# Lublin Studies in Modern Languages and Literature

VOL. 46
No 2 (2022)

FACULTY OF LANGUAGES, LITERATURES AND CULTURES
MARIA CURIE-SKŁODOWSKA UNIVERSITY

# Lublin Studies in Modern Languages and Literature

## Languages and Texts as Objects of Translation and Translation Research

### Sprachen und Texte als Objekte der Translation und der Translationsforschung

Guest editors:
Paweł Bąk & Anna Małgorzewicz

UMCS
46(2) 2022
http://journals.umcs.pl/lsmll

e-ISSN: 2450-4580

**Publisher**:

Maria Curie-Skłodowska University Press
MCSU Library building, 3rd floor
ul. Idziego Radziszewskiego 11, 20-031 Lublin, Poland
phone: (081) 537 53 04
e-mail: sekretariat@wydawnictwo.umcs.lublin.pl
https://wydawnictwo.umcs.eu/

## Editorial Board

**Editor-in-Chief**

**Jolanta Knieja**, Maria Curie-Skłodowska University, Lublin, Poland

**Deputy Editors-in-Chief**

**Jarosław Krajka**, Maria Curie-Skłodowska University, Lublin, Poland

**Anna Maziarczyk**, Maria Curie-Skłodowska University, Lublin, Poland

**Statistical Editor**

**Tomasz Krajka**, Lublin University of Technology, Poland

**International Advisory Board**

**Anikó Ádám**, Pázmány Péter Catholic University, Hungary
**Monika Adamczyk-Garbowska**, Maria Curie-Sklodowska University, Poland
**Ruba Fahmi Bataineh**, Yarmouk University, Jordan
**Alejandro Curado**, University of Extramadura, Spain
**Saadiyah Darus**, National University of Malaysia, Malaysia
**Margot Heinemann**, Leipzig University, Germany
**Christophe Ippolito**, Georgia Institute of Technology, United States of America
**Vita Kalnberzina**, University of Riga, Latvia
**Henryk Kardela**, Maria Curie-Sklodowska University, Poland
**Ferit Kilickaya**, Mehmet Akif Ersoy University, Turkey
**Laure Lévêque**, University of Toulon, France
**Heinz-Helmut Lüger**, University of Koblenz-Landau, Germany
**Peter Schnyder**, University of Upper Alsace, France
**Alain Vuillemin**, Artois University, France

- **Indexing**

## Peer Review Process

1. Each article is reviewed by two independent reviewers not affiliated to the place of work of the author of the article or the publisher.
2. For all publications, at least one reviewer's affiliation should be in a different country than the country of the author of the article.
3. Author/s of articles and reviewers do not know each other's identity (double-blind review process).
4. Review is in the written form and contains a clear judgment on whether the article is to be published or rejected.
5. Criteria for qualifying or rejecting publications and the reviewing form are published on the journal's website.
6. Identity of reviewers of particular articles or issues are not revealed, the list of collaborating reviewers is published once a year on the journal's website.
7. To make sure that journal publications meet highest editorial standards and to maintain quality of published research, the journal implements procedures preventing ghostwriting and guest authorship. For articles with multiple authorship, each author's contribution needs to be clearly defined, indicating the contributor of the idea, assumptions, methodology, data, etc , used while preparing the publication. The author submitting the manuscript is solely responsible for that. Any cases of academic dishonesty will be documented and transferred to the institution of the submitting author.

## Online Submissions - https://journals umcs pl/lsmll

Registration and login are required to submit items online and to check the status of current submissions.

# Languages and Texts as Objects of Translation and Translation Research

## Sprachen und Texte als Objekte der Translation und der Translationsforschung

## Table of Contents / Inhaltsverzeichnis


Introduction/Einführung . . . . . 1
*Anna Małgorzewicz, Paweł Bąk*

Bildhaftigkeit und Veränderungen der sprachlichen Struktur in der Translation. Bemerkungen zum linguistisch fundierten Herangehen an Probleme der literarischen Übersetzung . . . . . 7
*Paweł Bąk*

Translation als transkulturelle Kommunikation mit Bezug auf Elemente der dritten Kultur. . . . . 19
*Michał Gąska*

Error in Literary Translation: F. S. Fitzgerald's *The Great Gatsby* in Three Polish Renditions . . . . . 31
*Lucyna Harmon*

Eurolect in Translation on the Move: Diachronic Variation of Translation of the Passive in Institutional-Legal Texts . . . . . 45
*Vladislav Hrežo, Klaudia Bednárová-Gibová*

Metaphorical Terms in the Latvian Translation Landscape . . . . . 61L
*Laura Karpinska, Dace Liepiņa*

Der Translator als Textinterpret und -kommunizierender. Ein Stratifizierungskonzept der Textkompetenz . . . . . 71
*Anna Małgorzewicz*

When Words and Images Play Together in a Multimodal Pun: From Creation to Translation . . . . . 85
*Oleksandr Rebrii, Inna Rebrii, Olha Pieshkova*

Integrating Mediation and Translanguaging into TI-Oriented Language Learning and Teaching (TILLT) . . . . . 99
*Astrid Schmidhofer, Enrique Cerezo Herrero, Melita Koletnik*

Hermeneutic Translation and Translation Criticism . . . . . 111
*Radegundis Stolze*

The Abrupt Turns in Translation Policies in Latvia during the Occupations (1939–1946) . . . . . 123
*Andrejs Veisbergs*

