoją uwagę głównie na przyswajaniu utartych połączeń wyrazowych – przede wszystkim związków frazeologicznych<sup>13</sup>. Jak wiadomo, są one charakteryzowane przez specyficzne właściwości:

- nieciągłość kształtu jednostki występującej w realizacji tekstu;
- właściwy każdemu frazeologizmowi zakres zmienności składu morfemowego lub składu leksemowego w realizacjach tekstowych;
- wchodzenie w relację kształtowej tożsamości komponentów związku frazeologicznego z wyrazami będącymi samodzielnymi jednostkami słownikowymi;
- brak symetrii między planem treści a planem wyrażania nie dający się opisać za pomocą reguł kategorialnych;
- przynależność większości związków frazeologicznych do systemu tzw. wtórnej nominacji, tzn. uzależnienie ich użycia nie tylko od celów przekazu informacji w określonym kodzie, ale też od innych celów pragmatycznych (Lewicki, Pajdzińska, Rejakowa, 1987: 6).

Ten artykuł powstał po obserwacji błędów<sup>14</sup> wynotowanych z prac pisemnych studentów drugiego i trzeciego roku filologii chorwackiej na przestrzeni 3 lat (2013 – 2015 r.). W centrum mojego zainteresowania znalazły się głównie błędy popełniane przy okazji doboru chorwackich ekwiwalentów<sup>15</sup> frazeologicznych do ich polskich odpowiedników. Frazeologizmy, prawdopodobnie ze względu na nie do końca oczywiste i raczej nieprzewidywalne zjawisko łączliwości leksykalnej, które je cechuje, zyskały sobie w dydaktyce bliżej nieokreślone i niezasłużone miano trudnej warstwy leksykalnej. Niemniej jednak ich niekonwencjonalny charakter budzi ciekawość studentów. Badanie skojarzeń, u których podstawa legła motywacja

<sup>12</sup> W. Marton przytacza rezultaty badań nad szybkością uczenia się przez Amerykanów języków obcych, m.in. germanijskich i słowiańskich. Wynika z nich, iż prędkość uczenia się przy językach pokrewnych jest ponad dwa razy większa niż przy tych, których nie łączy żadne pokrewieństwo. (Marton, 1978: 18).

<sup>13</sup> W pracy posługuję się terminem **frazeologizm** lub **związek frazeologiczny** w następującym znaczeniu:

- 'związki wyrazowe, których znaczenie nie wynika ani z sumy znaczeń komponentów, ani ze znaczenia żadnego z komponentów rozpatrywanych oddziennie (...);
- związki wyrazowe, których znaczenie wynika wprawdzie z sumy znaczeń komponentów, ale co najmniej jeden z tych komponentów ma znaczenie osobliwe, nie przysługujące mu w luźnych, doraźnych połączeniach z innymi wyrazami' (Baba, 1986: 8-9).

<sup>14</sup> Pisząc o **błędach** mam na myśli przede wszystkim błędy językowe, a więc błędy, które rodzimy użytkownik języka docelowego dostrzeże nawet bez porównywania z oryginałem. Wspominam również krótko o błędach tłumaczeniowych, polegających na nieoddaniu treści, informacji, intencji, czyli w przypadku związków frazeologicznych – na doborze niewłaściwego ekwiwalenta frazeologicznego (Kozłowska, Szczęsny, 2018: 236). Nie przytaczam tutaj szczegółów ww. analizy błędów, albowiem ukażą się one wkrótce pod tytułem: 'Analiza frazeologicznych pogrešaka u učenju hrvatskoga kao inog jezika na primjeru studenata iz Poljske' w ramach wydawanej w Zagrzebiu serii 'Sociokulturna lingwistika'.

<sup>15</sup> Dla potrzeb tego artykułu korzystam z wąskiego znaczenia terminu **ekwiwalencja**, tj. pojmuję ją jako równoważność semantyczną na poziomie dwóch systemów językowych – języka wyjściowego i docelowego (Dąmbcka-Prokop, 2000: 68). Pomijam kwestię przekładu związków frazeologicznych w różnych realizacjach tekstowych.

danego związku frazeologicznego, jest dla nich tajemnicą, której rozwikłanie daje satysfakcję. Z tego powodu frazeologia może pełnić na zajęciach rolę czynnika silnie motywującego, więc nie powinno się unikać jej nauczania.

Jednym z wniosków, do których doszłam po analizie błędów moich studentów w doborze wyrazów, było przekonanie, iż powinni oni dysponować spisem polskich i chorwackich ekwiwalentów frazeologicznych. I tak powołując się na własną praktykę dydaktyczną (frazeologizmy, o które byłem pytana przez studentów), na treść esejów pisanych przez studentów (frazeologizmy, których sami chcieli używać) oraz na wyniki ankiety, testującej subiektywne odczucia studentów na temat częstości użycia różnych polskich związków frazeologicznych,<sup>16</sup> udało się wydać polsko-chorwacki i chorwacko-polski słownik frazeologiczny przygotowany z myślą o studentach filologii chorwackiej. Od razu wyszłam z założenia, że powinien on nie tylko brać pod uwagę stopień frazeologizacji, który – jak wiadomo – jest kwestią indywidualną i odrębną dla każdego języka, nawet w przypadku tych języków, które łączy pokrewieństwo. Słownik pisany z myślą o potrzebach studentów powinien przede wszystkim pomóc im zapobiegać najczęściej popełnianym i powtarzanym błędom. By zrozumieć, na czym miał się on skupić, należy zapoznać się ze stosowanym przez studentów mechanizmem doboru polskich ekwiwalentów frazeologicznych.

Gdy polscy studenci stykają się z chorwackim idiomem, początkowo tłumaczą go dosłownie – jednakże po odkryciu znaczenia poszczególnych jego członów są przeważnie w stanie zrozumieć także jego znaczenie frazeologiczne. Wystarczy, by dany chorwacki frazeologizm:

1. Posiadał ekwiwalent w języku polskim o tym samym sposobie obrazowania i strukturze formalnej;
2. Posiadał ekwiwalent w języku polskim o zbliżonym sposobie obrazowania i strukturze formalnej;
3. Posiadał ekwiwalent w języku polskim o odmiennym sposobie obrazowania i/lub strukturze formalnej, o ile metafora, która stanowi jego podstawę, jest dla studenta zrozumiała;
4. Posiadał ekwiwalent w języku polskim o odmiennym sposobie obrazowania i/lub strukturze formalnej, jednak kontekst słowny, w jakim umieszczone dany związek frazeologiczny, pozwala z dużym prawdopodobieństwem prawidłowo odczytać jego znaczenie.

Oczywiście mówiąc tu o rozumieniu znaczenia danego frazeologizmu mam na myśli tylko i wyłącznie jego znajomość bierną. By student potrafił poprawnie użyć danego połączenia wyrazowego, potrzebny jest już jego wkład w naukę, a więc m.in. przyswojenie, zapamiętanie, wyćwiczenie.

Natomiast w przypadku pozostałych związków frazeologicznych, tj. tych, które nie spełniają ww. warunków, dosłowny przekład nie wywołuje stosownych skojarzeń w świadomości studenta i nawet kontekst nie przyczynia się do ich zrozumienia. Zastosowany w nich sposób obrazowania i związane z nim znaczenie nie są oczywiste, a same pokrewieństwo językowe okazuje się nieprzydatne w ułatwieniu ich zrozumienia. Wśród tych idiomów znajdują się zarówno związki, które posiadają ekwiwalent w języku polskim, np. *bez dlake na jeziku*

<sup>16</sup> Ankiętę zawierającą 152 frazeologizmy wypełniło 145 osób – studentów filologii chorwackiej, serbskiej, czeskiej i bułgarskiej Instytutu Filologii Słowiańskiej Uniwersytetu im. Adama Mickiewicza w Poznaniu. Poprzez zakreślenie odpowiedniego pola ankietowani mogli wskazać, czy danego frazeologizmu: 1.Nie używają wcale; 2.Używają bardzo rzadko; 3.Używają czasami; 4.Używają często. Badanie przeprowadzono w latach 2011 – 2013.

(dosł.: bez włosów na języku) – ‘prosto z mostu’ lub ‘bez owijania w bawełnę’, jak i frazeologizmy nieprzekładalne, np. *stati na loptu* (dosł.: stanąć na piłkę) w znaczeniu: ‘wstrzymać bieg wydarzeń’. To właśnie te związki frazeologiczne stanowią potencjalną trudność dla studenta i to w ich przypadku możemy się spodziewać prób niewłaściwego tłumaczenia. Studenci są przekonani, że fakt pokrewieństwa językowego daje im przewagę, jakiej nie mają Polacy uczący się np. języków germaniańskich czy romańskich, dlatego też mniej ostrożnie podejmują próby ich przekładu. Wówczas często pojawia się czynnik *faux amis*. Tutaj warto zacytować przykłady, wynotowane z testów zaliczeniowych studentów (zachowana oryginalna pisownia):

Lp.	<b>Chorwacki związek frazeologiczny</b>	<b>Znaczenie</b> (wynotowane z chorwackich słowników frazeologicznych)	<b>Podawane przez studentów błędne odpowiedniki w języku polskim</b>
1.	<i>Pukao je film komu</i>	‘Netko je izgubio strpljivost i živce’	Urwał mu się film
2.	<i>obiti se komu o glavu</i>	‘osvećivati se (o greškama, pogrešnim koracima i sl. koji imaju loše posljedice)’	obić się o komuś uszy
3.	<i>od riječi do riječi</i>	‘doslovno, točno, u svim pojedinostima’	od słowa do słowa
4.	<i>pasti s konja na magarca</i>	‘pasti s boljega na gore’	wpaść z deszczu pod rynnę
5.	<i>uzeti na zub</i>	‘okomiti se, zamrziti, biti gnjevan na nekoga’	wrzucić na ząb
6.	<i>dati komu za pravo</i>	‘priznati da je tko u prawu’	dać komuś prawo do czegoś

Związek frazeologiczny nr 1 znaczy tyle, co ‘stracił nad sobą panowanie, stracił cierpliwość’ i mógłby być przetłumaczonym polskim frazeologizmem *puściły komuś nerwy*. Idiom nr 2 opisuje decyzje i wydarzenia, które mają negatywne konsekwencje, przykro skutki. W języku polskim powiedzielibyśmy, że *się mszczą*. Znaczenie związku wyrazowego nr 3 to ‘bardzo dokładnie’, a więc *co do jety*. Czwarty frazeologizm opisuje sytuację, w której ktoś traci swoją uprzywilejowaną pozycję społeczną. Znaczenie zwrotu nr 5 jest zbliżone do polskiego *wziąć kogoś na celownik*. Ostatni związek frazeologiczny znaczy ‘przyznać komuś rację’. Jak widać, w

podobnych sytuacjach pokrewieństwo językowe nie tylko okazuje się nieprzydatne, ale wręcz zwodnicze, gdyż usypia czujność językową, a wtedy łatwiej o błąd.

To oczywiste, że tak bardzo różniące się od siebie polskie i chorwacki ekwiwalenty frazeologiczne są źródłem błędów, choć jak pokazuje praktyka dydaktyczna – studenci często starają się ich unikać. W testach zaliczeniowych nierzadko pozostawiają puste pola w miejscu odpowiedzi, gdyż są świadomie specyfiki frazeologizmów i wiedzą, że ‘zgadywanie’ poprzez dosłownny przekład to droga donikąd. Jest jednak pewna grupa związków frazeologicznych, przy przekładzie których studenci zachowują się zgoła odmiennie. By wyjaśnić to zjawisko należy zdać sobie sprawę z możliwych sposobów tłumaczenia związków frazeologicznych. V. Michałek wyróżnia ich pięć, jednak mowa tu o frazeologizmach pojawiających się w tekście ciągłym (Michałek, 1987: 140):

1. zastosowanie ekwiwalentów absolutnych (identycznych pod względem formalnym i semantycznym);
2. użycie ekwiwalentów względnych (różniących się nieznacznie budową formalną);
3. sięgnięcie do adekwatnych związków frazeologicznych (różnych pod względem formalnym oraz o różnym obrazowaniu, choć podobnych znaczeniowo, odwołujących się do tego samego wycinka rzeczywistości);
4. stworzenie związków syntaktycznych (tj. luźnych połączeń wyrazowych, odpowiadających znaczeniem frazeologizmów);
5. wykorzystanie w języku przekładu frazeologizmów, które odpowiadają luźnym połączeniom wyrazowym w oryginałce.

Pracując nad moim ‘Małym polsko-chorwackim i chorwacko-polskim słownikiem frazeologicznym dla studentów kroatystów’ byłam zainteresowana przede wszystkim pierwszymi trzema mechanizmami, albowiem nie brałam w nim pod uwagę realizacji tekstowych.<sup>17</sup> Publikacja ta powstała jako pokłosie badań nad potrzebą wprowadzenia obcojęzycznej frazeologii do procesu dydaktycznego w ramach lektoratu języka chorwackiego prowadzonego dla studentów filologii chorwackiej.<sup>18</sup> Analizując błędy popełniane przez studentów w ich pracach pisemnych, testach, kartkówkach i kolokwiach zauważałam, że studenci dość szybko uczą się poprawnych form frazeologizmów, jednakże nie zawsze potrafią je poprawnie użyć w zdaniu. Taka sytuacja miała miejsce na ogół podczas sięgania po najbardziej podobne do siebie w obu językach ekwiwalenty frazeologiczne. Studenci szybko zauważają, że znaczna część funkcjonujących w obu językach frazeologizmów to absolutne ekwiwalenty znaczeniowe, decydują się więc w wielu sytuacjach na dosłowny przekład, nie wiedząc, że nadmierne odwoływanie się do pokrewieństwa obu języków może ich sprowadzić na manowce. Nie oznacza to jednak, że pokrewieństwo językowe nie jest sprzymierzeńcem polskiego studenta kroatystyki. Wręcz przeciwnie – korzyści płynące z chorwacko-polskiego pokrewieństwa językowego dają lektorom tę przewagę, że po wstępny wyselekcjonowaniu idiomów przeznaczonych do opanowania językowego przez studentów, mogą się oni skupić na tych związkach frazeologicznych, które przypuszczalnie mogą sprawiać studentom trudności i być przyczyną ich błędów językowych. Wielu lektorom wydaje się, że najbardziej ‘problematyczne’ frazeologizmy to przede wszystkim te, których ekwiwalenty są od siebie odległe pod względem struktury i obrazowości. Nie neguję tego stwierdzenia, uważam jednak,

<sup>17</sup> W słowniku zrezygnowano z ukazywania frazeologizmów w kontekście na prośbę studentów, którzy chcieli, by miał on złączoną formę, małą objętość i niską cenę.

<sup>18</sup> Wyniki tych badań zostały opublikowane pod tytułem ‘Praktyka frazeodydaktyczna na przykładzie nauczania języka chorwackiego polskich studentów kroatystyki’ na stronie psp.amu.edu.pl.

że równie dużo uwagi należy poświęcić tym idiomom, które różnią się jedynie nieznacznie, chociażby odmienną budową formalną. Z. Harczuk, badając interferencję języka polskiego w procesie nauczania języka rosyjskiego, również dochodzi do wniosku, że ‘należy różnicowanie zjawisk podobnych rozpoczęć od najmniej do siebie podobnych, przechodząc stopniowo do zjawisk bardziej do siebie podobnych’ (Harczuk, 1972: 56).

Oto przykłady częstych błędów językowych popełnianych przez moich studentów podczas doboru ekwiwalentów frazeologicznych:

1. Zastosowanie błędnej konstrukcji, głównie w wyniku użycia niewłaściwych przyimków lub niewłaściwej kolejności członów (np. *noga na put* zamiast *put pod noge*; *kasnije ili prije* zamiast *prije ili kasnije*; *na svaki slučaj* zamiast *za svaki slučaj*);
2. Zastosowanie konstrukcji składniowej, która funkcjonuje w języku polskim (np. *izmaknuti se kontroli* zamiast *izmaklo je kontroli što*; *z velikim naporom* zamiast *uz veliki napor*; *ustati lijevom nogom* zamiast *ustati na lijevu nogu*);
3. Drobne błędy gramatyczne, np. niewłaściwa liczba, błędna końcówka (np. *Pretvaram se u uši* zamiast *Pretvaram se u uho*; *mazanje očiju* zamiast *mazati oči*; *držati palcove* zamiast *držati palčeve*).

Jak widać z podanych przykładów – ekwiwalenty frazeologiczne zbliżone do siebie pod względem sposobu obrazowania, budowy formalnej i semantyki również nieradko bywają źródłem błędów. Dlatego też podczas mojej dalszej pracy nad słownikiem starałam się analizować chorwackie frazeologizmy pod kątem podobieństwa (formalnego i/lub semantycznego) do ich polskich odpowiedników i od razu sygnalizować sytuacje, w których podobieństwo to jest dalekie, jedynie częściowe bądź pozorne. Moje spostrzeżenia w praktyce zostały sprowadzone do dodatkowych uwag odnośnie znaczenia, użycia, łączliwości, konkretyzacji itd. poszczególnych problematycznych frazeologizmów, umieszczanych pod koniec każdego artykułu hasłowego. Podobnie postępowałam w sytuacji, gdy dany ekwiwyalent był jedynie zbliżony znaczeniem do wyjściowego frazeologizmu, tj. nie oddawał całości znaczenia odpowiednika w drugim języku (wówczas poprzedzono go symbolem: ‘’).

Podając przykłady skupiam się na doborze polskich ekwiwalentów do chorwackich związków frazeologicznych, jednakże zaznaczam, iż podobną budowę artykułu hasłowego zastosowałam także w drugiej, tj. wyjściowo chorwackiej części słownika. Moje uwagi (pisane kursywą) skupią się na sygnalizowaniu studentom różnego typu różnic pomiędzy ekwiwalentami:

### 1. Różnice we frazeologiczności

#### **PAPRIKA Crven kao paprika**

‘O kimś czerwonym na twarzy ze złości, wściekły’

Pol. Czerwony ze złości

*Polski odpowiednik nie jest związkiem frazeologicznym. Podobne do chorwackiego określenie ‘czerwony jak burak’ nie implikuje poczerwienienia ze złości. Jego definicja brzmi: ‘Czerwony ze wstydu, zmęczenia, oburzenia itd.’.*

#### **PUT Uzeti put pod noge**

‘Rozpocząć podróż, opuścić jakieś miejsce udając się dokądś’

Pol. Wyruszyć w drogę

*Polski odpowiednik nie jest związkiem frazeologicznym.*

Put pod noge! Komu w drogę, temu czas!

**NOĆ                  Preko noći [postići što]**

‘W bardzo krótkim czasie, szybko, nagle coś zrobić’

Pol. W ciągu nocy

*Polski odpowiednik nie jest związkiem frazeologicznym.*

2. Różnice w budowie formalnej

**ROMAN              Moći napisati roman, knjigu o čemu**

‘Móc dużo powiedzieć na jakiś temat’

Pol. Móc napisać książkę na temat czegoś, o czymś

*W języku polskim często w trybie przypuszczającym.*

**UHO                  Načuliti / čuliti, napeti / napinjati uši**

‘Słuchać czegoś z zainteresowaniem’

Pol. Nadstawić, nastawić ucha, uszu

*W języku polskim używana jest tylko forma frazeologizmu z czasownikiem dokonanym, którego znaczenie jest następujące: ‘Zacząć czegoś słuchać z zainteresowaniem’.*

**MJESTO            Na licu mjesta**

‘Na miejscu wydarzenia, od razu, natychmiast’

Pol. [Zginąć, zabić się, zabić] kogoś na miejscu

*W skład polskiego frazeologizmu wchodzi czasownik.*

**SRCE               Imati zeče srce**

‘Mieć tchórzliwie usposobienie, być strachliwym’

Pol. (GRAM) Zajęcze serce

*Polski frazeologizm występuje bez czasownika i oznacza: ‘tchórzliwe usposobienie’.*

**ŽIV                  Živi bili, pa vidjeli**

‘To się okaże’

Pol. Pożyjemy zobaczymy

*Chorwacki frazeologizm występuje w optativusie, a polski – w czasie przyszłym.*

3. Nieznaczne różnice znaczeniowe

**KRILo**            **Podrezati, potkresati krila komu**

‘Uniemożliwić komuś działania, ograniczyć czyjeś możliwości’

Pol. ≈ Podciąć komuś skrzydła

*Definicja polskiego frazeologizmu: ‘Zniszczyć czyjś zapał, spowodować czyjeś zniechęcenie, pozbawić kogoś możliwości działania’.*

**MAST**            **Namazan, premazan (sa) svim mastima**

‘O kimś sprytnym, przebiegły, kto potrafi się odnaleźć w każdej sytuacji (negatywnie)’

Pol. Ktoś kuty na cztery nogi

*Polski frazeologizm nie zawiera negatywnego osiądu.*

**KRPA**            **Našla krpa zakrpu**

‘Ktoś spotkał godnego siebie, równego sobie partnera lub przeciwnika’

Pol. Trafił swój na swego

*W definicji chorwackiego frazeologizmu podkreśla się jego negatywne znaczenie.*

**NOGA**            **Noge su se odsjekle komu**

‘Ktoś stracił władzę w nogach na skutek strachu’

Pol. Nogi się pod kimś ugięły

*Definicja polskiego frazeologizmu: ‘Ktoś chwilowo stracił władzę w nogach na skutek silnego stresu, emocji’*

**FILM**            **Taj film nećeš gledati!**

‘To się nigdy nie wydarzy, nie dojdzie do tego’

Pol. ≈ Nigdy w życiu!

*Definicja polskiego frazeologizmu: ‘Absolutnie, nigdy’.*

4. Różnice w zakresie znaczeń (gdy polskie znaczenie jest szersze)

**AMO-TAMO**      **Amo-tamo**

‘W jedną i drugą stronę’

Pol. W tę i we w tę; Wte i wewte

Polski frazeologizm ma także znaczenie: ‘bardzo dokładnie’.

**GLAVA            Zavrtjeti glavom komu**

‘Wzbudzić w kimś uczucie do siebie’

Pol. Zawrócić komuś w głowie

Polski frazeologizm ma też znaczenie: ‘dezorientować kogoś, wprowadzić komuś zamęt w głowie’.

**JEZIK            Junak na jeziku**

‘O kimś, kto wiele mówi, kto się przechwala, ale nie potwierdza tego czynem’

Pol. ≈ (Ktoś) jest mocny w gębie

Definicja polskiego frazeologizmu: ‘O kimś elokwentnym, wygadanym, pyskatym’.

**KOŽA            Iskusiti, osjetiti / osjećati na (svojoj) vlastitoj koži**

‘Doświadczyć czegoś, zazwyczaj niemiłego’

Pol. ≈ [Odczuć, poznać, doświadczyć, przekonać się] na własnej skórze

Definicja polskiego frazeologizmu: ‘Doświadczyć czegoś osobiste, bezpośrednio’.

**LEĐA            Iza (čijih) leđa**

‘W tajemnicy przed kimś, ukrywając złe zamiary’

Pol. Robić coś za (czyimiś) plecami

Definicja polskiego frazeologizmu: ‘Robić coś, ukrywając się przed kimś, w tajemnicy przed kim’.

**NAPRETEK Imati čega napretek**

‘Mieć czegoś bardzo dużo, więcej niż potrzeba’

Pol. Mieć kogoś, czegoś na pęczki

Polskiego frazeologizmu można używać także w odniesieniu do ludzi.

5. Różnice w zakresie znaczeń (gdy polskie znaczenie jest węższe)

**JEZIK            Mlatiti jezikom (koga)**

‘Dużo i szybko mówić, paplać, trajkotać’

Pol. Mleć, chlapać, trzepać językiem

Chorwacki frazeologizm ma też znaczenie: ‘obmawiać kogos’.

**NOGA                  Podmetnuti / podmetati nogu komu**

‘Zaszkodzić, przeszkadzać komuś w jego działaniach, uniemożliwić mu działania’

Pol. Podstawić / podstawać komuś nogę

*Znaczenie polskiego związku frazeologicznego jest zawężone poprzez opis sposobu działania: ‘działając podstępnie, intrygując’.*

**PARA                  Plivati, valjati se u novcu, parama**

‘Mieć dużo pieniędzy’

Pol. Spać, leżeć, siedzieć na pieniądzach, na forsie

*Dokładne znaczenie polskiego frazeologizmu jest następujące: ‘Mieć dużo pieniędzy i nie lubić ich wydawać’.*

**BOJA                  Prikazati / prikazivati sve, koga, što u ružičastoj boji**

‘Zapatrzyć się na coś optymistycznie, przedstawiać coś, kogoś z najlepszej strony’

Pol. Malować, przedstawać, widzieć coś w jasnych, różowych, tęczowych barwach, kolorach

*Polskiego związku frazeologicznego nie można użyć w odniesieniu do osoby.*

**GODINA              Dobro, loše nositi godine**

‘Wyglądać młodziej, starzej niż wskazuje metryka’

Pol. Nie wyglądać na swoje lata (ew.: Dobrze się trzymać)

*W języku polskim tylko w odniesieniu do osób, które wyglądają młodo.*

**MLIJEKO            Bijel kao mlijeko**

‘Bardzo biały’

Pol. Biały jak mleko

*Definicja polskiego frazeologizmu: ‘Biały, często o mgley lub chmurze’.*

**PEČEN               Biti kuhan i pečen s kime, gdje**

‘Być z kimś nierożłącznym, bardzo często przebywać w danym towarzystwie’

Pol. (GRAM)<sup>19</sup> Papużki nierożłączki

*W języku polskim tylko w przypadku odniesienia do dwóch osób.*

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<sup>19</sup> Skrót ‘GRAM’ sygnalizuje odmienną strukturę głębszą ekwiwalentu, na którą trzeba zwrócić uwagę podczas umieszczania go w kontekście zdaniowym.

6. Różnice w wariantywności

**NOGA**

**Boriti se, braniti se rukama i nogama**

‘Walczyć lub bronić się przy użyciu wszelkich dostępnych środków’

Pol. Bronić się rękami i nogami

*Polski frazeologizm występuje tylko w połączeniu z czasownikiem: bronić się.*

**VID**

**Izgubiti / gubiti iz vida koga, što**

‘Zapominać o czymś, przestać coś uważać za ważne’

Pol. Stracić / tracić, zgubić / gubić coś z oczu

*Polski związek frazeologiczny w odniesieniu do osoby (Stracić, zgubić kogoś z oczu) oznacza tylko: ‘Przestać kogoś widzieć’.*

7. Różnice w asercji / negacji

**RUKA**

**Ide od ruke komu što**

‘Coś się komuś udaje, ktoś nie ma z czymś problemów’

Pol. Idzie coś komuś jak po maśle, z pątka

*Chorwacki frazeologizm, w przeciwieństwie do polskiego, może też występować w wersji zaprzeczonej, tj. ne ide od ruke komu što.*

**VODA**

**Ne drži vodu što**

‘O wypowiedziach, teoriach, zjawiskach: coś nie wiąże się w sposób sensowny, logiczny w jednolitą i spójną całość’

Pol. Trzymać się kupy

*Polski frazeologizm nie zawsze występuje w wersji zaprzeczonej. Posiada on też inne, dodatkowe znaczenia: 1. o przedmiotach, które nie trzymają się kupy: rozlatują się, nie stanowią zwartej całości; 2. o ludziach i zwierzętach, które trzymają się kupy: trzymają się razem, stanowią solidną gromadę.*

8. Różnice w otoczeniu zdaniowym

**VOLJA**

**Drage volje**

‘Chętnie, z przyjemnością, ochoczo’

Pol. Z (miłą, największą) chęcią

*W języku polskim najczęściej przy wyrażaniu swojego nastawienia, tj. w zdaniach z czasownikiem w 1. osobie liczby pojedynczej i mnogiej.*

Niestety słownik idealny nie istnieje i mój też z pewnością tej sytuacji nie zmienia. Wielokrotnie zastanawiałam się nad ukazaniem podanych wyżej frazeologizmów w odpowiednio dobranym kontekście zdaniowym. Z drugiej strony czasem potrzebne by było ukazanie jednego połączenia wyrazowego w paru różnych kontekstach – tak, by we właściwy sposób wyeksponować wszystkie jego osobliwości. Powiększyłoby to, jednakże, znacznie objętość (i cenę!) słownika, a tego chciałam uniknąć ze względów praktycznych. Z drugiej strony jednak nie chciałam zupełnie rezygnować z sygnalizowania potencjalnych trudności, wynikających ze stosowania danych frazeologizmów w codziennej praktyce językowej. Słownik jest przeznaczony dla studentów filologów, zakłada więc pewne przygotowanie lingwistyczne i ma wychodzić naprzeciw potrzebie jego rozwijania oraz podnoszenia profesjonalnych umiejętności językowych. Jak wynika z analizy najczęstszych błędów popełnianych przy doborze ekwiwalentów frazeologicznych przez moich studentów i z dobranych w oparciu o nie przykładów, to właśnie te ‘nieomal’ podobne, tak bardzo do siebie zbliżone związki frazeologiczne mogą sprawiać im najczęściej trudności podczas stosowania w praktyce. Przyczyną tego stanu rzeczy jest prawdopodobnie nadmierne odwoływanie się do pokrewieństwa obu języków. Fakt, iż tak wiele chorwackich i polskich frazeologizmów jest absolutnymi ekwiwalentami, usypia czujność językową studentów i sprawia, że wykazują oni skłonność do stosowania analogii także podczas zetknięcia się z ekwiwalentami względnymi, a to prowadzi do dosłownego przekładu i tym samym błędów językowych.

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Monika PORWOŁ

## Translation in the digital era: advantages and threats

### Abstract

Information and Communications Technology (ICT) competence and the so-called *e-literacy* play a crucial role in the 21<sup>st</sup> century translation as far as knowledge generation, relevant information processing and data transmission are concerned. Contemporary translators utilize more effective, sophisticated ICT tools in their work, i.e. electronic dictionaries & encyclopedias, word processors, search engines, specialized databases, CAT/terminology<sup>20</sup>/proofreading tools, machine translation (MT) applications, as well as chats, blogs (e.g. Slashdot, Naked Translation, ProZ, etc.) and online communication systems in order to exchange information with experts and clients. The main goal of this paper is to depict some hurdles, but most of all paramount advantages (of those innovative implements that considerably affect the field of translation), such as flexibility, high speed, user-friendly possibilities in multilingual information management and higher level of accuracy in the translation work.

### Abstrakt

Kompetencje w zakresie technologii informacyjno-komunikacyjnych oraz tzw. umiejętności informatyczne odgrywają kluczową rolę w przekładzie w XXI wieku, jeśli chodzi o generowanie wiedzy, jak również odpowiednie przetwarzanie i przekazywanie danych. Współcześni tłumacze korzystają w swojej pracy z bardziej efektywnych, zaawansowanych narzędzi cyfrowych, tj. słowników i encyklopedii elektronicznych, edytorów tekstu, wyszukiwarek, specjalistycznych baz danych, narzędzi terminologicznych/odczytujących/wspomaganych komputerowo, aplikacji do tłumaczenia maszynowego (MT), a także czatów, blogów (np. Slashdot, Naked Translation, ProZ itp.) oraz systemów komunikacji online w celu porozumiewania się z ekspertami i klientami. Głównym celem niniejszego opracowania jest przedstawienie kilku wad, ale przede wszystkim najważniejszych zalet w/w kompetencji i narzędzi (takich jak: elastyczność, szybkie tempo realizacji zadania, przyjazne dla użytkownika możliwości w zarządzaniu wielojęzycznymi bazami danych oraz wyższy poziom dokładności w pracy tłumaczeniowej), które w znaczący sposób wpływają na dziedzinę tłumaczenia.

**Keywords:** ICT competence, Artificial Intelligence (AI), Natural Language Processing (NLP), Machine Translation (MT), Neural Machine Translation (NMT), CAT tools, crowdsourced translation

**Słowa kluczowe:** kompetencje informacyjno-komunikacyjne, sztuczna inteligencja, naturalne przetwarzanie języka, tłumaczenie maszynowe, neuronowe tłumaczenie maszynowe, przekład oparty na wiedzy ‘tłumu’

### Introductory remarks: the reformulated definition of translation

Undoubtedly, translation can be interpreted as a complex subject matter or an interdisciplinary field of knowledge (see: Figure 1), a conventional expression and/or an ‘umbrella term’ used to specify various products (results/texts), procedures (activities), professional vs. non-professional practice, as well as the cardinal ability to liaise between two or more languages. Moreover, there is an apparent synergy present between translation theory and translation practice. Bearing that in mind, it is important to point out that a common theoretical background is a vital ‘linchpin’,

<sup>20</sup> There are various terminology tools available, e.g. Word Smith Tools, TextStart, Term Star, Lexicool, MultiTerm, etc.

from which translation practice can draw support and benefit in order to meet the hindrances and challenges of the contemporary translation work.

Despite the prevailing statements, in the era of ‘big data’ and swift development of ICT, the R.T. Bell’s (1991) definition of translation should be modified according to the 21<sup>st</sup> century *modus operandi*. It can be done with regard to *human* versus *machine translation* by means of Natural Language Processing (NLP) methods that provide fundamentals for machine (MT) and neural machine translation (NMT), i.e. machine-accustomed and, at the same time, human-curated. Nevertheless, in the face of web 5.0 development or futuristic ‘immediate translation’ based on a human-technology juxtaposition, translators have to constantly adapt to upcoming innovations in their profession.