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE Vol 46, No 2 (2022)
Maria Curie-Sklodowska University Press

E-ISSN 2450-4580

**Anna Małgorzewicz**, University of Wroclaw, Poland
**Paweł Bąk**, University of Rzeszow, Poland

DOI:10.17951/lsmll.2022.46.2.1-5

# Introduction

## Einführung

The present volume comprises essays that not only address the issues related to the function of a text, its features and its translation, but above all characterise its specificity in the specific sociolinguistic context in detail, which makes it interpretatively clear in many respects. The fundamental truth and, at the same time, the starting point for the academic debate is the assumption that in the context of any translation process, only language texts and nothing else are subjected to a cognitive and interlingual transfer, a recontextualisation and re-addressing, which of course can only be done most effectively by competent translators. The said transfer takes place in the cognitive space of every translator and it results in the production of a target text, operating as an equivalent and adequate communication tool. The question of equivalence as one of the important translation categories loses none of its topicality, as some of the texts and their authors in the volume amply demonstrate. Thus, in specifying the target language text there is also the obvious factor that equivalence, despite the interlingual transfer and recontextualisation of the source language text, must still be anchored and understood as a dynamic category in any translation process. Thus, the equivalence of the source-language text to the target-language text signifies its continuity in a communicative framework because, as a result of the translation operations, the source language text enters into a different communicative function and situation. This is based on another fundamental assumption that in the translational reality one can only translate or interpret the source language texts, not the source lan-

**Anna Małgorzewicz**, Zakład Translatoryki i Glottodydaktyki, Instytut Filologii Germańskiej, Uniwersytet Wrocławski, Pl. Biskupa Nankiera 15b, 50-140 Wrocław, Phone: 0048713752452, anna.malgorzewicz@uwr.edu.pl, http://orcid/org/0000-0001-5366-3957
**Paweł Bąk**, Zakład Językoznawstwa Germanistycznego i Translatoryki, Katedra Germanistyki, Instytut Neofilologii, Uniwersytet Rzeszowski, Al. mjr. W. Kopisto 2 B, 35- 315 Rzeszów, wort.pb@wp.pl, https://orcid.org/0000-0002-7951-6477

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

guage and not the source language communication. This communicative function is thus oriented towards yet another category, namely adequacy. Its meaning rests in a dynamic adaptation relation between the target-language text, the goal of translation as communication and the socio-cultural and cognitive profile of the target language addressee, as well as his current position, if applicable, his rank, knowledge and competences. Adequacy characterises not only the target language text as a result, but the whole translation process as a transfer process of the source language text by adapting the source-language text to the requirements of the target parameters referred to above. Only then can one speak meaningfully of successful communication with the target language addressee and thereby make it clear that translation of all kinds and types of texts should be understood in its essence as communication. Because wherever texts are produced and conceived, produced and directed towards their addressees, communication with them is set in motion and is or can be brought to its conclusion by the addressee through the act of perception and reception. Many authors based their articles on these insights as interpretative leitmotifs, thereby providing their characteristic proof of validity through differentiated references to relevant partial and complex questions from the areas and problem groups mentioned. In the individual essays, specific translation aspects and sub-issues are analysed and discussed.

Texts, and in particular target language texts as language products, represent the results of a strategic selection by the respective translator within the framework of the complex translation process and in particular his or her competence-based conceptual re-profiling of the respective source language text into a communicatively adequate target language text form. This competence-based ability also includes an ability to interpret, especially in situations when literary texts with linguistic expression, cultural symbolism and function require a profound and extensive hermeneutic approach. Without sufficient cultural – and literary – knowledge in the context of the said interpretative competence, the interpretative interpretation of a literary text may exhibit certain insufficiencies, which may result in errors of comprehension as a consequence in the corresponding target-language text and lead to potential communicative misunderstandings on the part of the target-language addressees. Another source of similar inadequacies are also sometimes substantial divergences within the metaphor systems in question, which are correspondingly fixed lexically in the language systems studied. They always result from the traditional empirical values of a particular language and cultural community, which shape their way of thinking accordingly and can determine language use as word and text usage. Since translations, and translations per se, are always made in a communicative framework by people and for people in concrete form as texts, they are subject to diachronic evolutionary change just like people themselves in certain language and cultural communities and represent an interesting object of translational research in which not only purely linguistic

phenomena can be observed, but also many others from the field of culture and socio-communication can be identified and interpreted. In addition, there is also a cultural-political factor of the respective state and country in different periods of its history, in which a certain translation policy was, or is, even determinatively imposed on translators. By means of texts as translates, with which different communication goals can be achieved, the respective target community as an addressee community is able to familiarise itself with the source-language culture of a source language community linguistically signalled in the source-language text also as a mediated one. In this way, translations make a significant contribution to the cultural rapprochement of certain national linguistic and cultural communities, because they enable understanding between them by, if not ”taming“ the existing foreignness or otherness in the experiential perspective and interpretation of the world, then at least defusing it to a certain degree or making it accessible and comprehensible to the other community as the target community. For every translator should not only comprehensively and profoundly interpret the source language text, but also undertake its equivalent and adequate re-profiling and communicate the thus conceptualised contents in the form of a target-language text that is adequate in terms of target communication to a target-language addressee in an appropriate manner, i.e. appropriate to the addressee. These two fields of operation: interpreting and communicating are important basic areas of the comprehensive competence of a successful translator.