Unquestionably, Artificial Intelligence (AI) is continuously managing (super)human level of performing various tasks with the usage of available technologies. By the same token, AI is not able to deal with complex phenomena regarding decision making, problem-solving, creative assignments (e.g. the translation process) exclusively. Therefore, a kind of coaction between humans and machines has been called hybrid intelligence systems. Those methods and means have a potential to accomplish complex goals; on top of that, socio-technical aggregates (human and AI) can co-evolve to upgrade over time (Dellerman et. al, 2019).

In general, NLP is a branch of AI that deals with building sets of procedures and technology tools (used to aid computers to understand the natural language). NLP is considered as a difficult problem in computer science since it is not an effortless task of ‘teaching devices’ to understand how people communicate. The rules that dictate the passing of information are not prefatory for computers, because a language is connected with ‘cognitive capacities that enable men to understand the world with ever more refined conceptual tools, and it is embedded in their experience of the world’ (Saeed, 2009: 12). Some of these dictums can be high-leveled and abstract. Comprehensive understanding of the human language requires comprehension of both the words and how the concepts are connected to deliver the intended message. While people can easily master the language, the ambiguity and imprecise characteristics of the natural languages make NLP difficult for machines to put into operation (Eisenstein, 2019).

In linguistics, which is treated as a field concerned with the nature of language and communication (Akmajian et al., 1997), particularly computational linguistics entails applying algorithms to identify and extract the natural language principles. They refer to the unstructured language data that is converted into a form that computers can fathom. Once the text is provided, the processor will utilize algorithms to extract meaning out of every sentence and collect the essential data from them. Sometimes, the information processing system may fail to understand the meaning of a sentence well and that may lead to obscure results. In order to build complex computer programs, machine learning (as a specific subset of AI) trains a machine how to swot by means of predictive analysis and deep learning techniques. The resurgent interest in machine learning is due to the same factors that have made data mining and *Bayesian analysis*<sup>21</sup> more popular in recent years. Constantly growing volumes and varieties of available data mean that it is possible to quickly and automatically produce models that can elucidate a bigger, more complex evidence and deliver faster, more accurate results – even on a very large scale. Forming

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<sup>21</sup> It is a statistical procedure which endeavors to estimate parameters of an underlying distribution based on the observed distribution.

of precise paradigm increases chances of identifying profitable opportunities in organizations or even avoiding unknown risks.

First of all, syntax refers to the arrangement of words in a sentence and/or sequence of words in a way that ensures grammatical sense. In NLP, *syntactic analysis* is used to assess how the natural language aligns with grammatical rules. Computer algorithms are used in a group of words and derive meaning from aforementioned. Some syntax techniques that can be used include (1) *lemmatization*: reducing various inflected forms of a word into a single form for a simple evaluation, (2) *morphological segmentation*: dividing words into individual units called morphemes, (3) *word segmentation*: dividing a large piece of continuous text into distinct units, (4) *part-of-speech (POS) tagging*: identifying parts of speech in particular words, (5) *parsing*: undertaking grammatical assessment for the provided sentence, (6) *sentence breaking*: inserting sentence boundaries in a large piece of text (7) *stemming*: cutting the inflected words to their root form.

As for semantics, it refers to the meaning that is conveyed by a text (Geeraerts, 2010). *Semantic analysis* is one of more demanding aspects of NLP that involves applying computer algorithms to distinguish the meaning(s) of words and structures of sentences. The following methods are used: (1) *named entity recognition (NER)*: determining the parts of a text that can be identified and categorized into preset groups (e.g. names of people and names of places), (2) *word sense disambiguation*: giving meaning to a word on the basis of the context, (3) *natural language generation*: using databases to derive semantic intentions and converting them into human language.

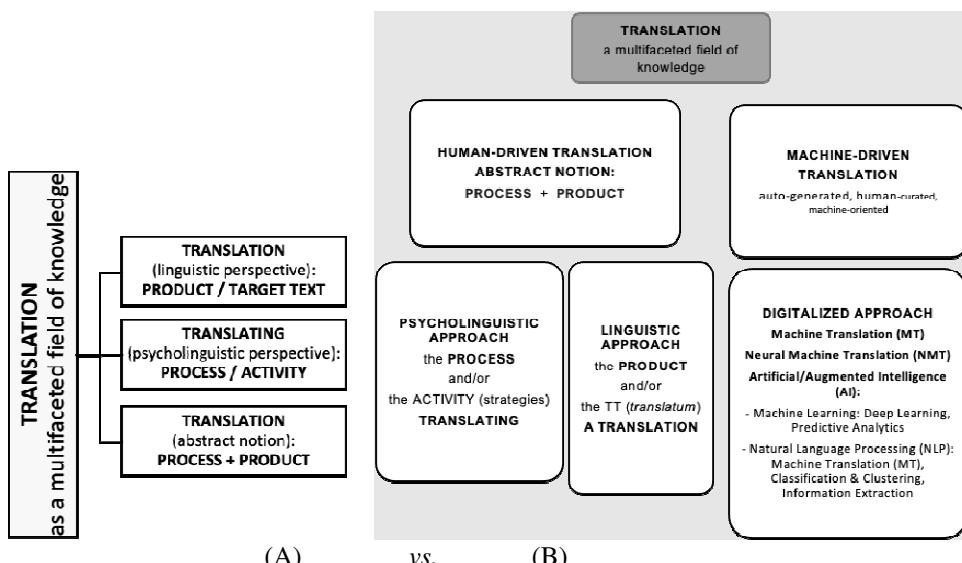


Figure 1: (A) R.T. Bell's conception of only human-driven translation (1991: 13) versus (B) the 'revised' definition of translation taking into account both human- and machine-driven translation

Be that as it may, NLP plays a critical role in supporting machine-human interactions based on linguistic phenomena. Principally, each unit of linguistic 'anatomization', i.e. word/phrase/sentence/text, can be viewed from three perspectives, i.e. relational, compositional

and distributional that contribute to the understanding of linguistic meaning. For instance, the semantic composition is a crucial property of natural language, according to which the meaning of a complex expression is a function of the meaning of its constituent parts and the mode of their combination. Conversely, the distributional properties state that words occurring in similar (linguistic) contexts are semantically similar.

The above models prove that translation (i.e. a manifold sphere of knowledge) can be interpreted twofold: (1) as a human-oriented phenomenon that embraces both the activities (strategies/tactics) performed and the results (Target Texts) achieved by translators via the translation process, which includes linguistic analytical processes that accommodate e.g. cultural issues, ambiguity and/or equivocality, socio-technical components, etc.; (2) as a (machine-generated, albeit human-curated) digitalized language processing system of a text from one language to a corresponding text of equivalent or approximately equivalent sense in another via Machine Translation (MT) technology ecosystem (originated on: rule-based MT, statistical MT, hybrid MT; to achieving neural machine translation – NMT).

### **Machine Translation (MT) systems**

Since the early 1950s, Machine Translation (MT) has continued to deal with practical challenges in NLP. A ceaseless experience in MT is split into three stages, in which languages were automatically translated via predominant technological systems: (1) rule-based MT methodology (1960s) that relies on explicit, human knowledge; (2) statistical MT (ca. 2007) that depends on memorizing patterns observed in large quantity of data and (3) neural machine translation or NMT (2006 onward), which overachieves the current state of services and offers higher generic quality. Interestingly, Statistical Machine Translation (STM) uses machine learning as its basic resource. It initially passes a very extensive amount of previously translated text (i.e. parallel corpus, parallel text, bi-text or multi-text) through a learning algorithm. Armed with this knowledge, the STM system is usually able to link the Source Text with a reasonably appropriate translation in the Target Language. NMT, on the other hand, utilizes powerful language translation algorithms that originated from the phenomenon of deep learning that aspire to imitate (artificially) the structure of the human mind's neural networks (that control thinking processes).

Automating natural language in a translation task is a prerequisite. MT technology has been improved over time to produce preferable results, but by no means should be seen as the ultimate 'quick fix' for communicating with other cultures. It has to be underlined, however, that favorable solutions can be obtained not only when working with 'rather simple texts', e.g. weather forecasts, short instruction manuals, internet posts, web pages; but more advanced documents as well. Admittedly, in order to exploit the real power of MT, previously some editing was required before and after processing a text in a MT system. Currently, stand-alone machine translation with less post edition is more often used. It considerably varies from the human-in-the-loop models, where translators edit or modify the suggested machine output.

As far as human vs. machine-generated translations are concerned, there are some arguments to be considered. In the first place, it has to be underlined that advanced progress is made in MT; however, ongoing systems are able to provide much cheaper solutions in rough

translations for particular needs. Human translators, on the other hand, provide a significantly higher quality of translation, even though their performance is slower and more expensive. The second point is that the number of language pairs translated by MT systems is growing more rapidly than the pace at which new translators are educated. On top of that, MT can support comprehensive international communication more effectively since the majority of texts translated (yearly & worldwide) deal with the development of human civilization (i.e. technical and scientific matters). Thirdly, various techniques (i.e. statistical methods and drawing on a corpus of translations) that have been previously generated by human translators help to provide better-quality machine translations. Ultimately, the efficient utilization of NMT can be beneficial in the knowledge development as far as the text organization management and its accuracy are concerned. There are several free online MT systems available for EN-PL & PL-EN translation.

Unequivocally, *Google Translate* (link<sup>22</sup>) is the leading MT technology used globally. This multilingual NMT service (developed by Google in 2006) employs its algorithm to translate texts and internet sites instantly in 109 languages. It offers a responsive and intuitive website interface, a mobile application for Android and iOS, as well as an application programming frontier and TensorFlow framework. One of the oldest companies is *Systran* (link<sup>23</sup>) that, since 1968, has upgraded MT products from rule-based to hybrid rule-based statistical MT; and, currently into NMT. For instance, *SYSTRAN Translate* permits to transfer any web page or text online (up to 2000 words) in 18 languages. Another multilingual MT (and a cloud service) provider – Microsoft – with its *Microsoft Translator* (link<sup>24</sup>) was launched between 1999/2000. It offers text and speech translation in 73 languages. Strikingly, MT accuracy is evaluated via algorithm called BLEU score. Moving chronologically, *Yandex.Translate* (link<sup>25</sup>) or originally *Yandex.Translation* (introduced in 2011) also accords web service statistical and NMT in 98 languages (for text & web pages translation). Moreover, this service proposes application for iOS, Windows Phone and Android, as well as OCR – photo text translation feature and a text to speech converter. In 2017, DeepL GmbH ‘*Linguee*’ (Germany) released *DeepL Translator* (link<sup>26</sup>) as a free NMT service that transfers up to 5000 characters of text in 12 languages (and 110 language pairs). In my humble opinion, DeepL is more accurate than Google Translate, and it offers its visitors alternative readings of the original. Another free, open source and rule-based MT platform was released in 2019 under the terms of the GNU General Public License. That being the case, *Apertium* (link<sup>27</sup>) provides tools for potential developers in order to build their own language pairs in a shallow MT system, translating documents and web pages in 40 stable language pairs. All the above-mentioned MT resources are also accessible via *Lexicool* (link<sup>28</sup>) along with other online translation tools, e.g. contextual e-dictionaries.

As an example, I examine the translation of the Italian expression *Traduttore, traditore* in the light of MT among *Google Translate* and *DeepL* automatic online translation services. The outcomes are presented in the following table:

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<sup>22</sup> google thumacz

<sup>23</sup> <https://www.systransoft.com/lp/free-online-translation/>

<sup>24</sup> <https://www.bing.com/translator?from=&to=pl&setlang=pl>

<sup>25</sup> <https://translate.yandex.com>

<sup>26</sup> <https://www.deepl.com/translator>

<sup>27</sup> <https://apertium.org/index.ara.html?dir=arg-cat#translation>

<sup>28</sup> <https://www.lexicool.com/polish-dictionary-translation.asp>

ST: ITALIAN	TT(1): ENGLISH	TT(2): POLISH	Google Translate
Traduttore, traditore.	Translator traitor.  The translator is a traitor/betrayer.	Tłumacz-zdrajca.  Tłumacz jest zdrajca/zdrajca.	[EN]: no punctuation mark [PL]: a hyphen instead of a comma  [PL]: only one equivalent
<i>DeepL</i>			
Traduttore, traditore.	Translator, traitor.  The translator is a traitor/betrayer.	Tłumacz, zdrajca.  <u>Alternatives:</u> Tłumaczka, zdrajczyni. Tłumacz, zdrajco. Tłumacz, sprzedawczyk.  Tłumacz jest zdrajcą/zdrajczynią.  <u>Alternatives:</u> Tłumacz jest zdrajca/zdrajca. Tłumacz to zdrajca/zdrajca.	[EN]/[PL]: correct punctuation mark [PL]:  female male & vocative form male & synonym: 'sprzedawczyk'

Table1: Machine Translation: Google vs. DeepL

From the above results received via automated translation systems, one may explicate that a '*bona fide* betrayal' of the original meaning takes place on both the syntactic and semantic level. Therefore, a professional translator, who 'lives and breathes both languages' is needed 'to bridge that gap' and to transfer the message without any flaws. In commercial translation, i.e. GILT business: *globalization+ internationalization+ localization+ translation*, an omnipresent technological development deals with translation's corollaries which presently evolve in the fields of culture, politics and philosophy. In various instances, translation is subsumed under localization standards industry that engenders linguistic and culturally relevant agenda, which incorporate sophisticated, human-directed translation systems and devices.

### Computer Assisted Translation (CAT) tools

As translation technology is constantly improved, the number of computer-assisted translation tools increases quite considerably. In this subsection, I wish to promote some basic knowledge with regard to the most prominent tools on the market, but also slightly sensitize readers to have their own vision of the future work with these tools that have undergone the progressive change catalyzed, for instance by 'cloud computing'.

First of all, *SDL Trados Studio* (designed by the German company Trados GmbH (link<sup>29</sup> below) provides a complete work environment to translate faster by means of NMT with the flexibility to edit, review and manage translation projects whilst stationary or remotely. Their advertising slogan 'Communicate with your audiences worldwide, whatever the language, channel or touchpoint' invites translators to join forces securely across languages and process multilingual data with some innovative solutions, such as Advanced Display Filter, cloud-based aide, advanced automatic technology and quality control. It is one of the most professional CAT tools available, but ultra-expensive as well. One tip for MacBook users: SDL Trados Studio only

<sup>29</sup> <https://www.sdl.com>

works for practicalities and there is a considerable complication with expansion sets (the so-called add-ons).

Secondly, *memoQ* (link<sup>30</sup>) software from Hungarian company Kilgray Translation Technologies is a solution that has been developing extremely dynamically in recent years, and it is considered by translators to be exceptionally intuitive and offering more competitive possibilities (because it is created by IT specialists and applied linguists). Special benefits of this tool can be gained when working regularly for the same group of clients. In such cases, due to the repetitiveness of the texts, the translator transfers the same phrases, while the Translation Process should come down only to updating the previously rendered document. It is possible to work on the foundations of a custom-made glossary, but then there is a potential risk that not all terms from the word list will be used in the text during the TP (in turn, there are risks of losing the coherence of the translated materials). Nonetheless, the work in the memoQ program guarantees terminological consistency, high quality of the translated texts and an augmented (i.e. being farther along in development or quality) translator's daily work. MemoQ is also a great help when translating documents originally created in different programs or saved in different formats (Office package, DTP programs, formats based on XML, HTML or localization formats). By separating the text from the formatting, memoQ allows to translate the text itself and format the translation in the last stage. Interestingly, the translation is accomplished sentence by sentence or segment by segment. Individual 'chunks' are normally stored in the Translation Memory (TM). When translating the fragments previously added to the memory again, the program prompts the memorized part, also giving information about the compatibility of the context in which it appeared. During the TP a terminology database can be built. It is also possible to use reference materials provided by the client or previously translated texts (original and translation) by adding them to the project. This is an ideal solution, especially when the translator does not yet have the TM. This is a special functionality offered only by this software. Additional advantages of the product are undoubtedly simplicity (i.e. the program can be mastered very quickly), productivity gains, guarantee of linguistic and content-related consistency within the translated text, teamwork friendliness, exclusion of possible errors due to built-in QA (Quality Assurance) system, dictation support for iOS users and translation management in the cloud. Unerringly, the tool is pricy; however, after purchasing the program, users can benefit from the manufacturer's updates and technical support. Additionally, 30-day trial period and special memoQ licenses for academia & students are offered.

On the other hand, *Memsouce* (link<sup>31</sup>), developed by a team of Czech experts, who dedicate their work to 'Helping global companies translate efficiently', is an advancement, in which two files of a maximum size of 10 Mb can be translated in one project. The most interesting functions include convenient preview of the original document, export of bilingual documents and the possibility to separate or merge segments, the possibility to create the translation memory from parallel texts (plus, the system adjusts them automatically). It also contains an extensive pre-translate and auto-completion function (based on machine memory and machine translation data), as well as a functional glossary (information about the term can

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<sup>30</sup> <https://www.memoq.com>

<sup>31</sup> <https://www.memsource.com>

be provided with the use of a special symbol, i.e. a vertical bar ‘|’, to separate the root of the word from the inflected endings). In summary, this is a user-friendly appliance for professional translators with an intuitive platform that is built for both Windows and Mac. Importantly, a free trial is also provided.

The next tool is *MateCat* ([link<sup>32</sup>](#)), which was developed by a team of researchers from European universities with the support of EU funds. Essentially, the idea was to deepen the integration of both the conventional and machine translation into a unified instrument. This programme uses parallel corpus and Wikipedia (to translate terms). In addition, MateCat allows the automatic translation of all texts based on the built-in translator, available translation memory and the text editing in the so-called ‘revise’ mode. This is an intuitive device that prompts the translator with keyboard shortcuts. The major advantages of this innovative implement are its free appliance, availability of online training and consistent technical support. It is an adequate solution for non-professional translators. My personal conversations with novice translators make me realize that they usually track down the technological resources to achieve better rendering quality in a shorter period of time, while also keeping the costs down.

In contrast, *Transit* ([link<sup>33</sup>](#)) launched by the STARGroup (founded in Switzerland in 1984) offers premium translation quality through context and terminology that is available at any time. Moreover, the company dedicates support in over eighty languages (as well as language variants), intuitive tag handling due to markup methods, dual concordance search in both source and target languages, synchronized layout previews for all project types, translation suggestions from TM and MT in the same editor and speech-to-text option (i.e. ‘Dragon Dictate’). On the whole, it is a professional (probably advised to be used by translation agencies) and quite a high-priced option for translators. Alternatively, students can try to get to the bottom of a complimentary browser-based version of Wordfast (started by Wordfast LLC, USA) called *Wordfast Anywhere (WFA)* ([link<sup>34</sup>](#)). It operates with a workflow and user interface akin to that of Wordfast Classic. Although the service is cost-free, certain constraints apply and there is a limit of 10 documents (to work on simultaneously). Users can optionally utilize MT and access a large read-only public TM. In addition to being usable on tablets (such as Windows Mobile, Android and Palm OS), WFA is also available as an iPhone application (some users, however, report that they have certain issues with this tool on the Mac). WFA can handle Word documents, Microsoft Excel, PowerPoint, Rich Text Format, Text, HTML, In-Design (INX), FrameMaker, TIFF and both editable and OCR-able PDF. Sadly, it does not offer support for OpenDocument formats.

There is also *DéjàVu* ([link<sup>35</sup>](#)) developed by Atril (Paris, France) since 1993 with its own program interface that facilitates database-supported translation, mostly prevalent within the freelance group. The assessment of serviceability of this CAT tool is a controversial issue; however, by all means, some acclaimed international companies and organizations (for instance: IBM, Siemens, Adobe, Caterpillar, the Inter-American Development Bank or the Canadian Parliament) use *DéjàVu* to translate a wide variety of documents.

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<sup>32</sup> <https://site.matecat.com>

<sup>33</sup> <https://www.star-group.net/en/downloads/transit-termstar.html>

<sup>34</sup> [https://www.wordfast.com/products/wordfast\\_anywhere](https://www.wordfast.com/products/wordfast_anywhere)

<sup>35</sup> <http://atril.com>

In drawing these short delineations to a close, another free and open source multi-platform CAT tool needs to be introduced. *OmegaT* (link<sup>36</sup>) has a tremendous potential with its fuzzy matching, translation memory, keyword search, glossaries and translation leveraging into updated schemes. Interestingly, the *OmegaT* screen is ‘one area’ with three separate windows: an editing space (with the segmented ST), a fuzzy adjustment window and a glossary opening, which displays the matches from the glossaries. *OmegaT* organizes translator’s work in projects. For each translation venture, *OmegaT* creates a set of directories. These are used to store the source documents to be translated, as well as the glossaries and translation memories. Also, *OmegaT* creates a ‘target’ directory that will contain the translated documents. The *OmegaT* project is facilitated by an unofficial, cosmopolitan group of volunteers. Its objective is to upgrade, boost and reinforce the use of OmegaT coupled with an open-source translation memory software application.

I am deeply convinced that CAT software is helpful to translators, because it speeds up the TP, since it contains ‘translation memories, terminology extraction and recognition tools, alignment, localization tools, spell checkers, grammar checkers, auto-suggest dictionaries, term bases, etc.’ (Ivanova, 2006: 132). However, CAT tools are seldom sufficient for obtaining the final product and are not suitable for every project, e.g. translation of literary texts, poems, books or even one-off client projects. They do aid translators in their tasks (such as verification of terminology, pre-translation activities, document production, etc.), but they seldom create (from scratch) the specific scheme the client asks for. While the Microsoft Word composition may be considered a standard in most cases, in specific situations clients might also want translations with a fancy, well-designed layout (e.g. PDF is the preferred file format). Most clients assume that the translator capable of delivering a finished translation should be eligible for complex assignments as well.

The basic function of translation tools, however, is to store the already translated fragments at the level of segments (usually sentences) and words: TM stores pairs of translated sentences, which can be used later, while the termbase database (TB) stores translations and possibly term definitions. Also, the CAT tools offer additional functions that improve the translator’s work: preserving the formatting of the input text, creating the memory by collating already translated texts (the so-called ‘alignment’), two-way glossaries and corpus, improving project management and work in the community (i.e. through project analysis and the possibility of delegating tasks), or the process of verification and correction. In addition, the software can also assist the translator in performing such typical activities as text editing (e.g. *Lilt*),<sup>37</sup> searching & swapping, searching in the background memory (‘concordance’) for previously translated individual words and phrases. CAT programs check the spelling as well.

Translation support tools, including those cloud-based, allow to generate files in universal formats used by all translation support tools that enable teamwork and cooperation with translation agencies. Not only is the possibility to optimize the work of the translator offered, but also the machine translation (impeccably, based on neural networks). The hybrid solutions gain in popularity, because they offer better work conditions. All in all, (in practice) it

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<sup>36</sup> <https://omegat.org>

<sup>37</sup> <https://lilt.com/the-technology>

is advisable to be familiar with both standard and constantly augmented functionalities offered by these tools.

### ***Quo vadis, translation?***

I hope that the above arguments prove the significance of vital functions that ICT competence and computers play in the present-day translation work. The profession itself is not a hermetic occupation accompanied with ink, quill pen and paper (depicted on the first photograph below) or even a typewriter these days. When computerization and digitalization have entered our daily life, from this moment on, the translators have to learn new tricks of the trade (a symbolic portrayal of this phenomenon is presented on the second image). As a freelance translator, I frequently wonder what is the future of this vocation?

Beyond the shadow of a doubt, technological innovations and ‘newfangledness’, most eminently the Internet, not only have supported translators in their performance, but also integrated them (remotely) with their colleagues and other groups of people interested in the craft. ‘Info Strada’ experiences a constant evolution as well and its world to come is quite unpredictable. It is already known from the readable Web 1.0 (1990s, where users passively received information), than the writable Web 2.0 (2000s, that offered user-generated content), through the executable/semantic Web 3.0 (2010s, with machine-generated content, i.e. ‘the Internet of Things’) to the mobile Web 4.0 (2020s, connecting all devices in both the real and virtual world simultaneously). The next stage, as some scholars and experts forecast, is the so-called ‘symbiotic and/or emotional web’ 5.0, which will concatenate: ‘open’, ‘linked’ and ‘intelligent’ network into a complex system of thoughts connected with human-technology convergence, artificial brain, collective intelligence or the like.

At the ‘crossroads of digits 3 and 4’ (i.e. the web of context & the web of things), there are some initiatives and resources that can continuously make translation workflow more efficient; in addition, they can promote collaboration and stimulating exchanges among clannish groups of translators at all levels (i.e. amateurs, non-profit, professionals or agencies).

I would like to point out here that all matters discussed in subsequent paragraphs should be taken into account without illiberality (since harvesting knowledge has possibly no deadline) hence with moderate optimism.

### **Crowdsourcing in translation**

One of the ideas that display a creative streak and buildout regards *crowdsourced translation*. It must be explained that the term was originated by Howe (2006, ‘The Rise of Crowdsourcing’) as a portmanteau of ‘crowd’ and ‘sourcing’ that literally pertains to ‘taking advantage of brilliant ideas generated by the public’. In other words, it pertains to enlisting the help of a group of individuals (either paid or volunteer) in order to accomplish a task, for instance a crowdsourced translation, writing assignment, creative photography display preparation, design project, dealing with a financial issue, etc. Crowdsourcing works well with a large ‘user base’ that is passionate enough to make knowledge available in somebody’s native language. In other words, it regards people willing to accomplish a task or solve a problem. One of the major instances of crowdsourcing occurred in 1974. It was called the Longitude Prize. In brief, the British

Government was trying to come up with a way to measure longitudinal positioning in ships and they offered a prize to the person who came up with the best solution.

Currently, crowdsourcing is very popular due to the world wide web, because it is easy to connect online with people, who share similar passions, interests and goals. Likewise, it is important to understand that major companies use the crowdsourcing model to have the public help them with their translations. For example, Facebook asked the users to translate its site into over 65 languages. Translators perform it all for free and they are given ‘reward icons’ that can be displayed in their profiles. For a social networking site, such as Facebook (that has very loyal followers and users), it can be a great way to make people feel like a part of the organization without having to compensate them monetarily (conversely to the LinkedIn community of professional translators, who condemn crowdsourcing translation for being a weapon in the hands of companies to make capital from free and unqualified labor).

Crowdsourcing has already changed the way businesses and organizations accomplish large ventures (e.g. Google Translator Toolkit, Lingua translation project for Global Voices, TED Open Translation Project, ‘Citizalia’ of the European Parliament, etc.), but it will not destroy the translation profession; mainly, because of the high-quality assessment issue. For endeavors, where accuracy is the lifeblood of translation, crowdsourcing might be a jeopardy and the professional translators or translation companies might be a better alternative. Moreover, not only does the growing cloud technology improves machine translation (MT) and benefits language service providers (LSP) and translators, but also breeds translation crowdsourcing as a new solution besides the previously mentioned. For some translators, crowdsourcing is the future in work automation others may treat it as a way of life, and there are people, for whom it is pure entertainment. Crowdsourcing translations are best used for works that are easy, should be done quickly and do not require specialist knowledge. Certainly, the problem is a lack of consistency, resulting from the division of tasks between a large number of contractors. For this reason, a necessary condition for using crowdsourcing (in a translation project) is the supervision of experienced specialists, who perform evaluation and unification in real time. This type of translation has undeniable advantages, but unfortunately the disadvantages can be overwhelming when one thinks about obvious threats, because translation project management takes time it generates stress and losses. Moreover, a lack of consistence and competences can distort the overall message of the translated text or the result may be of poor quality. In addition, there is a risk of company data theft if people are not aware of regulations relating to the confidential information protection.

The evolving viewpoint on translation considers fully accessible and achievable practice based on ‘open’<sup>38</sup> content, e.g. Creative Commons (CC); easy information retrieval and peer collaboration of Human Resources and their increased participation in translation projects (similar Wikipedia or FLOSSManuals authoring platform, Project Gutenberg, etc.). In the current digital epoch of translation to onward direction into the future, translators should persistently think about their mission of enabling to understand fellow global citizens, extending the contact with foreign communities promoting their mother tongue in translating new

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<sup>38</sup> Published or accessed under open licenses.

information into TL, expanding networks of new audiences and markets, as well as unfolding ‘hybridizing’ ideas from different cultures or intellectual frames.

### A concluding remark

In my opinion, contemporary translators should be aware of the usability and usefulness of (translatable) data analysis in their profession, as well as ICT competence. A wide variety of disciplines (acknowledging datacization<sup>39</sup> and datafication), such as machine translation, predictive analytics, computer programming in Python, NLP, etc. that have already infiltrated the business world, should also appear in Polish academic curricula and prepare translators for their future occupation in order to incite new cooperation models with their potential clients.

Moreover, I strongly believe that dissemination and exploitation of the highest quality knowledge and resources during scientific conferences and/or symposia can raise awareness of the vision for the future of translation, e.g. its open mode (or else?).

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<sup>39</sup> Based on a definition provided to Ilan Kernerman (Chief Executive Officer of KDictionaries & Lexicala) by Erin McKean – American lexicographer (September 2017). Information revealed during an interview with I. Kernerman, entitled **Can lexicography ‘make our heart sing’?**, conducted by Monika Porwol (January 14, 2020).

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Rusudan MAKHACHASHVILI, Ivan SEMENIST

## **ICT thesaurus modelling recommendations (based on innovations of European and Oriental languages)**

### **Abstract**

The ICT Thesaurus study is an attempt to define and categorize the key components of innovative cyber terminology of European (based on English) and Oriental languages, instrumental to electronic environment construction and constitution. Analyzed is the ICT thesaurus of macro-, micro- and mega-structures modelling and configuration based on three groundwork principles: 1. Intranet anthroposphere (the anthropic environment within World Wide Web); 2. Outernet anthroposphere (e-reality components, functions outside the realm of World Wide Web); 3. Technocentric anthroposphere (transorienteered anthropic environment components with an anthropic-for-congenous substituted ontological parameter). All units, clusterized in the thesaurus, are supplied with a dominant or recessive substantive marker or a combination of markers, indicative of the unit allegiance to the corresponding ontological categories of cyber-environment.

### **Abstrakt**

Badanie słownika terminów bliskoznacznych ICT jest próbą zdefiniowania i skategoryzowania kluczowych komponentów innowacyjnej cyberprzestrzennej terminologii europejskiej (opartej na języku angielskim) oraz orientalnej, instrumentalnej dla budowy i tworzenia środowiska elektronicznego. Analizowany jest tu tezaurus ICT dot. modelowania i konfiguracji makro-, mikro- i megastruktur w oparciu o trzy podstawowe zasady: (1) antroposfera intranetowa (środowisko antropogeniczne w ramach sieci www); (2) antroposfera sieci zewnętrznych (komponenty e-rzeczywistości, funkcje poza obszarem sieci www); (3) antroposfera techocentryczna (środowisko transatropicznych komponentów zastąpionych parametrem ontologicznym). Wszystkie jednostki zgrupowane w słowniku terminów bliskoznacznych są opatrzone dominującym lub recesywnym znacznikiem materialnym lub kombinacją znaczników, wskazujących na przynależność jednostki do odpowiednich kategorii ontologicznych środowiska cybernetycznego.

**Keywords:** ICT thesaurus, innovative logosphere, (macro-)/(micro-) and mega-structures modelling, phenomenological marker

**Słowa kluczowe:** słownik terminów bliskoznacznych ICT, innowacyjna logosfera, modelowanie (makro)/(mikro-) i megastruktur, marker fenomenologiczny

## Introduction

### *Research issue*

At the turn of the XX century as an essential product of civilization, computer reality has been gradually separated into an independent existential whole, within which electronic and digital media, in particular, serve not only as a means of transmitting information or interaction, but fulfill their own world-building, sense-building and, consequently, logo-generative potential (Helenter 1989, Groot 2001). Computer Being – CB henceforth - is a complex, integrated, multidimensional sphere synthesis of reality, human experience and activity, mediated by contemporary digital and information technology (Heim, 1995) and is an object of study of a wide range of academic branches – philosophy, psychology, sociology, cultural studies, etc.

By virtue of objective historical and geopolitical context (cybernetization, globalization, informatization of society, Americanization of global culture – Hamilton, Tapskott, Tarasenko, Shannon, MacLuhan; Ryazantseva – at the turn of the millenium modern English, more so – the American and British varieties of it – is a priority communicative medium of primary speech coding, speech and meta-language (terminology) representation of ICT elements and structures mapping (Quinion, MacPhedris, Tweedie, Oke, Shapiro). Methodological perspectives of the modern view of English language activity and that of English-speaking communities in the area of advanced technologies, include a macro-factor of the vocabulary functional updates (Zatsniy, Yenikeyeva), a cognitive structure, a segment of supranational worldview of English speakers, and a discursive communicative medium (Rekonvald) that gets extrapolated onto the computer mediated discourse and terminology of European and Oriental languages alike.

### *Research Focus*

The paper ***overall objective*** is the investigation of generic and functional meta-code structures and thesaurus development phenomenology in the ICT sphere.