Editors

***

Der vorliegende Band umfasst Aufsätze, die die Funktion des Sprachtextes, sein Wesen und sein Vorkommen in der Translation nicht nur umfassend thematisieren, sondern vor allem auch seine Spezifik in dem genannten Gebrauchskontext der Kommunikation eingehend kennzeichnen und in vielerlei Hinsicht interpretativ deutlich machen. Als fundamentale Wahrheit und zugleich Ausgangsbasis für die wissenschaftliche Auseinandersetzung gilt die Erkenntnis, dass man im Rahmen eines jeden Translationsprozesses ausschließlich Sprachtexte einem kognitiven und interlingualen Transfer, einer Rekontextualisierung und Umadressierung unterzieht, was am effektivsten natürlich nur von translatorisch kompetenten Menschen getätigt werden kann. Der besagte Transfer vollzieht sich im kognitiven Raum eines jeden Translators. Im Endeffekt entsteht dabei ein Zieltext als ein äquivalentes und adäquates Kommunikationsinstrument. Die Frage der Äquivalenz als einer der wichtigen Translationskategorien hat nichts von ihrer Aktualität verloren, wie von den Autoren einiger Texte in diesem Band hinrei-

chend unter Beweis gestellt wird. So kommt bei der Spezifizierung des Wesens des ZS[1]-Textes auch der offensichtliche Faktor hinzu, dass die Äquivalenz trotz des interlingualen Transfers und der Rekontextualisierung des AS[2]-Textes immer auch als eine dynamische Kategorie in einem jeden Translationsprozess zu verankern und zu verstehen ist. So bedeutet die Gleichwertigkeit des AS-Textes gegenüber dem ZS-Text seine Kontinuität in einem Kommunikationsrahmen, weil infolge der Translationsoperationen der AS-Text in eine andere kommunikative Funktion und Situation tritt. Dies gründet sich auf eine weitere fundamentale Erkenntnis: dass man in der Translationsrealität nur die AS-Texte, nicht aber die AS (Ausgangssprache) und nicht die AS-Kommunikation übersetzen bzw. verdolmetschen kann. Diese andere Kommunikationsfunktion wird also an der anderen Translationskategorie ausgerichtet, und zwar an der Adäquatheit. Ihr Sinn besteht also in einer dynamischen Anpassungsrelation zwischen dem ZS-Text, dem Ziel der Translation als Kommunikation und dem soziokulturellen und kognitiven Profil des ZS-Adressaten sowie seiner aktuellen Position, ggf. seinem Rang, Wissen und seinen Kompetenzen. Die Adäquatheit charakterisiert nicht nur den ZS-Text als Resultat, sondern den gesamten Translationsprozess als einen Transferprozess des AS-Textes, indem der AS-Text an die Anforderungen der genannten Zielparameter angepasst wird. Erst dann kann man sinnvollerweise von erfolgreicher Kommunikation mit dem ZS-Adressaten sprechen und dadurch deutlich machen, dass Translation jeglicher Art und Textsorte in ihrem Wesen als Kommunikation verstanden werden soll. Weil immer dort, wo Texte produziert und in Ausrichtung auf ihre Adressaten konzipiert, produziert und angepasst werden, eine Kommunikation mit ihnen in Gang gesetzt wird, die durch die Perzeptions- und Rezeptionshandlung des Adressaten zu ihrem Abschluss kommt bzw. kommen kann. Diese Erkenntnisse legten viele Autoren ihren Texten als interpretative Leitmotive zugrunde und leisteten dadurch ihren charakteristischen Geltungsnachweis durch differenzierte Bezugnahmen auf relevante Teil- und Komplexfragen aus den genannten Bereichen und Problemgruppen. In den einzelnen Aufsätzen werden bestimmte Translationsaspekte und -teilfragen analysiert sowie erörtert. Texte im Allgemeinen und ZS-Texte als Sprachprodukte im Besonderen stellen Ergebnisse einer strategischen Auswahl des jeweiligen Translators im Rahmen des komplexen Translationsprozesses, insbesondere seiner kompetenzbasierten konzeptuellen Umprofilierung des jeweiligen AS-Textes zu einer kommunikativ adäquaten ZS-Textgestalt, dar. Diese kompetenzbasierte Fähigkeit umfasst auch eine Deutungsfähigkeit, und dies in besonderem Maße in solchen Fällen, bei denen literarische Texte mit sprachlicher Ausdruck-, Kultursymbolik und -funktion ein tiefgründiges und umfangreiches hermeneutisches Heran-