The ***objective hypothesis*** of the study is that the typological characteristics of innovative ICT thesaurus as a macro-object of a phenomenological investigation determines the specificity of static configuration and dynamic interaction of formal and substantive constituents of its microstructure. Around 4000 of speech and linguistic units – innovations that relate to multisubstrat areas, objects and phenomena of computer being – in usage serve as research empirical database, selected by canvas sampling out of conventional lexicographic sources, specific registers of English, Italian, Spanish, French and Japanese lexicographic innovations of electronic format and periodicals of the timespan from 1997 to 2020. (Note that within the procedural network analysis, but beyond the quantitative calculation of the sample retained are projected and potential linguistic units that are updated based on structural and semantic models of unlimited productivity within the English innovative computer logosphere, functionally extrapolated on other languages).

## Methodology

The logocentric approach to integrative research directions, mechanisms, ways and means of the modern ICT, thesaurus, supplied in this paper provides a generalized in-depth understanding of the phenomenological nature of meta-language encoding processes, categorization, mental

mapping, meta-language reference and significative correlation, respectively. The logosphere is perceived as a synthetic linguophilosophical concept that means: (1) a multitude of speech units that are the phenomenologically exhaustive implementations of abstract (substant, conceptual) and empirical (factual, objective) elements of different areas of life (Bakhtin M., Yu. Lotman., E. Pauerannen); (2) integrable area of mind-speech continuum of a (linguistic) culture in general and specific (linguistic) cultures in particular (Barth, Gachev, Bardina, Losev).

*Phenomenological approach* (Oke, 2009) to the study of innovations in the ICT sphere allows to efficiently investigate manifestation of cyberspace integrated ontology, to closely study the dimensions of cyberberspace as an outlook both generic and critical, to expose the phenomenological origin and upstream direction of cyberspace dynamics as a comprehensive linguistic and communicative structure.

The imminent study results provide for the innovative computer logosphere definition and stock inventory in terms of its integrity as an analysis macro-body. Meaningful and formal boundaries, phenomenological and substantial features of innovative ICT logosphere microstructure constituent – innovative ICT termini (ICTs) – have been defined (Makhachahsvili 2016). Integrity premises of innovative ICT logosphere have been outlined.

The given grounds are determined by innovative ICT logosphere microstructural and macrostructural phenomenological pattern isomorphism. Our paper shortlists an inventory of innovative computer logosphere microstructure constituents – ICTs – static and dynamic qualities, featured through successive content levels. The ICTs static and dynamic qualities portfolio provides for the volume, boundaries and content of innovative computer logosphere micro- as well as macro-dynamics assessment.

### **ICT Thesaurus Modelling**

Parameterization principles of a concept of ‘logos’ in the paradigm of the humanities in general, linguophilosophy, and linguistics (in particular) allow to identify the features of logosphere as a complex object system pertaining the following parameters: (1) ubiquity (inclusiveness); (2) onthotsentrism; (3) integrativity; (4) automorphism; (5) normativity; (6) lingual substantiality; (7) phenomenology of thesaurus units; (8) information-capacity; (9) referential and semioticisomorphism of the referent and meaning.

Note that through the fragmented set of qualitative features, logosphere is tangent to the concepts of complex system simulators of linguistic-mental outlook, such as: (1) model of the world / world view (inclusive, integrative, self-identity); (2) language picture of the world (phenomenology of linguistic constituents – the ability to summarize and signify objects of reality); (3) noosphere (onthotsentrism, info-capacity).

For the listed set of features the integral notion of logosphere stands as a semantic synthesis of these concepts (see: Figure 1).

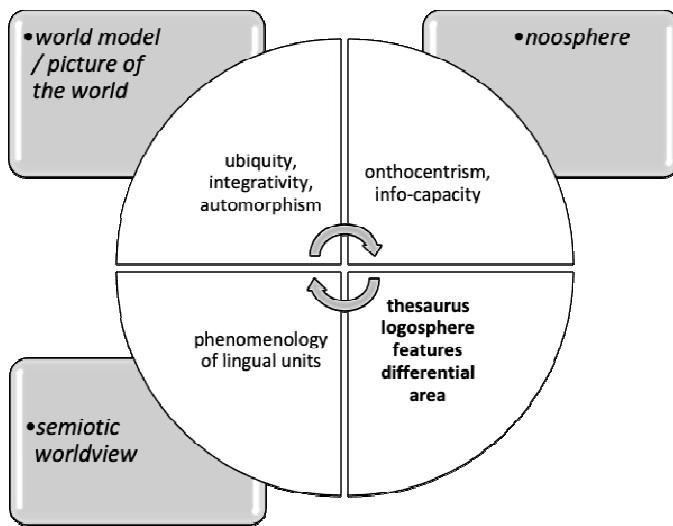


Figure 1. ICT thesuarus logosphere integral and differential features model.

Source: Own research.

It is appropriate to separate configuration and parameterization of a specified macrophenomenon of linguistic research - innovative ICT logosphere. Thus, the network innovation and relevant subsystems in ICT logosphere (multidimensional, complex, dynamic system) is the most comprehensive quantitative and qualitative terms of language representation of the linguistic actualization of being, determined by a number of qualifying conditions of its emergence, existence and development, including:

- (1) exhaustive synchronization process of the object, phenomenological and anthropological field of computer being and development processes of the ICT meta-language;
- (2) exhaustive output of parameterization isomorphism of ontological (substance phenomenological), anthropic and digitized structures of reality;
- (3) flexibility, adaptability and dynamic potential of the vocabulary of the modern languages (heavily influenced by the hegemony of English) in correlation with the ICT sphere (that is fulfilled, in particular through info-capacity, sign hybridization, the evolution of the basic ontological and functional features of neologisms in relevant areas).

According to the above perspective, the innovative ICT logosphere (ICL) is defined as:

- (a) a syncretic, consolidated within its semantic scope, plurality of verbal units that are the asymptotically (i.e. in unlimited approximation) exhaustive embodiments of substantive and factual elements of modern computers;
- (b) as a vertically integrated at the macro and micro levels plurality of ICT thesauri, its typological specificity consists of relatively exhaustive phenomenological correlates of multi-substrat elements of computer being.

Through the span of the information revolution innovation subsystem of the English language takes precedence in innovative development of other world languages, which is directly correlated to the scope of the latest computer technology and computer being in general

becomes a rapid and integrated development that is supported by lingual and extralinguistic factors, including:

- (1) synchronization of the enrichment rate of the ICT thesaurus and the extent of occurrence and branching substance, object, phenomenological, anthropological field of computer being (Crystal, Marcioni), manifested significant compared to other existential fields in the study period (1997-2020 years), quantitative index volume of innovation replenishment (and usage potential) of English verbal instruments: ≈11-20 units in usage of computer being per month. That is tantamount to the average number of units in usage at 180 per 1 year (≈49-60% of the total sampling of modern English units – according to conventional lexicographical sources and automated lexicographical registers WordSpy, WorldWideWords, The Merriam-Webster Online);
- (2) source of coding isomorphism of multi-substrat structures (ontological, epistemological, anthropological) of ICT;
- (3) typological flexibility, adaptability and dynamic potential of the vocabulary of the English language in correlation with ICT that is updated, in particular through info-capacity, semiotic hybridization of meta-terms, expressive potential to transform their particular typological traits. Such typological flexibility in particular is adopted by other European and Oriental languages of various groups.

Given the identification signs of logosphere as specific linguistic-onthological, phenomenological-linguistic and a linguistic-semiotic object, it is possible to distinguish the following typological characteristics of ICL:

- (a) the ability to conditionally complete phenomenological realization of substantive identity of the ICT being in significative traits of verbal units that constitute the relevant innovative logosphere.

The following typological characteristics of ICL are to be phenomenologized, particularly at the level of the external form of discrete ICL units. For example, paronymic unit elements of affixation paradigm based on formant dot- (or punto- – in Spanish) – one that pertains to the Internet: dot-biz – legal body that implements its activities through Internet, dot-con – offender that performs fraud (con) through Internet (in these units is dot- verbal manifestation graphical point – [.] – as semiotic marker recording Internet protocol address):

*We want the dot con artists to know that we're building a consumer protection coalition that spans the globe.*

(Sun-Sentinel, November 1, 2000)

*But that didn't happen, which is welcome news for today's surviving e-tailers — and downright encouraging for dot-bams stepping up their Web efforts.*

(InternetWeek, June 19, 2002)

*La Burbuja puntocom fue una burbuja especulativa entre 1998 y 2001, donde las empresas de internet (llamadas puntocom) vieron incrementado rápidamente su valor en las bolsas de valores.*

(Finanzas Para Todos, 2020).

A meta-term innovation 404 – to be offline for a long while (404 – a semiotic representation of protocol error on the results of an unsuccessful search Internet page):

*Don't bother asking him... he's 404.*

(The Tech, June 2012)

On the internal form level of discrete ICL units, we can detect: sextuple-u – a metaphonymic conventional transcoding of an Internet protocol address: www (where: three-double-u - initial transcoding → 3x2-u =-u 6 – a metaphonymic correlate); 888 in Japanese (pronounced as ぱちぱちぱち, the sound of snapping or clapping) – an online communication formula.

Due to a combination of external and internal form configurations of discrete units ICL, the following are distinguished: for example, an innovation paradigm Web 2.0/Web.3.0/Web 4.0 - the newest visual and technological configuration of Internet space where the Web - Internet 2.0 (N.0) – an analogical representation of meaningful semiotic element ‘a new (improved) version’ (operating system, software, software, etc.).

(b) to structural density volume, uniformity and conditional completeness of innovative codification of public multi-substrat configuration of ICT being.

Note that the set principle of integration of innovative ICT logosphere macrostructure and its relevant microstructure - is based on a systematic basis.

The typological characteristics of ICL principle leads to the integrativity of macrostructure of innovative ICT thesaurus, defined in phenomenological (referential, nominative, significative) correlation of its discrete elements:

(1) structural elements of being - space, time, substance, phenomenon, essence (for example: a phenomenological correlation category of substance – wikiality (Telescope seam Wiki (peadia) + (re) ality) – conditional subtype of computer being modeled exclusively by collective cognitive activities of its subjects);

*‘Wikiality’, from populist Online encyclopedia, Wikipedia, means reality as determined by majority vote (as when sci.e. ntists voted to stop treating Pluto as a planet).*

*(San Jose Mercury News, August 28, 2006)*

(2) structural elements of knowledge / cognition – information episteme, notion, concept (for example: a phenomenological correlation category episteme – information demise – the destruction of storage systems and data; data fast, data spill – communicative space data);

*Cleanse your system with data fasts. Every now and then, turn everything off. It will help you to evaluate its real value.*

*(The San Francisco Examiner, May 19, 2003)*

(3) structural elements of the human mind / consciousness – identification, identity, individuality, sociality (for example, opened a number of new units that are the subject of ‘self’ categories through various mechanisms of substantivizing and semantic reference to the category ‘I’ – meformer (telescopic fusion of me + (in) former) – a person who proclaims themselves in social networks, egosurfing (cf. in Japanese エゴサーチ- egosearch) – to search personal information Wide Web, self-tracker – tracking information about their identity in different loci of computer being.

The foundations of the microstructure of innovative ICT thesaurus logosphere are comprised of generally newly created units of meta-language, as confirmed by the sample empirical material of this study, that appear in the chronologically primary codifies and relatively exhaustive phenomenological correlates of total number of innovative elements, objects, events and the latest structures of computer being in varying degrees of abstraction.

## ICT Thesaurus Configuration

Research and configuration of cross-integration macro and microstructure of innovative ICT logosphere is based on the following initial presupposition:

I. A presumption of a conceptual core in terms of content logosphere of English realm in general. The conceptual core of English logosphere is a universal meaningful construct, concentration of content elements mediated by subjective and collective cognitive experience of native speakers.

II. A presumption of projection core of this concept in the meta-language logosphere substantial layer of sectoral innovation logosphere of modern life in general (respectively – a substantial layer of the innovative ICT thesaurus, in particular).

Accordingly, in the projection of the conceptual nucleus of the innovative ICT thesaurus logosphere are the concentrate content elements mediated by subjective and collective cognitive experience of English speakers in the area of operation and use of computer technology, which is a proportional and adequate ‘fingerprint’ concentrate of content elements mediated by subjective and collective cognitive experiences of language speakers.

III. Diffusion process of conceptual projection kernel on the innovative computer logosphere, which resulted in the structure of the internal form of units microstructure of innovative computer being logosphere dominated by substance item (Makhachashvili 2013).

Thus, the dynamics of innovative computer logosphere are ways, directions and appropriate language implementation mechanisms of qualitative changes in the content area of the projection of the conceptual nucleus of the referred innovative logosphere.

The structure of the content of the innovative ICT term is distributed in the following sabers and is consistent through-vertical ratio which satisfies the dialectical categories of ‘essence’ → ‘phenomenon’:

(1) ontological referents (ED) – a set of meaningful elements of exhaustive degree of substance and epistemic abstraction (phenomenologization attributes, parameters and properties of elements multi-substrat computer being) in the structure of the meaning of innovative computer term → (2) conceptual referents (CD) – a set of meaningful elements median level of abstraction mediated by anthropogenic (subjective and collective) cognitive experience of speakers in the area of operation and use of computer technology, the projection area of conceptual ICL nucleus → (3) lingual denotata (LD) – semantics of innovative ICT term.

The degree of abstraction of these sabers structure of the content of the innovative ICT term is correlated with the degree of abstraction of ICTs parametric features. Step (1) ‘ontological referents’ corresponds to the parametric feature ‘existential dimension’. Step (2) ‘conceptual referents’ – parametric feature ‘concept’ and the parametric feature ‘concept’. Stage (3) ‘lingual denotata’ – parametric sign of a ‘language unit’. For example, ICTs *born digital* (Eng.) / *nació digital* (Sp.) / 生まれたデジタル (Jap.), where:

(1) Substance: COMPUTER BEING → (2) OBJECT OF COMPUTER BEING → (3) the object created exclusively via digital technology.

The accordance of the dialectical nature of consistent level structure of the content ICTs within dialectical opposition ‘entity / phenomenon’, where step (1) ‘ontological referents’

corresponds to the dialectical category ‘essence’, step (3) ‘lingual denotata’ – a dialectical category ‘phenomenon’, discrete elements of step (3) of the ICTs content (seme) and discrete elements step (1) of the content ICTs (substantemes) typology is correlated in isomorphic manner.

Distribution of these elements in substant level ontological referents of ICTs content within the structure of the innovative computer being logosphere demonstrates disproportionate quantitative indicators (Table 1):

ICTs substant unit	In-depth meaning structures of ICTs (%)	Surface meaning structures of ICTs (%)	Token ICTs
substance type: computer being	100	88	<i>bitlegging, darknet, blogiverse (Eng.), blogear (Sp.), bloggista (It), ブロガー (Jap.)</i>
substance quality: technogenesis	61	47	<i>digital divide, in silico, dotbam (Eng.), puntocom (Sp.), compumatica (It.)</i>
substance duration: space	54	37	<i>neogeography, Googleverse (Eng.),</i>
substance affiliation: cb object	41,1	38	<i>smartifact, dotbomb, Easter egg (Eng.), mot-clic (Fr.),</i>
substance quality: cybermorphism	39,3	38	<i>e-textile, hardlink, tradigital (Eng.), twittérature (Fr.), 888 (Jap.)</i>
substance affiliation: cb subject	23,4	32	<i>script kiddie, Webrarian</i>
substance fracture: space	12,4	9,2	<i>inline tweet, e-environment (Eng.), cyberboulangerie (Fr.), グーグルヘ (Jap.)</i>
substance duration: time	8,1	7,4	<i>Age of Bits, Digital Age, Evernet (Eng.), Era digital (Sp.), サイバー時代 (Jap.)</i>

Table 1. Quantitative distribution of ICTs substant units.

Source: Own research

The highest index of representativeness within the samples ICT thesaurus is found in the following discrete elements combination: |SUBSTANCE TYPE: COMPUTER BEING|, | SUBSTANTIVE QUALITY: TECHNOGENESIS|, |SUBSTANTIVE DURATION: SPACE|, |SUBSTANT AFFILIATION: COMPUTER BEING OBJECTS |.

The remaining fixed substant elements of the analyzed ICTs content exhibit sporadic representation within vertical layers of the content of the total sample ICTs. Note that the inner form substant elements of ICTs isomorphic or similar in terms of meaning to the elements of the conceptual core area (including substance hyper-element |COMPUTER BEING: SUBJECT|) is characterized by reverse proportional representativity of in-depth (OD) and surface (LD) layers of the ICTs content (23,4% and 32% respectively).