[1] ZS = Zielsprache
[2] AS = Ausgangssprache

gehen erfordern. Ohne hinreichendes Kultur- und literarisches Wissen im Rahmen der besagten Deutungskompetenz kann die interpretative Auslegung eines literarischen Textes bestimmte Insuffizienzen aufweisen, die in der Konsequenz im entsprechenden ZS-Text zu Verständnisfehlern führen und potenzielle kommunikative Missverständnisse bei den ZS-Adressaten nach sich ziehen können. Eine andere Quelle ähnlicher Unzulänglichkeiten sind zuweilen auch wesentliche Divergenzen innerhalb der jeweiligen Metaphersysteme, die in den untersuchten Sprachsystemen entsprechend lexikalisch fixiert werden. Sie ergeben sich immer aus den tradierten Erfahrungswerten einer bestimmten Sprach- und Kulturgemeinschaft, die ihre Denkweise entsprechend prägen und den Sprachgebrauch als Wort- und Textgebrauch determinieren können. Da Übersetzungen und Translationen schlechthin in einem kommunikativen Rahmen immer von Menschen und für Menschen in konkreter Gestalt als Texte getätigt werden, unterliegen sie wie die Menschen selber in bestimmten Sprach- und Kulturgemeinschaften einer diachronen evolutionären Veränderung und stellen somit ein interessantes Objekt der translatorischen Forschung dar, bei dem nicht nur rein sprachliche Phänomene zu beobachten sind, sondern auch viele andere aus den Bereichen der Kultur und Soziokommunikation identifiziert und interpretiert werden können. Hinzu gesellt sich auch ein kulturpolitischer Faktor des jeweiligen Staates und Landes in den unterschiedlichen Perioden seiner Geschichte, wobei den Übersetzern sogar eine bestimmte Übersetzungspolitik determinierend auferlegt wurde bzw. wird. Mittels Texten als Translaten, mit denen unterschiedliche Kommunikationsziele erreicht werden können, ist die jeweilige Zielgemeinschaft als Adressatengemeinschaft in der Lage, sich mit der im AS-Text sprachlich signalisierten AS-Kultur einer AS-Gemeinschaft, auch als einer vermittelten, vertraut zu machen. So leisten Übersetzungen einen markanten Beitrag zur kulturellen Annäherung bestimmter nationaler Sprach- und Kulturgemeinschaften, weil sie eine Verständigung zwischen ihnen ermöglichen, indem sie die bestehende Fremdheit bzw. Andersheit in der erfahrungsmäßigen Perspektivierung und Interpretation der Welt wenn nicht „zähmen“, so doch zu einem gewissen Grade entschärfen bzw. der anderen Gemeinschaft als Zielgemeinschaft zugänglich und nachvollzierbar machen. Denn ein jeder Translator soll den AS-Text nicht nur umfassend und tiefgründig interpretativ ausschöpfen, sondern darüber hinaus auch seine äquivalente und adäquate Umprofilierung vornehmen und die so konzeptualisierten Inhalte in Form eines zielkommunikativ adäquaten ZS-Textes einem ZS-Adressaten angemessen, d.h. adressatengerecht, kommunizieren. Diese beiden Operationsfelder – Interpretieren und Kommunizieren – stellen wichtige Grundlagenbereiche der umfangreichen Kompetenz eines/des erfolgreichen Translators dar.

Die Herausgeber

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE
Maria Curie-Sklodowska University Press
Vol 46, No 2 (2022)
E-ISSN 2450-4580

**Paweł Bąk**, University of Rzeszow, Poland

DOI:10.17951/lsmll.2022.46.2.7-18

# Bildhaftigkeit und Veränderungen der sprachlichen Struktur in der Translation. Bemerkungen zum linguistisch fundierten Herangehen an Probleme der literarischen Übersetzung

## Imagery and changes in linguistic structure in translation. Remarks on the linguistically based approach to problems of literary translation

ZUSAMMENFASSUNG
Die Metapher ist mentaler Mechanismus der Erkenntnis und zentrale Kategorie der Semantik. Als Gegenstand einer Pragmatisierung tritt sie jedoch in literarischen Texten in Wortspielen auf. Im Beitrag werden Probleme der Übersetzung solcher experimenteller Metaphern besprochen. Im Hintergrund stehen kognitive Aspekte der Sprache und Probleme der literarischen Übersetzung, wobei Veränderungen der sprachlichen Form in der Translation über mentale Mechanismen der Interpretation und der Übersetzung Aufschluss geben können. Unterschiede zwischen den Strukturen von Sprachen bewegen den Übersetzer zu selbstverständlichen Strukturveränderungen, den obligatorischen Transpositionen. Aus linguistisch fundierter, translatorischer Sicht wird im Beitrag die Frage erörtert, ob und gegebenenfalls wie die Transposition die Invarianzverhältnisse in der Translation beeinflussen kann.
Schlüsselwörter: literarische Übersetzung, sprachliche Strukturen in der Translation, Metapher

ABSTRACT
Metaphor is mental mechanism of cognition and central category of semantics. However, as an object of pragmatization it appears in literary texts in word games. In the article problems of translation of such experimental metaphor are discussed. In the background are cognitive aspects of language and literary translation, where changes in linguistic form in translation can shed light on mental mechanisms of interpretation and translation. Differences between the structures of languages move the translator to self-evident structural changes, the obligatory transpositions. From the linguistically grounded, translational point of view, the paper discusses the question of whether and, if so, how transposition can influence invariance relations in translation.
Keywords: literary translation, linguistic structure in translation, metaphor

**Paweł Bąk**, Zakład Językoznawstwa Germanistycznego i Translatoryki, Katedra Germanistyki, Instytut Neofilologii, Uniwersytet Rzeszowski, Al. mjr. W. Kopisto 2 B, 35- 315 Rzeszów, wort.pb@wp.pl, https://orcid.org/0000-0002-7951-6477

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

## 1. Vorbemerkungen

Im Beitrag werden ausgewählte Probleme der literarischen Übersetzung aus linguistisch fundierter, translatorischer Sicht diskutiert. Es wird auf ein vor Jahren vorgeschlagenes Modell der Analyse eingegangen (Bąk, 2005, 2010, 2018)[1], mit dessen Hilfe literarische, darunter lyrische und aphoristische Texte analysiert und relevante Charakteristika der Originaltexte sowie ihrer Translate beleuchtet werden konnten.