Dynamic interaction of structural level of the content within innovative ICT logosphere is characterized by the gradual expansion of the ontological referents (Table 2).

<b>[SUBSTANT TYPE: COMPUTER BEING]</b>	
<b>[SUBSTANT AFFILIATION]</b>	<b>[SUBSTANT QUALITY: TECHNOGENESIS]</b>
<b>[CB OBJECT]</b>	
<b>[CB SUBJECT]</b>	<b>[SUBJECT]</b>

Table 2 Sample representative combinations of the substant elements pertaining to the merger zone of innovative ICT thesaurus  
Source: Own research

The formation of specific subsystems of ICT thesaurus can be divided into two stages. During the initial stage ('initial') there is an anthropocentric conditionality and focus modes of lingual updating of ICT being. At the second (evolutionary) stage, the balance between the periphery (which until recently was the innovative logosphere per se) and ontological center of a linguoculture in the speaker experience is gradually shifted. As a result, there are diffusive processes in the area of conceptual core of ICT thesaurus. Representative configuration of conceptual referents, manifested by the presence in the structures of the ICTs content of a number of elements of the projection of the conceptual core of logosphere on the innovative ICT thesaurus takes the following form (Table 3):

<b>[SUBSTANT TYPE: COMPUTER BEING]</b>		
<b>[SUBSTANT AFFILIATION]</b>		
<b>[CB OBJECT]</b>	<b>[CB SUBJECT]</b>	
<b>[SUBSTANT DURATION: TIME/SPACE]</b>	<b>[SUBJECT]</b>	
<b>[SUBSTANT FRACTURE: TIME/SPACE]</b>	<b>SINGULARITY</b>	

Table 3 Sample representative combinations of the ICTs anthropic elements pertaining to the merger zone of innovative ICT thesaurus logosphere  
Source: Own research

[COMPUTER BEING SUBJECT] – 96% static representativeness in the structure of the ICTs content of anthropological reference correlation (for example – übernerd, cyberati, オタク – an advanced specialist in the field of ICT and computer technology) content and its derivatives; [ANTHROPOMORPHISM]: for example: thumb culture – stage of social development, based on the use of manual operated digital tools, knee-mail – prayer letters. ‘Message’ is sent to the knees, サムネ – thumbnail [image]); [ANTHROPOGENY] (e.g. Socialbot); [AGENCY] (e.g. Three-finger-salute, Vulcan nerve pinch - energetic restart a computer system, demigod - a specialist in software debugging).

## Conclusions

The study results provide for the innovative ICT thesaurus logosphere definition, modelling and stock inventory in terms of its integrity as an analysis macro-body. The given grounds are determined by an innovative computer logosphere microstructural and macrostructural phenomenological pattern isomorphism. An inventory of innovative English computer logosphere microstructure constituents – ICT – static and dynamic qualities, featured through successive content levels, is shortlisted. The ICT static and dynamic qualities portfolio provides for the volume, boundaries, and content of an innovative computer logosphere micro- as well as macro-dynamics assessment for European and Oriental languages, heavily influenced by English hegemony in the sphere of digital technologies.

The most productive functional mechanisms of transformations for the diffusive nature of the projection of the conceptual nucleus of the innovative ICT thesaurus logosphere are:

- (a) the leveling semantic element projection onto conceptual core (e.g. [AGENCY] => 0-[AGENCY]: *Easter egging*: (1) Regular meaning: participation in the game ‘to find Easter eggs Easter’ → purposes. obtain the desired result; (2) ICT meaning: performance unconscious, non-converting action to restore your computer system.
- (b) The state adaptation or a status devaluation of an element projection onto conceptual core. For e.g.: [COMPUTER BEING SUBJECT] => | SUBSTANCE TYPE: COMPUTER BEING | digital nomad – a person who is served by only wireless technology, dot-snot – arrogant user of ICT and computer technology, Webrarian, cyberarian – cyber (libr) arian – literally. ‘Cyberlibrarian’ expert systems archive on the Internet); Silicon Valley has become obsessed with dot-com operations that focus on business models instead of technology.
- (c) accommodation, incorporation or replacement of a semantic element projection onto conceptual core of the content substanteme of appropriate ICTs. For e.g.: [ANTHROPOGENY] => | SUBSTANT QUALITY: Phylogeny | = | SUBSTANT QUALITY: TECHNOGENESIS |: Generation D(igital), Generation N(et) – generation of ICT, screenager, digital native, デジタルネイティヴ – a young person who is a subject of ICT sphere, [ANTHROPOMORPHISM] => | SUBSTANT QUALITY: CYBERMORPHISM |: word-of-mouth => ICTs word-of-post, word-of-blog - dissemination of information through a web-diary, couch potato => ICTs mouse potato - the subject of computer being whose physical activity which is minimal.

Quantitative and qualitative indicators of empirical parameterization of dynamic changes of macro and microstructure of the innovative ICT thesaurus logosphere allow to identify and model meaningful elements of the projection of the conceptual and meta-language nucleus ([COMPUTER BEING SUBJECT] and its substantial derivatives: [ANTHROPOMORPHISM] [HUMAN EVOLUTION] [AGENCY]) as a diffuse zone of conceptual nucleus projection of the innovative ICT thesaurus logosphere due to the relative instability of the status of these elements in the structures of the thesaurus meta-units content in European and Oriental languages.

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## Can lexicography ‘make our heart sing’?

Interview with Ilan Kernerman (Chief Executive Officer of *KDictionaries & Lexicala*)

conducted by Monika Porwoł

14<sup>th</sup> January 2020

**MP:** I would like to open our dialogue by asking whether your educational background played any part in the decision to become a lexicographic expert? What originally sparked your interest in lexicography?

**IK:** I’m not a lexicographer, first of all, and I got into that by chance. It’s not my personal background. Only personal, in a sense that my dad was involved in a dictionary making and, he is the only one, who gave me a job when I decided to change my life. I didn’t have many choices, so I got into dictionaries. I didn’t even know the difference then between dictionaries and lexicography. But it has prepared me for things, which are relevant also for lexicography. Things that I have studied in a completely different areas, which are, let’s say ... fundamental about creativity. They have been important for me in the world of lexicography also, in the creative parts of that.

**MP:** I wonder, who is a **lexicographer** in the contemporary world? Can lexicographic work be performed by a single lexicographer or a team of experts? In other words, **can a lexicographer ‘boil the ocean (alone)’?** Any thoughts on that?

**IK:** Lexicographical work is a solitary operation. On the other hand, it must be part of a team. Especially, in the modern lexicography, it is impossible to do such work on your own. Nobody possesses all such knowledge. And, who is a lexicographer? It’s someone, who’s doing lexicography from the editorial side, who is compiling entries. That is a lexicographer. I’m not a lexicographer. I know about lexicography. I work with lexicography, etc. Our project managers are not necessarily lexicographers. The lexicographer is a person, who is compiling entries or data, etc.

**MP:** **E-lexicography is an expanding sphere of knowledge** (anchored both on the theory and practice pertaining to the selection and presentation of data in such a way that the required lexicographic function can be achieved) embracing the traditional model of lexicographic description, as well as incorporating a variety of lexicographic resources and technologies including the Semantic Web, Linguistic Linked Open Data cloud, Artificial Intelligence, Natural Language Processing, Digital Humanities conceptions, etc. In your opinion, **what sustains or fuels that development?**

**IK:** Maybe, I should first say that I haven’t been using the term ‘e-lexicography’. As far as I am concerned, that is ‘lexicography’. Lexicography since the end of the twentieth century is ‘e-lexicography’, because ‘e’ has entered our life and the ‘electronic’ things. We say ‘mail’. We don’t even say ‘e-mail’, etc. So, obviously the contemporary lexicography is digitalized. It’s electronic lexicography in various ways. And that has been developing according to these processes around, so the hottest buzzword now is with AI, and just the one before that five minutes earlier has to do with the neural systems, and before that was with linked data, and the semantic web, which has been around for at least twenty years. And, it still has to appear in a bigger way. In the linguistic linked open data, it is strongly associated with that. NLP even going

sometime back. So, it's a process of evolution. I don't know what the next buzzword will be. Now, we are talking about the digital humanities, etc. This is not a part of my expertise. In principle, lexicography has been making use of advances in the computer science since around the middle of the twentieth century, for example work done by *Random House* and their developments. They were among the first ones. I am not a historian of lexicography. Maybe, there were others before? Each person will go and kind of point to a different place and say: 'This is where it has started'. We are used to at looking at *COBUILD Dictionary* as the first corpus-based dictionary. So, obviously since the whole computational aspects that have been entering our lives during the second half of the twentieth century, more strikingly in the last decade; I think, let's say since the point of 'Perestroika'. That's a symbolic stage in time. We are getting more and more of that. We have a much stronger corpus query system, better dictionary writing tools, publication tools, etc. Dictionaries themselves ... Many people thought that it's the end of the world of dictionaries. However, now what we have is 'the golden age' of dictionaries. More dictionaries are more abundant, more available than ever before. Less traditional publishers are involved with them. The revenues or the models are different than what they used to be. John Morris, the previous president of *Merriam Webster* wrote in an article (we published in our newsletter about 10 years ago) that actually he will be selling 'eyeballs'. Basically, making the money from advertisements, which are provided with free dictionaries. So, that is the model these days. Things could be changing. In Denmark, for example, we have a company like *Ordbogen.com*, which was initially an Internet company and became the most successful online dictionary there. And, they're selling subscriptions. They don't have advertisements and doing very well on such a model, which (in most of the world) did not work. So, perhaps that is something more characteristic of the Danish society, which is a richer economy and people are willing to pay for the quality. I have no pretension to come and say what will be in the near future. I don't see (so much) how dictionaries (in a traditional way) can continue. I haven't believed in print dictionaries for many years... They're still around. So, maybe I'm not that clever about all of this. My understanding is that dictionaries are (as a product providing solutions for language information needs) not as useful as modern solutions for answering such needs, e.g.: for language learning, for translation or general information about language. Today, with different sorts of media you're getting such answers; possibly, in a more efficient way. Is the quality as good? Well, it depends what goes in there. What sort of content is being used in order to give you the answers for that. As long it's the same content ... or that you have more user-friendly, personalized and customized solutions than ever before. And, there are not necessarily dictionaries. They rely on the lexicographical work. And that lexicographical work today is more complex (probably) than it used to be, because it's not enough to be gifted to be able to write a good lexicographic definition or to have a good pedagogical mind to give the best kind of examples of usage for foreign learners. It's also being able to manipulate all kinds of software tools, whether it is the corpus query systems or for working with an editorial software for that. These things keep changing all the time. So, any answer, I think, is right for the moment. Especially today, in recent years when the rhythm of changes has been accelerating and radicalizing. Things just change so fast, you know ... You just work with what you know. We have also a human restriction or difficulty in adapting ourselves so quickly to so many changes and being able to make the most of them. So, sometimes the newcomers can have an advantage by simply starting with a new state-of-the-art way of doing things and not being imprisoned by a force of habit of something else.

**MP:** At the beginning of your speech, entitled *Post-dictionary lexicography*, delivered during *eLex conference (Electronic lexicography in the 21st century: Lexicography from Scratch*, held in September 2017 in Leiden, the Netherlands), you claimed that some people question the need of compiling dictionaries in the contemporary world. Do you still hear the same query: 'Who

**really needs dictionaries?**. Is it still **90% of the chances** that you respond to such interrogation?

**IK:** It's a question of semantics. But, ... a dictionary is a product; it's probably less necessary than it used to. For many people it's perhaps completely unnecessary. For many people, who never liked dictionaries to begin with, because dictionaries are less friendly and easy to handle. So, if they can get responses for their queries or needs through other means, they will be satisfied with that. If you were used to using a dictionary for translation and now you can get translation through machine translation... For most people, most of the time, what they get there is good enough. It doesn't matter how much you might say: 'Well, the quality is not sufficient, etc.'; the fact is that for most people, they're happy with that. So, they could not go to the dictionary, if they can avoid it. You still have a minority of people, who are genuinely passionate about language. So, the dictionaries what we're used to looking at as a source of knowledge for them. When you need high, reliable quality regarding your language queries (mainly for translation, but also for learning, etc.), dictionaries are more authoritative, more reliable in that. But, again ..., this kind of information is today going into other kinds of tools and systems, which can adapt to various methods of traditional lexicography; which is really analyzing language and representing it in a systematic way. That is part of what NLP has been trying to do. You have it in different ways today with WordNets, FrameNets ... and all kinds of things like that. There is still the idea that lexicography is ... you know, very prestigious concept for bringing such as high quality and authoritative information. Does it have to be in a dictionary? Not necessarily. But, still ... right now, and I think that also relates to the paper you were mentioning: *Post-dictionary lexicography*, that is how we're used to receiving such information. For younger generations ..., they're less tied to that kind of perception. And, whenever they can avoid a generalization, if they can avoid using a dictionary – they would. So, we see more dictionaries than ever. That's why I say, actually, this is the 'golden age' of dictionaries. Is that a disillusion? It's just for a short term. Sooner or later, this is going to disappear, because you have new means, which are better adapted to a modern society. When you're using a mobile phone, rather than having a library (with books), the information you're receiving comes in a different way. If you can just point to a word on your screen and receive an information about it there, it might be coming from lexicographic resources; but ..., you're not using it in the traditional way as a dictionary.

**MP:** All right, you have already determined the roles played by a lexicographer. Now, I'd like to concentrate on the lexicographer's 'potential client'. You probably recall the workshop *The Future of Academic Lexicography: Linguistic Codification in the Era of Big Data and Artificial Intelligence* (that was organized by the Leiden University & the Lorentz Center in November 2019). One of the discussions (among scholars, lexicographers, IT specialists or publishers present during the workshop) pertained to **the dictionary's user**. In fact, **who is it**, in your personal opinion? Do you agree with the statement that it is a '**well-known stranger**'? I recollect, that during the event, Simon Krek<sup>40</sup> was the originator of this term.

**IK:** I think, it's a beautiful term. For me, it's more of an 'unknown stranger'. I don't know so much about this stranger. It's certainly a stranger or strangers. Each one strange in their own way. I think we (in a way) know less and less. There's more literature today from the last decades on dictionary users. But ... in a way, because of these huge transformations, we don't really know. It depends on the dictionary. It depends on the media. It depends on the purpose. It depends on whether they're used independently or because it's instructed by teachers (for

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<sup>40</sup> S. Krek works at the Centre for Language Resources and Technologies (the University of Ljubljana, Slovenia) and he is the leader of ELEXIS (European Lexicographic Infrastructure) project.

example). In a way, dictionaries are becoming more and more complex, more complex to make and in a way to use. In various online websites or portals, for example: the traditional dictionary information is accompanied by just raw material from (let's say) parallel corpora; or, other just providing raw examples of usage (for example); and, the publisher or owner of the website might have some disclaimer about the quality of that. Those are things that certainly exist more and more. So, I don't really know. I can't really answer that in a coherent way.

**MP:** I would like to concentrate on **the big data conception in lexicography** at this point. Some big data analysts observe that the world has become a gigantic laboratory of data science (based on Natural Learning Processing with Deep Learning in specific programming language) that transforms the theory (new concepts, equations, algorithms) into the code that will automatically analyze information. Seth Stephens-Davidowitz, for instance, in his book entitled *Everybody Lies. Big Data, New Data, and What the Internet Can Tell Us About Who We Really Are* (2017) points out that the language has become the big data research object; however, **the data do not have to be perfect** since there are **different dimensions of quality detected**. In one of your talks, you have claimed that '**NLP and lexicographic data nourish each other**'. Could you justify your point of view and **how to deal with data errors and bias**?

**IK:** Yes, I think that they nourish each other. I mean, lexicography has been benefiting a lot from advances in NLP and vice versa. NLP is looking at lexicography for getting reliable linguistic data; again, assuming that dictionaries are authoritative and prestigious names, etc. Traditionally, we are used to saying: 'Well, dictionaries and the Bible are very often in the same group as some sources of truth, but any such truth is subjective and bound for criticism or doubts'. So ... data, yeah... There's so much of it here. We're learning how to approach it, how to analyze it, how to understand it and draw conclusion from that. Obviously, there's data which is unreliable (and that is part of it). It's not like life is perfect. People are not perfect – data is not perfect. It's a part of normal, human life having to deal with all these imperfections, discover them, detect them and see how to deal with that (see what you need to throw away, etc.). For example, when we produce a frequency list from corpus, a lot of results are being thrown away (since it's rubbish, because there are typos, foreign words, various things, which are simply not what we're looking for in a pure frequency list of a language when you want to establish what are those frequent words that are used and how, etc.). That is part of how people are – these imperfections. You always have to deal with it. I think it's normal evolution, new things come along and better ways of dealing with things. It's the womb of each solution, there is a seed of some new problem, a mistake; so, it's kind of a further process. Perhaps, until robotics just takeover, you know ..., that would be the end of perfection; and, some kind of closing down on the human spirit in a way, because we keep (kind of) moving ahead of that in inventing. Because of things that are not perfect, we try to improve and get things better. When everything will be perfect, we will have nothing to do (you know ...). So, it's going in circles (in a way). Yes. Did I answer your question?

**MP:** Yes, certainly. I heard once that the data quality management is 'a marathon, not a sprint!',<sup>41</sup> that is based on the process cycle, which involves: assessment, planning, implementation, evaluation, adaptation and education. What is your **view on continuous lexicographic data monitoring and reporting**?

**IK:** I have been comparing dictionaries in a marathon running for many years. Simply, because these are very long-term activities for many years. You need a big amount of perseverance there.

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<sup>41</sup> Prof. Diego Kuonen's words (University of Geneva, Switzerland) from his webinar on *Data Quality as a Process of Continuous Improvement*.

You need to be a little crazy to being both of them. In the few of other things that I've been comparing the two. So, it's definitely dictionary-making, lexicographic work it's certainly a marathon; but ..., the marathon comes to an end. You finish. I mean, you run 42.2 kilometers, you can make a longer marathon, if you're really into it ...; but ..., eventually, you come to the end of that. Where is with linguistic work, it never ends. I mean, the language is a living thing and it keeps growing, developing, changing. A dictionary is never perfect. The end lexicographical result is never perfect. The moment it is out there, you need to continue going back and improving it, updating it, etc. It's a super marathon. A marathon is a sprint in comparison to that.

**MP:** As far as sharing the lexicographic data is concerned and the concept of the so-called '**linguistic linked data**', we shall be aware that from the cosmopolitan perspective: '**Anyone can say Anything about Any topic**'. Do you agree or disagree with these words?

**IK:** Well, theoretically, it's the truth. The question is: 'What's the value of that?'. Are you interested in listening to just anything, about any topic? Or, you don't want to waste your time. You want to get the important and accurate information. It reminds me a bit of this thing about alternative facts, a post-truth, etc. On the one hand, there might not be a single absolute truth, but there are things that are true and there are lies. We are trying to distance ourselves from lies and deal with the truth, all of difficulties and complications as much as we can. So, that's part of our job in lexicographic work. It is a big responsibility there.

**MP:** Can you elaborate more fully on why do you consider **the data being so essential in the lexicographic process**? What are **the high-ranking indicators of the ultimate 'datacization' and/or 'datafication'**?<sup>42</sup> Is it its general purpose, levels of granularity, modularity, different organization and description that reflects the reality in a modern way or (perhaps) cross-lingual comparability? **What is the 'gold standard'?**

**IK:** In a way, today things are being driven to becoming data, because then it's in a certain, pure state that can be handled, maneuvered, manipulated (in any direction). If we say (for example), there's a thin line between 'love' and 'hate'; basically, we're talking about an emotion, about certain energy that in certain circumstances could be expressed in a form of 'love'; and, in other circumstances, become 'hate' or 'jealousy' (or in different ways). That is, in a way, a pure 'emotion', which can be addressed differently. That can be 'dressed' differently according to the circumstances. Now ..., if dictionaries are no longer what they used to be, if they are not used in the same way, if they change into a different form of media – the media affect them, and they become something different. Eventually, if we agree that about this reciprocity (we mentioned earlier) about (let's say) language technology, NLP or computational linguistics and lexicography; and, semantic way and Artificial Intelligence (or whatever), we need certain ways to make that information accessible for each other. We're looking at getting and 'undressing' it. You need that 'naked information' or details in a certain, systematic way of organizing it that will be as easy, simple or as efficient as possible in connecting it with other technologies, disciplines, domains, etc. Transferring between different forms of media. If you're able to access

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<sup>42</sup> Datafication is connected with a technological trend turning many aspects of our life into data (information realized as a new form of value). It pertains to the analysis of representations captured through data with the impact of computational opportunities afforded to predictive analytics. K. Cukier & V. Mayer Schöenberger introduced the term to the broader lexicon (2013). Source: ([www.technopedia.com](http://www.technopedia.com)). The terms 'datacized' or 'datacizing' describe the mathematical translation processes from wetware (the human body) to hardware through apparatuses and back again. ARTICLE: 'Digital Matters: Processes of Normalization in Medical Imaging'; Hannah Fitsch (Technische Universität Berlin) & Kathrin Friedrich (Humboldt-Universität zu Berlin).

your newspaper today (in print) on the Internet, on your laptop or PC, on your mobile phone .... The newspaper and the information that is there is the same and article or certain item of news, which is the same; but ...., it needs to be adapted to different forms of media, (maybe also as a vocal news item that you're hearing rather than reading). The same thing being shown to you on the television (as part of the news) and having images that are associated with that. To me, it's this 'datacization'. The fact of having the information in a certain way that you can use in its many different forms as possible. That is the data. That is part of that 'big data' that we are talking about (and all of these things that go in there).

**MP:** Related to the digitized turn in lexicography, could you expand on **the gap** you see between '**lexicography itself**' and '**scholarly research**'?

**IK:** I don't remember the context, in which I made this comment or statement. Perhaps, the idea was the difference between the intellectualizing about all of that; and, the fact that lexicography is a part of (initially) practical craft. There is this wonderful book of Sidney I. Landau (1984) *Dictionaries: The Art and Craft of Lexicography* and, it's a practical tool. The scholarly research is dealing (sometimes) with the theoretical aspects (about that). Michael Rundell (2016) wrote a paper entitled *It works in practice, but will it work in theory? The uneasy relationship between lexicography and matters theoretical*. It's a part of the contradiction that we're living in, that we have very high theoretical aspirations; at the same time, we need to be very practical, because even if we have (let's say) a lot of very valuable information about a certain linguistic term, (maybe) the user just wants a very basic point of information about that. How can you bridge between all the enormous theoretical information and work that is going into having something, which is just (perhaps) on the edge of that in a superficial way, which might be very satisfactory for the 'user'. Those are the kinds of intentions that we're dealing with.

**MP:** Undoubtedly, language is a vital point in communication. Many aspects of language can be modelled by formal instruments. However, let me read the following citation to you:

As long as these simplifying models succeed in explaining many phenomena, they may reproduce some 'natural' order or reflect some 'universal' functioning of the human mind. [It is important to avoid] the *ultimate* assumption that, when succeeding in explaining some phenomena by unified structural models, one has grasped the format of the world as an ontological *datum* (Eco, U. 1979. *A theory of semiotics*, 47).

Would you agree with Eco's approach and how does it relate to your **concept pertaining to mapping of language DNA**?

**IK:** I agree with this statement. And, still one is not in contradiction with the other. We have a certain challenge of wanting to understand and describe the world as objectively as possible. It really depends on our subjective comprehension of our own personalities. Even succeeding in providing a (certain) good definition of something, it doesn't mean that we understand it in the same way. Is the color 'red' the same to both of us? Is 'good' the same for both of us? We can both take a look at this napkin and agree that: 'this is a napkin', you know. But ..., (maybe) it could be other things as well. This is part of a certain philosophizing, which I'm not all that familiar with. I don't have scholarly, academic, theoretical knowledge of languages. I don't even know what 'semiotics' is; is it (perhaps) connected with 'semantics', etc.? Basically, when I'm talking about 'mapping the language DNA', I'm looking at it from a narrow point of view of lexicography and I'm saying: 'OK. Look. My background is dictionaries. Dictionaries are changing. There is certain information there, which is (apparently) still important for people (and useful)'. How can we look for it in the best possible means that we have in our disposition?

Basically, what we have in a dictionary and what I try to see in a lexicographic resource is a certain diagnosis of language, a particular analysis, conclusions and resolutions about that, which need to be represented in certain symbols, which are understood and accepted by others (make sense to them and are useful to them). DNA is a fairly popular concept in recent years. It's a certain 'mapping' of things in our body; so, that was something, which looked nice to me to try to draw some parallels to language. I could use a certain word of simply mapping the language and I'm saying in that context that I'm interested in finding what are the 'atoms' of language. As I understand them, they're among the most basic elements in science. Likewise, in language (maybe) there're things which are smaller than 'electrons and quarks'; whatever they are, that is our quest to go to the very bottom of things and trying to understand and build up from them. If I would be able to draw a map of those fundamental fragments of language to understand what they are, and how do they connect with each other, what are the rules among them and how do they behave without any rules, etc.; the better we can understand that – the better we can build from there and use that. The more useful that would be also for automatic work, ... for a machine. It will help us to teach the machines how to use human language and how to serve human-being(s) through that, hopefully ... These are things, which are associated to me with that DNA thing.

**MP:** Køhler Simonsen (2019), from Copenhagen Business School, analyzed and described the business model of lexicography in Denmark based on five lenses (i.e. strategy, core competencies, innovation, business understanding and organizational inertia). The conclusion from the conducted research was that specific lexicographic business models should be viewed as company-oriented cases. There is a strategic business tool used to evaluate and track various factors that can impact on a given phenomenon (in the future) called **PEST analysis** (examining opportunities and threats due to Political, Economic, Social and Technological forces). Do you think that this analytical instrument can be **administered in the prediction of lexicographic prospects** as well?

**IK:** I have no idea. Will the society in Iran with their anger actually be enough in order to bring down the political establishment there and they can have a new revolution? Or, will it just lead to more people dying in demonstrations (and all that), ...? I have no idea. I have no pretension to go and say what is going to happen. I'm not really familiar with these concepts. It's not a part of my know-how. So, I just don't know how to use it. This is something new to me. You mentioned it to me this morning, (maybe) my mind is 'buzzing' with too many things right now. Maybe tomorrow, I would answer you. (Laugh). Most likely, tomorrow morning I would answer you differently. It seems like a hypothetical thing. Is PEST useful? Well, I suppose it is. How to use it? I don't know.

**MP:** As a member of our academic community, I participate in **the curriculum design process**. During each academic year, my colleagues and I have a 'hard nut to crack' in order to prepare lists of modules (composed of particular subjects) that can be offered to our potential students; just to be certain that they will efficiently utilize the obtained knowledge and practical skills in the future. Moreover, we have to meet the highest standards of the very demanding job market. I am aware that **apart from the language courses module, the computer science module** shall be taken into account. Would you suggest any other courses, which might prove to be useful to our university's graduates, who would like to **perform lexicographic work**? I am aware that many theoretical and practical aspects of lexicography go beyond the realm of linguistics. Therefore, what do you think about **computer data management, NLP, coding in Python, language project design & management courses** ...?

**IK:** I'm not sure that my understanding of these things is so fantastic. I mean, it sounds very impressive to you, but I'm less certain about it. I imagine that there're certain fundamentals in language when you study linguistics, you're encountering those. Now, computers are a part of our daily life today, so I would assume they're useful as a part of that process for learning and for practically exercising it. I am not very confident about my own ideas. First of all, I'm not coming from any academic background. Secondly, I haven't been a huge success; so, from my record (you know ...) it's not a success, because many things which I've expected to happen – didn't happen; or, have taken much longer. Predicting things too early is sometimes worse (than getting to them too late). It has happened in the nineties, like almost twenty-five years ago, we created a fantastic digital dictionary; well, that was called *PassQword*, which was together with a company called *QMultimedia*, a fantastic technology company and with our 'password dictionary'. It had everything that I see in other things; and, it was a huge commercial failure. It was too early at that time. You see, and in the mid-nineties or ninety-six or seven (or something like that); so, what was the point in investing so heavily in something like that and with a bad timing. So, timing is a very important factor. I met (last week) with an owner of a very successful dictionary portal; and, they're developing their own things, they have millions of terms with translations that they generate automatically. And, he doesn't care that the quality is not so good; and, users don't seem to care either (they're going there). He is a much more successful businessman than I am. They're making lots of money; so, maybe he's right and I'm wrong. You know... We checked some things in their synonyms list and, we find very strange synonyms, like: 'eating' and 'giving birth' (as synonyms). And, he said: 'Well ... Yeah. It happens. No problem. We can live with it. We have one million, two, three million(s) translations ...'. So, I don't consider myself as a fantastic authority on what is the right thing to teach and how? What is successful, etc.? I just keep asking about that and I've always strived to do the best that I can to look for something in an honest way; but ..., it's a miracle that we've managed to survive in that business. Is that what I'm saying makes sense? Is it as important? Is it as intelligent as it sounds?

**MP:** Trust me, it's very important. It's very useful to receive an opinion from a person like you rather than from our colleagues from (let's say) other universities or colleges, because you have a different point of view. You are not a theoretician but a practitioner. You view those problems from a totally different angle.

**IK:** But, it's rather not superior.

**MP:** It's not a matter of superiority. It's just the issue of a personal viewpoint. Let's say, if you were to decide, which school to choose, what sort of educational offer would be interesting to you (from your own perspective)? So, for that particular reason (right?), your voice would be very interesting to people, who design the curriculum.

**IK:** Well, you know, also 'beauty is in the eye of the beholder'; so, it's a part of your own appreciation of what I could contribute. To keep it simple, which is always good, I certainly think that the computational side is essential to learning linguistics. In computational linguistics or language technology, it's an equation between two very unequal partners. The technology side (which is based on mathematics: one and one are two, it's very simple..., 1 and 1 - they cannot be 11, 2.5 or 3). In language, they can. Very often, 1 and 1 are minus 1 (-1), or 4 (or, I don't know..., or 'cat', or whatever). It's very non-mathematical. So, finding the equilibrium (the balance) between two very unequal elements of the equation is a huge challenge. So far, at least until recently, the main weight has been put on the computational part. You have (mostly) people coming from computer science; and, not enough, (genuine) linguists in that. Perhaps, because

it's more difficult for them to get into software, programming, etc. I think, that this might be changing. More weight going into linguistic side of that. There's (certainly) some kind of realization by computer people of the greater importance (than it used to be) on the language side. Things usually are in the process of evolution. They develop gradually. There's a lot of 'trial and error'. It's quite likely that all of the sudden, you will have enormous revolutions and big changes that manage to harmonize and bring fantastic solutions. A lot of that has to do with AI, robotics, machines (which are being humanized). Perhaps, also people will become more computerized. You see a problem of a young generation of being absorbed with screens and not communicating enough 'face-to-face', 'eye-to-eye'. There's a reciprocal influence on each other. Who knows how would it look like tomorrow? We can't predict that. There are always other elements involved. I mean, how could climate change? How could different changes in politics, diplomacy, economy, social unrest in millions of refugees/immigrants occur and affect the way the world is developing? These things are becoming more extreme all the time. So, I would definitely not go into any predictions. If we try to understand what happened, it can make us a bit modest about predicting the future. I read a couple of days ago about something what I've realized just recently. I mentioned it to you. I've been walking for the last few years to work. I love driving, but I haven't had a car for some years, and now ..., I do. I've been using the navigation system, but I can rely on it in a very limited way. I began just to ignore it. I read an article a few days ago about something that I haven't realized that what they propose to you for your driving is what had actually happened before. They don't have a computer power to actually give you what is right at the moment. It's possible that there would be the next generation that will enable such computer power. Like now, on your laptop, you have more power than what IBM had several decades ago with all of their machines. Who knows? There might be another jump in that. All of the sudden, you would be able to see things in real time as I (naively) thought that is happening with the current navigation systems. The problem is that they can't provide so much information to millions of people at the same time. There's not enough information on what is happening right now; so, it was good for 'five minutes ago', but now there's a traffic-jam. It's like this thing with a quantic research and they're (actually) causing traffic-jams with what they're predicting, because people are following their instructions/advice and going in certain ways and creating a traffic-jam there. I'm using this as a practical example and, you could ask: 'What does that have to do with lexicography?'. In a way, it does. If everything is a kind of getting together now; so, if we could just focus on doing of what we know best in lexicography, which is to understand how language works, to give this information and to be aware what are the new forms of offering such information, analyzing such information to begin with, etc. Perhaps, that is the best we could do right now.

**MP:** Ilan, would you be able to admit that sharing the lexicographic knowledge is your passion?

**IK:** What do you mean by 'lexicographic knowledge' or sharing that?

**MP:** Your expertise, wisdom and attitude towards that sphere of knowledge.

**IK:** Oh, yeah. I enjoy that. Basically, my passion is just to communicate with other people. This is something, which I have some knowledge about today. People are interested in that, you know. I used to have knowledge about certain phases of rock music (years ago) or ... I don't know about this or that. It's a way of meeting interesting people, making friends, and visiting interesting places.