Dem vorliegenden Aufsatz liegt die Überzeugung zugrunde, dass Sprache primär ein kognitiver Mechanismus der Erkenntnis ist, wobei die als Texte realisierten, sprachlichen Strukturen von Äußerungen graphisch-physische Exponenten des von den Sprachbenutzern internalisierten Wissens darstellen (vgl. Bąk, 2020, S. 131–132). Die Untersuchung von Veränderungen der sichtbaren, sprachlichen Form, die vom Übersetzer aus eigener Initiative bzw. notwendigerweise, wegen Abweichungen zwischen zwei Sprachsystemen, vorgenommen werden, ist wichtig, weil diese Modifizierungen über mentale Prozesse der Interpretation und der Translation Aufschluss geben können. Im Aufsatz wird versucht zu beleuchten, ob und gegebenenfalls in welchem Grad die as[2]-Ausdrucksformen die Invarianzverhältnisse im Übersetzungsprozess beeinflussen und zu Einbußen in der Übersetzung führen.

## 2. Strukturen und Translation

Die Übersetzung von literarischen Texten ist mit vielerlei Aspekten (wie Rhythmus, Wortspiele, Phraseologie etc.) verbunden und der Erfolg des Übersetzers hat primär mit Unterschieden strukturell-semantischer Natur zu tun. Es handelt sich dabei um interlinguale Differenzen. Sie manifestieren sich darin, dass die lexikalische und grammatische Bedeutung im AT[3] und ZT[4] nicht immer gleichermaßen verteilt sind, so dass das Original und die Übersetzung nur schwer sprachlich-formal sowie inhaltlich die Konstellation der Symmetrie aufweisen können.

Der Übersetzer hält sich oft beim Übersetzen an das Prinzip „so treu wie möglich, so frei wie nötig“[5], jedoch sieht sich nicht selten gezwungen, nicht diesem Motto zu folgen, verzichtet auf Vorteile der direkten Übersetzung, die sonst

---

[1] Es wird hier nur auf wenige Aspekte der Analyse hingewiesen, die den Mechanismus der Transposition betreffen. Vgl. dazu aber in Schreiber (2017, S. 51). Die Überlegungen sind eine revidierte und erweiterte Fassung des Beitrags „Zur Transposition in der Wiedergabe metaphorischer Syntagmen“ (Bąk, 2005), wobei in den vorliegenden Bemerkungen ausgewählte neue Erkenntnisse zur Übersetzung literarischer Texte unter Berücksichtigung der kognitiven Sicht angesprochen werden.

[2] Im Weiteren gebraucht für *ausgangssprachlich*.

[3] Im Weiteren gebraucht für *Ausgangstext*.

[4] Im Weiteren gebraucht für *Zieltext*.

[5] Für eine ähnliche Erkenntnis vgl. Albrecht (2005, S. 21).

oft auch durchaus adäquate Resultate beim Übersetzen zulässt (vgl. Bąk, 2018, S. 126–128). Abweichungen zwischen den Strukturen von Sprachen bewegen den Übersetzer zu sozusagen selbstverständlichen Strukturveränderungen, den so genannten obligatorischen Transpositionen[6]. Diese allein sind weder als Ausdruck eines translatorischen Unvermögens noch einer enormen Kreativität des Übersetzers zu werten.

Der Begriff der Transposition und die Einteilung in obligatorische und fakultative Transpositionen wurden bereits im Rahmen der *stilistique comparée* von Vinay & Darbelnet (1958) geprägt. Von Jörn Albrecht wurde die Transposition als eine Erscheinung definiert, bei der „die zwischen AS[7]-Texten und ZS[8]-Texten feststellbaren Äquivalenzen nicht derselben Wortart angehören" (Albrecht, 1973, S. 41). Im Beitrag wird die Transposition jedoch – ähnlich wie in anderen bisherigen Untersuchungen (Bąk, 2010, 2018) – zum Teil in Anlehnung an Dąmbska-Prokop (2000, S. 273), Kosta (1987, S. 500), Vinay und Darbelnet (1958, S. 50), v.a. jedoch an Schreiber (2017, S. 51) als eine einzelne Prozedur verstanden, die zur Veränderung der Textgestalt führt (vgl. Bąk, 2010, S. 139; 2018, S. 125). Die hier jedoch im weiteren Sinne als bei den meisten genannten Autoren vertretene Auffassung der Transposition entspricht der Konzeption des Übersetzungsverfahrens fakultativen und obligatorischen Charakters von Schreiber (1993), das beim Übersetzen formbetonter Texte festgestellt wird:

> Die *obligatorischen* (grammatisch bedingten) Verfahren gehören […] – sofern denotative Äquivalenz angestrebt wird – zur wörtlichsten grammatischen Übersetzung, die *fakultativen* (stilistisch bedingten) zur sprachlich einbürgernden Übersetzung […] [Hervorhebung im Original] (S. 214).

Im Folgenden handelt es sich bei Transpositionen um Veränderungen der Textgestalt, die nicht nur auf den Wortartwechsel beschränkt sind. Neben den fakultativen Transpositionen, die Ausdruck der Kreativität des Übersetzers sind, kann man im Übersetzungsprozess Operationen beobachten, bei denen aus sprachsystematischen Gründen in die Textgestalt eingegriffen werden muss.