**MP:** I trust that passion shall be a subject of information transfer, because only fully convinced speakers can persuade recipients. I have to admit that several times I have been inspired by your

words and wisdom,<sup>43</sup> which prove your dedication to this domain. A while ago, I have read an article in *Forbes* (2011) written by Carmine Gallo, who is a well-known specialist on leadership communication. Gallo claimed that he was influenced by one of Steve Jobs' presentations, from which the following quote was extracted: 'It's the intersection of technology and liberal arts that makes our heart sing'. **What makes your heart sing?** Is it lexicography, for instance?

**IK:** (Laugh)... First of all, I'd like to say that passion is not enough. It's not necessarily reliable. We have had lots of disasters in life led by very passionate people, with having very passionate ideas, etc. That can be very influencing on people; so, in general, this is something I would be careful of, you know ... I think everyone and everything should be doubted. Especially, great passion. So, what does it leave us? You need to become very sure of yourself. You need to try to look for things as honestly as you can. And, it's not even good enough. It has to be completely honest and very self-critical. We see around us too many people who are quite easily satisfied by themselves. They also think how fantastic they are. Now, and, this is something, which I learnt in my previous life, before lexicography...; you need to look for this truth in you at the very bottom, the very foundations of things. If you're looking hard, as honestly as possible and self-critically (not being easily satisfied), you will find some things. You will be touching your very roots, basics of things. If you do that, it will be interesting for others, because then you're dealing with very fundamental things. We're all the same in a way. If you're really touching something true, deep down inside you that is of value to others as well. What makes my heart sing? When I think about that ..., No, it's not lexicography. Definitely, not! I enjoy talking about that, but what makes my heart sing is seeing the night changing into day, feeling water, enjoying the presence of other people (that I like), etc. Lexicography is just a way, a means for something else. It touches me in important ways, because language it's the basics of things, it makes me think, find and discover. Some facts are interesting for others and in the end it's all about human communication. Language is an important part of it. I certainly believe there's much more to communication that we misunderstand. In a way, language with all its complexities is easier for us to deal with than non-verbal communication; which is, in my mind, no less important (perhaps, even more). Although language seems to form many parts of our mind of who we are and how we are. The fact that I'm a native speaker of this language or of another language affects a lot of my life. Nevertheless, non-linguistic communication I've been telling you about ('dogs' and 'babies', etc.) is something, which is at least as powerful (possibly, more to things that we don't pay enough attention to, e.g. smells, sights, all kinds of vibrations going on, sounds, the voice that you have, the way that you speak, etc.) and will affect you in many ways, attract some and repulse others. Lexicography is something, which I'm working with and I get involved into what I do. I try to do the best as I can. But ..., what makes me sing ... is a good song! (Laugh).

**MP:** Thank You for taking the time to disseminate your inspiring thoughts about lexicography. I truly appreciate it.

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<sup>43</sup>The analysis of conference and/or symposia presentations or during our informal talks.

Monika PORWOŁ

**KRONIKA: Przyszłość leksykografii naukowej  
tematem gościnnych wykładów Ilana Kernermana**

Współczesna **leksykografia naukowa** opiera się na technologiach informatycznych, natomiast tworzenie i rozpowszechnianie kompetencji leksykograficznych nadal w dużej mierze opiera się na wiedzy fachowej, co prowadzi do problemów związanych ze skalowalnością oraz możliwością dostosowania jej do różnych potrzeb i zastosowania w praktyce. Jednocześnie wyzwania te sprawiają, że leksykografia naukowa jest interesującym studium przypadku dla najnowszych osiągnięć w dziedzinie humanistyki cyfrowej oraz językoznawstwa komputerowego, ponieważ stanowi podstawę badań w zakresie uczenia maszynowego, sztucznej inteligencji i analizy danych. Należy podkreślić, iż potężne ilości danych językowych mogą być aktualnie wykorzystywane w różnych formach i przez różnych odbiorców, zarówno przez społeczność akademicką, tłumaczy tekstów specjalistycznych, informatyków, przedsiębiorców oraz szerszą grupę użytkowników poprzez tzw. projekty '*Citizen Science*'<sup>44</sup>. W pracy dydaktycznej coraz częściej unaocznia się fakt, iż studenci filologii mają inne spojrzenie na metodologię badań językowych, w których obserwuje się znaczący wpływ technologii komputerowych. Powyższe argumenty były zatem inspiracją do zorganizowania (mini)konferencji z udziałem gościa zagranicznego celem pogłębienia wiedzy z zakresu leksykografii oraz podzielenia się przemyśleniami dotyczącymi perspektyw **procesu komplikacji słowników akademickich**<sup>45</sup>.

Zaproszenie Instytutu Neofilologii przyjął **Ilan Kernerma** – właściciel firmy **KDictionaries & Lexicala** – zajmujący się badaniami leksykograficznymi i ich rozwojem, zarządzaniem projektami, marketingiem międzynarodowym, współpracą zarówno z przemysłem, jak również środowiskiem akademickim. Warto nadmienić, iż nasz gość dzieli się swoją praktyczną wiedzą i kompetencjami na międzynarodowych konferencjach, sympozjach oraz na łamach profesjonalnych czasopism naukowych. Napisał on wiele artykułów dotyczących leksykografii oraz był redaktorem specjalnego wydania ***International Journal of Lexicography***, poświęconego problematyce tworzenia dwujęzycznych słowników. Od wielu lat edytuje i publikuje ***Kernerma Dictionary News***, ale jest także prezesem stowarzyszenia ASIALEX, inicjatorem międzynarodowej ‘konstelacji leksykograficznej’ GLOBALEX oraz członkiem rady nadzorczej przyznającej nagrody im. Adama Kilgarriffa<sup>46</sup>.

<sup>44</sup> Projekty te to między innymi badania naukowe, w których wolontariusze współpracują z badaczami zawodowymi, a także formy edukacji naukowej oraz kooperacja między ruchem społecznym i naukowcami.

<sup>45</sup> Aktualnie procedura tworzenia (e)słowników opiera się na naukowych technikach identyfikowania typowych wzorców używania słów w dużych ilościach danych językowych, a następnie podsumowaniu i kodowaniu tych wzorców w dobrze ustrukturyzowanych i zwięzłych opisach w sposób, który jest dostępny i wygodny dla wielu beneficjentów.

<sup>46</sup> Nagroda dedykowana jest młodym naukowcom od 2016 roku (co dwa lata w związku z cyklem konferencji *eLex*) i ma na celu wyróżnienie wybitnych prac w dziedzinach, do których Adam Kilgarriff tak bardzo się przyczynił: językoznawstwo korpusowe, językoznawstwo obliczeniowe i leksykografia.

Podczas w/w wydarzenia naukowego wygłosił on dwa wykłady otwarte, w których uczestniczyli studenci, wykładowcy oraz zaproszeni goście. Pierwsza prelekcja pt. *Quo vadis, lexicography? Forthcoming linguistic perspectives and ultimate datafication* (która odbyła się 13 stycznia 2020 roku) dotyczyła wyzwań i przyszłości współczesnej leksykografii naukowej. Na wstępie Ilan Kerneran nakreślił aktualne trendy leksykografii, jej procesy rozwojowe, formy kooperacji i modele biznesowe związane z tworzeniem danych językowych w świetle szeroko rozumianej globalizacji oraz cyfryzacji. Gość odniósł się także do tzw. ‘rekalibracji’ aparatu pojęciowego w odniesieniu do pracy leksykografa (a właściwie całego zespołu specjalistów opracowującego dane leksykalne), wydawnictw oraz użytkowników gotowego produktu – (e)słownika. Prelegent wyjaśnił, iż aktualnie leksykografia ewoluje poza jednym produktem słownikowym w kierunku wielojęzycznych zasobów danych i rozwiązań językowych. Włączenie innowacji technologicznych w badaniach jazykoznawczych pomaga współdziałać z różnymi domenami i metodami, na przykład oferuje leksykografom możliwość wykorzystania wielojęzycznych funkcji pozwalających na automatyczne generowanie treści leksykalnych.

Drugi referat (wygłoszony 14 stycznia 2020 roku) pt. *Dictionaries & crosslingual lexical data sets @ KDictionaries* stanowił kompendium najważniejszych pojęć oraz praktycznych informacji związanych z procesem tworzenia (e)słowników. Warto uwypuklić fakt, iż KDictionaries to światowy lider w tworzeniu i dostarczaniu najnowszych danych leksykalnych. Firma powstała w 1993 roku (z siedzibą w Tel Awiwie) i działa na całym świecie we współpracy z wieloma oficynami wydawniczymi, naukowcami oraz profesjonalnymi partnerami w zakresie poprawy tzw. ‘interoperacyjności’ leksykografii z najnowocześniejszymi technologiami językowymi. Ilan Kerneran zaznaczył, iż jego międzynarodowy zespół początkowo zajmował się pionierskim rozwojem innowacyjnych słowników dwujęzycznych, które w efekcie znalazły swoje zastosowanie w (e)leksykografii pedagogicznej. Z biegiem lat firma zaczęła opracowywać dane leksykograficzne dla ponad 50 języków. Prelegent stwierdził, iż ich zasoby obejmują odmiany oparte zarówno na słownikach monolingualnych (przeznaczonych dla użytkowników uczących się języków obcych), jak i wielojęzycznych, a także narzędzia do kompilacji, automatycznego generowania, przetwarzania, zarządzania i rozpowszechniania danych leksykograficznych. KDictionaries jest w czołówce systematycznego mapowania leksykonów, a w/w zespół jest jednym z pierwszych, który dostosował zbiory danych do tzw. *Linked Data*<sup>47</sup>. Zdaniem naszego gościa jego eksperci w KDictionaries badają tzw. ‘DNA języka’, to znaczy identyfikując, analizując i rejestrując informacje, a także tworzą wielowarstwowe sieci składające się z (jedno-, (dwu-) i (wielo)języcznych zestawów danych. Materiały analityczno-badawcze są opracowywane w formatach XML i JSON (oraz JSON-LD dla RDF), dostępne również na RESTful Web API (<https://api.lexicala.com>). Reasumując, KDictionaries to innowacyjna firma dbająca o fakt, aby wszelkie zasoby danych leksykalnych zostały w pełni przeformatowane w celu zapewnienia ich kompatybilności z aplikacjami technologii językowych.

Po każdym wykładzie uczestnicy spotkań mieli szansę na wymianę myśli z ekspertem. Ilan Kerneran z wielkim zaangażowaniem odpowiadał na pytania członków społeczności akademickiej. Odnosił się do ich wątpliwości i komentarzy bazując na ciekawych przykładach

<sup>47</sup> *Linked Data* leży u podstaw tego, czym jest *Semantic Web*: integracją i przetwarzaniem danych w sieci na dużą skalę. Prawie wszystkie aplikacje wymienione w zbiorze *Semantic Web Case Studies* i *Use Cases* są zasadniczo oparte na dostępności i integracji *Linked Data* na różnych poziomach złożoności.

łączących koncepcje naukowe z życiem społeczno-gospodarczym. Wizyta gościa w murach naszej uczelni zaowocowała nawiązaniem współpracy w ramach studenckich praktyk zawodowych w firmie KDictionaries. Dyrekcja Instytutu Neofilologii podpisze pierwsze umowy na początek marca 2020 roku i nasi studenci będą opracowywać dane leksykograficzne w czterech językach: angielskim, czeskim, niemieckim oraz polskim.



Jacek MOŁĘDA, Andrzej WIDOTA

### KRONIKA: Działalność Studenckiego Koła Naukowego *Acronymum*

Studenckie Koło Naukowe *Acronymum* istnieje w świadomości społeczności akademickiej Państwowej Wyższej Szkoły Zawodowej w Raciborzu już cztery lata – powstało w lipcu 2016 roku. Od swojego początku pozwala swoim członkom na rozwijanie zainteresowań związanych z przekładem i językoznawstwem. Udział w działańach Koła umożliwia studentom poszerzanie wiedzy i rozbudzanie swoich pasji, a także dzielenie się swoimi dotychczasowymi, choćby drobnymi osiągnięciami, niekoniecznie zawsze będącymi wstępem do przyszłej pracy naukowej. To, realistycznie rzecz ujmując, miejsce, w którym własne zainteresowania można sobie dopiero uświadomić i sprecyzować w konfrontacji z nieznanymi do tej pory, właśnie co odkrywanymi obszarami nauki. To właśnie w ramach spotkań Koła, mogą przedstawić swoje osiągnięcia literackie i zaprezentować swoje pierwsze próby w tym zakresie. Kreatywność nie bierze się znikąd – trzeba ją pielęgnować, a koło naukowe to nie tylko miejsce, w którym można podnosić swoje umiejętności, zdobywać informacje, ale też, bez obawy spróbować pozwolić sobie na myślowe eksperymenty, bez obawy o uszczerbek na reputacji czy posądzenie o ignorancję. To miejsce na naukową niepoprawność, na włączenie myślenia lateralnego, odejście od sylabusów. Działalność Koła stale, na bieżąco modyfikowana jest przez jej członków. Koło to też miejsce na bardziej swobodną wymianę myśli, czemu sprzyja mniej formalna (niż na co dzień podczas zajęć i wykładów) atmosfera. To dla studentów najłatwiejszy sposób na poradzenie sobie z hierarchicznoscją i hieratycznością, które na stałe wpisane w charakter polskich uczelni i częstą powstrzymują, uzdolnionych, ale mnie pewnych siebie studentów od działań sprzyjających rozwojowi własnemu, a w dalszej perspektywie, rozwojowi uczelni.

Koło Naukowe *Acronymum*, stało się miejscem, w którym naturalne zainteresowania językoznawcze i literackie poczynających anglistów spotkały się z naukowymi metodami badań – dość wspomnieć sesję inauguracyjną z 7 grudnia 2016 roku, na której trylogia *Władca Pierścieni*, J. R. R. Tolkiena poddana została wnikiowej analizie, według kryteriów zaproponowanych przez W. Proppa, reprezentanta szkoły rosyjskiego formalizmu. Udanej analizy dokonały członkinie Koła – Aleksandra Leśniak (ówczesna przewodnicząca), Agata Jureczko i Martyna Wieczorek. To w właśnie w trakcie działań Koła, jego członkowie mogli zapoznać się z takimi kluczowymi pojęciami współczesności jak doktryna zrównoważonego rozwoju, z którą zetknęli się już na pierwszym spotkaniu, w trakcie wystąpienia dra Henryka Kretka dotyczącego projektu ‘Debiut naukowy – Zrównoważony rozwój’. Samo pojęcie ‘zrównoważonego rozwoju’ będące tłumaczeniem angielskiego terminu ‘sustainable development’ stanowiło już doskonały asumpt do przyszłych dyskusji translatologicznych. Zaowocowały one m. in. zainaugurowanym w styczniu 2017 roku cyklem warsztatów pt. *Almost Found in Translation*, poprowadzonych przez dra Jacka Moldę, na których uczestnicy zgłębiali

tajniki powstawania przekładów poezji, sami podejmowali próby tłumaczenia i uświadamiali sobie główne problemy związane z procesem tłumaczenia. Innym, nader ciekawym wyzwaniem dla młodych adeptów nauki była seria warsztatów w grudniu 2017 roku i styczniu 2018 roku, zatytułowanych *Film Challenge* oraz w maju 2019, zatytułowanych *Some Problems of Translating Animated Films from English into Polish*, podczas których ich autor, dr Andrzej Widota, podzielił się z uczestnikami swoją wiedzą, umiejętnościami i doświadczeniem w zakresie tworzenia tłumaczeń ścieżki dźwiękowej i tworzenia napisów do filmów. Warsztaty te spotkały się z dużym zainteresowaniem ze strony studentów, pozwalając wielu z nich odkryć swoje talenty i określić być może przyszłą ścieżkę zawodową.

Naturalną koleją rzeczy zmieniały się władze Koła: po Aleksandrze Leśniak, w kolejnym roku akademickim władzę przejęła Karolina Riemel, a następnie Nicola Cywińska. Przyszłość Koła mimo oczywistych problemów związanych z sytuacją pandemiczną i nauczaniem zdalnym wydaje się być jasno zarysowana. Oprócz kontynuacji dotychczasowych, sprawdzonych już i przynoszących efekty działań z dziedziny translatalogii, członkowie Koła wyrazili też chęć podzielenia się własną twórczością literacką, co byłoby nawiązaniem do odbywających się wieczorów autorskich w historii Koła, a także dało możliwość stworzenia przekładów wzajemnych. W kontekście spotkań w formie online będzie to nieocenionym czynnikiem zacieśniającym więzi w ramach Koła, a także sposobem na przyciągnięcie kolejnych członków, nawiązanie kontaktów zewnętrznych i poszerzenie możliwości publikacji wspólnych dokonań. Wydaje się, że Studenckie Koło Naukowe *Acronymum* na stałe wrosło w strukturę społeczności akademickiej Państwowej Wyższej Szkoły Zawodowej w Raciborzu.

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