## 3. Metapher und Translation

Die Metapher ist eine semantische Kategorie, mentaler Kategorisierungsmechanismus und Mittel der Erkenntnis. Sie ist aus Sicht der kognitiven Linguistik zentraler Begriff der Semantik (vgl. Lakoff & Johnson, 2008) und auch der ko-

[6] Zum Verhältnis zwischen der lexikalischen und grammatischen Bedeutung und zur Transposition vgl. Albrecht (1973, S. 40–41; 2005, S. 49–52, 84)

[7] Im Weiteren gebraucht für *Ausgangssprache*.

[8] Im Weiteren gebraucht für *Zielsprache*.

gnitiven Übersetzungswissenschaft (vgl. Tabakowska, 1993)[9]. Die Metapher eröffnet Spielraum für verschiedene wortspielerische Entmetaphorisierungen (vgl. Bąk, 2010, 2018). Es handelt sich in solchen Fällen um metaphorische Ausdrücke als Gegenstand eines kreativen, wortspielerischen Umgangs der Autoren mit der Sprache. Es sind Metaphern, die nicht mehr nur nichtintentionale, semantische Charakteristika, sondern auch Objekte einer Pragmatisierung sind. Dank dem universalen Charakter der Metaphorik[10] sind bewusst konstruierte Wortspiele[11], denen konzeptuelle Metaphern zugrunde liegen, sozusagen pragmatisierte Metaphern, oft bei verschiedenen Autoren, nicht selten auch in verschiedenen Sprachen ähnlich. Obwohl metaphorische Wendungen in verschiedenen Sprachen Gemeinsamkeiten aufweisen können, kommen des Öfteren bestimmte metaphorische Vorstellungen (Konzepte) in verschiedenen Kulturen in ganz anderen sprachlichen Formen zum Ausdruck.

> The essential problem posed by metaphor in translation is that different cultures, hence different languages – even those within the Western cultural community – conceptualize and create symbols in varying ways, and therefore the sense of a metaphor is frequently culture-specific (Snell-Hornby, 1996, S. 120).

Die im vorliegenden Beitrag angesprochenen Transpositionen werden an Beispielen umrissen, die den lyrischen Texten von Wisława Szymborska und ihren Übersetzungen von Karl Dedecius (aus den Jahren 1986, 1996, 2002) entnommen wurden. Es werden experimentelle Wortspiele (1), (2) und Belege für die Pragmatisierung der Metapher (3), (4) angesprochen.

Einerseits können uns oft festgestellte fakultative Transpositionen als beachtenswert erscheinen, da sie einen schöpferischen Akt im Übersetzen bedeuten. Andererseits ist auch der Einfluss der obligatorischen Umsetzung – als ein sprachlicher, d.h. textinterner Faktor im Sinn Schreibers (1993, S. 31–33) – auf die Übersetzung metaphorischer Wendungen aufschlussreich. In Bąk (2010, S. 144) wurde bereits gezeigt, dass Abweichungen des deutschen und polnischen Sprachsystems

---

[9] In der Diskussion zum Status der Metapher ist m.E. die Betonung des Unterschieds zwischen nichtintentionalen Kategorien der Semantik und Aspekten des sprachlichen Handelns, d.h. der Pragmatik, aufschlussreich.

[10] Die These vom universalen Charakter der Konzeptualisierung stammt nicht nur von Lakoff und Johnson. Bei Weinrich ist bereits 1976 im Zusammenhang mit der Verwandtschaft der Lexik und Metaphorik in Sprachen Europas von der „abendländischen Bildkongruenz" und einer „Harmonie von Bildfeldern" die Rede (Weinrich, 1976, S. 287).

[11] Solche wortspielerischen Operationen an Metaphern sind wegen des intentionalen Gebrauchs der Metapher an der Schnittstelle von Semantik und Pragmalinguistik anzusiedeln (vgl. Bąk, 2018, S. 128). Beispiele für Wortspiele, denen konzeptuelle Metaphern zugrunde liegen, liefern Analysen der Gedichte, jedoch auch der Aphorismen z.B. von Stanisław Jerzy Lec, Wiesław Brudziński und Waldemar Kania (Bąk, 2005, 2007, 2010, 2018). In nichtliterarischen, öffentlichen, politischen Diskursen fungieren pragmatisierte Metaphern dagegen u.a. als Euphemismen bzw. Dysphemismen.

für den Übersetzer „motivierende Unterschiede“ darstellen. Der Übersetzer wird jedoch nicht nur motiviert, sondern auch ermächtigt, die sprachliche Form zu verändern. Auf diese Probleme sei nun unser Augenmerk gerichtet.

## 4. Exemplifizierung

Bevor auf Belege für die Pragmatisierung der Metapher und ihre Übersetzung eigegangen wird, seien zunächst Beispiele (1) und (2) der dichterisch-experimentellen „Korrektur der Sprache“ aus der übersetzerischen Feder von Karl Dedecius angeführt. Die so genannte „Korrektur der Sprache“ (Ligęza, 2001, S. 136) dient nicht allein der formalen Ausschmückung der Texte, sondern ist an sich eine Ausdrucksform für das literarische Programm von Wisława Szymborska (vgl. auch Szczepankowska, 2013), d.h. für ihr Konzept einer imaginären, „korrigierten Welt“.

Im Gedicht „Na wieży Babel“ [Auf dem Turm Babel] ist eine experimentelle, neue, individuelle (so genannte kühne) Metapher zu finden:

(1)
I natychmiast potem / Niebo pękło w stubłysku
Ujrzałem nagle / kolory sprzed istnienia wzroku (SzD2002, S. 194)[12].

(1’)
Und gleich danach barst der Himmel in hundert Blitzen
Plötzlich sah ich Farben,
die es gegeben haben muß, bevor es den Blick gab (SzD2002: 195).

Die Phrase „Niebo pękło w stubłysku“ besteht aus dem Bildempfänger *niebo* (‘Himmel‘) und dem Bildspender *pękło* (‘bersten‘), wobei das Verb *pękać* im Polnischen üblicherweise in Bezug auf Konkreta verwendet wird. Eine Verbindung mit der Modalbestimmung „w stubłysku“ ist eine kreative Erweiterung der metaphorischen Einheit. Darüber hinaus hat die im Polnischen seltene Zusammensetzung hier okkasionellen Charakter.

Die zs[13]-Metapher „Und gleich danach barst der Himmel in hundert Blitzen“ steht der Konstruktion im Original „[…] Niebo pękło w stubłysku“ als eine ebenfalls kühne metaphorische Wendung gegenüber. Sie entspricht ihr lexikalisch: für den Bildempfänger *niebo* steht im Translat *Himmel* und für den Bildspender *pękło* (‘bersten‘, 3. Person Singular) – zielsprachlich *barst*. Der Bildhaftigkeit wird im Translat Rechnung getragen. Gewisse Verluste bringt dagegen die Wiedergabe des okkasionellen Kompositums „w stubłysku“ (‚in hundert Blitzen‘) mit sich, das in einer analytischen Form, als Attributsatz samt der eher neutraler wirkenden

[12] (SzD2002) für Szymborska (2002)
[13] Im Weiteren gebraucht für *zielsprachlich*.

Präpositionalgruppe „in hundert Blitzen“ übersetzt wird. Darüber hinaus bedeutet der Gebrauch des Attributsatzes im ZT „[…] die es gegeben haben muß“ eine Transposition. Die ausgangssprachlich knapper formulierte Zeit („sprzed istnienia wzroku“) wird zu einem Attributsatz. Einerseits geht hier das Besondere an der Passage verloren, andererseits werden mit der Transposition in die Formulierung neue Dimensionen eingeführt. Durch die Sprecherbezogenheit, die im Originaltext nicht spürbar war, lässt sich in der Übersetzung eine Vermutung wahrnehmen (sprecherbezogene, subjektive Bedeutung des Modalverbs).

Die angeführte Übersetzungsversion (1’’) (SzD[1986]1996: 160) unterscheidet sich allerdings von der 2002 vorgelegten Übersetzung (1’) (SzD2002) durch den Einsatz eines anderen Verbs als Bildspender (*platzen* vs. *bersten*)[14].

(1’’)
Und gleich danach *platzte* der Himmel in hundert Blitzen. (SzD[1986]1996: 160)[15].

(1’)
Und gleich danach barst der Himmel in hundert Blitzen. (SzD2002: 195).

Die beiden zs-Lexeme *platzen* und *bersten* stehen zueinander (paradigmatisch) in der Relation der Synonymie, ihre Bedeutungen entsprechen mehr oder weniger ähnlich denen im as-Lexem *pękać*. Unterschiedliche Konnotationen von *bersten* sowie *platzen*, d.h. andere Assoziationen mit ihren Verwendungsbereichen, stellen m.E. keine gravierenden Abweichungen vom Original dar. Die Wahl des Verbs in der Variante (1’’) präsupponiert jedoch m.E. stärker die *Behälter*-Metaphorik des Himmels, was es ermöglicht, eine Verengung der metaphorischen Vorstellung des Himmels zu verhindern. Im Falle der beiden eingesetzten Verben bleibt aber generell die Bildhaftigkeit erhalten. Wie im Falle anderer Übersetzungen von Karl Dedecius festgestellt wurde (vgl. Bąk, 2018, S. 133), ist oft in neueren Übersetzungen eine stärkere Hinwendung zum zs-Leser zu beobachten. Letztere manifestiert sich im Einsatz von adaptierenden (verdeutschenden) Übersetzungsverfahren[16].

Im Gedicht „Wielka liczba“ [Die grosse Zahl] kann in der Zeile (2) „Życie trwa kilka znaków pazurkiem na piasku“ (SzD2002: 46) – dt. „Das Leben dauert

[14] In der neueren Übersetzung lautet die Stelle folgendermaßen: „Und gleich danach platzte der Himmel in hundert Blitzen […]“ (SzD[1986]1996: 160). Im Folgenden kann nicht genauer auf die verschiedenen Übersetzungsversionen eingegangen werden. Unser Augenmerk soll an dieser Stelle dem Phänomen der Erweiterung der metaphorischen Wendung (*stubłysk*) gelten.

[15] (SzD[1986]1996) für Szymborska (1986/1996)

[16] Mehr zum Terminus „Hinwendung“ im Bereich von Übersetzungs- und Diskursanalysen in Bąk (2020).

wenige Krallenzeichen im Sand.“ (SzD2002: 47) eine individuelle, kühne Metapher gefunden werden:

(2)
„Życie trwa kilka znaków pazurkiem na piasku“ (SzD2002: 46).
(2‘)
„Das Leben dauert wenige Krallenzeichen im Sand.“ (SzD2002: 47).

Zwischen dem metaphorischen Satz „życie trwa kilka znaków“ [Das Leben dauert ein paar Zeichen auf Sand] und einigen möglichen metaphorischen Wendungen kann man gemeinsame metaphorische Konzepte mit Bezug auf die Domäne *Leben* finden, insbesondere das weit verbreitete metaphorische Modell „Leben ist ein Weg“ (vgl. Lakoff & Johnson, 2008). Es ist ein in Kulturen des Abendlandes stark konventionalisiertes Bild (Piirainen, 2013, S. 161, 219, 240). Darüber hinaus scheint sich die *Leben*-Metapher an der zitierten Stelle mit der aristotelischen Darstellung des Menschen und seiner Seele als *tabula rasa* zu überlagern. ‘Ein paar Zeichen’ [Kilka znaków] sind mit tierischer „Hand“ („pazurkiem“ – [mit Krallen]) eingetragen worden. Das dem polnischen Bezugswort nachgestellte Attribut (‘ein paar Zeichen *mit den Krallen auf Sand*’) ist eine Ellipse, eine zum partizipialen Prädikatsteil reduzierte Form, der die Konstruktion mit dem nominalen Prädikat zugrunde liegt: ‘być *spisanym*’ – [eingetragen] oder [verzeichnet]. Die Charakteristika spielen im Text eine wichtige Rolle[17]. Im Translat ist an einem der Bestandteile der metaphorischen Konstruktion eine Transposition festzustellen: In der as-Ellipse, die dem Bezugswort nachgestellt ist, entspricht in der Zielsprache eine auf den ersten Blick einfachere Konstruktion, nämlich das okkasionelle Kompositum *Krallenzeichen*. Der Neologismus vereinigt die Bedeutungen, die im Originaltext auf zwei Elemente – das Bezugswort und die Apposition – verteilt waren. In der metaphorischen Zusammensetzung *Krallenzeichen* fallen sie sozusagen zusammen. Die Phrase erhält in der Übersetzung einen überraschenden, beinahe aphoristischen Abschluss. Dies rettet großenteils die Originalität der metaphorisch-experimentellen as-Phrase und kann hier m.E. als ein Kompensationsmechanismus angesehen werden.

In den Gedichten von Wisława Szymborska haben wir es oft mit einem wortspielerischen Umgang mit sprachlichen Mitteln, jedoch auch mit Spielen mit metaphorischen Konzepten zu tun. Da konzeptuelle Metaphern per se Gegenstand der Semantik und nicht Resultat des bewussten sprachlichen Handelns, d.h. der Pragmatik sind (vgl. Szczepankowska, 2013, S. 104), kann beim intentionalen und kreativen Umgang mit konzeptuellen Raum-Metaphern in literarischen Tex-

[17] Weitere Merkmale der poetischen Texte, die die Invarianzverhältnisse in der Übersetzung bestimmen, werden in Bąk (2007, S. 114–115) beleuchtet.

ten von einer Pragmatisierung der Metapher die Rede sein. In „Wielka liczba" [Die grosse Zahl] lesen wir:

(3)
obrasta pusty dom przybudówkami echa (SzD2002: 46).
(3‘)
Neubauten des Echos umwachsen das leere Haus (SzD2002: 47).

Die as-Phrase besteht aus zwei Metaphern, die ineinander übergreifen. Es ist einerseits die Metapher „dom obrasta […] przybudówkami" [das Haus umwachsen Neubauten], andererseits – die Synästhesie „przybudówk[i] echa" (‘Neubauten des Echos’). Der gemeinsame Nenner der beiden metaphorischen Konstruktionen ist das Lexem *dom* (‘Haus’), das im polnischen Wortlaut Subjekt des Satzes ist. Diese metaphorische Struktur ist eine Konkurrenzform des Passivs. Sie besteht aus dem Subjektsnominativ *dom* (‘Haus’) und dem Objekt im Instrumental „przybudówkami echa" (‘das Haus umwachsen Neubauten’). Sie kann nicht direkt übersetzt werden. Der Satz ist zu einer obligatorischen Transposition verurteilt. Die Metapher „przybudówk[i] echa" (‘Neubauten des Echos’) ist auf das konzeptuelle metaphorische Schema zurückzuführen, in dem einem abstrakten Sachverhalt metaphorisch eine konkrete Struktur verliehen wird (vgl. Lakoff, 2008, S. 46). Durch dieses Wortspiel wird dem abstrakten Begriff (*Echo*) entmetaphorisierend eine konkrete Erscheinungsform [Nebengebäude, Anbau] zugeschrieben, was wegen des intentionalen Charakters des Wortspiels, d.h. einer bewusst realisierten Sprachhandlung, als Beispiel für die Pragmatisierung der Metaphorik betrachtet werden kann. An dieser Stelle soll noch einmal klar herausgestellt sein, dass Metaphern an sich semantische und keine pragmatischen Kategorien sind (vgl. Bąk, 2018, S. 128). Durch metasprachlich-experimentelle Wortspiele kann dem Leser der figurative Mechanismus der Metapher deutlicher bewusst gemacht werden.

Bei der zs-Wiedergabe werden hier außer der obligatorischen, grammatischen Transposition keine anderen Modifizierungen festgestellt, die weitere Abweichungen vom Original bewirken könnten. Auch die zs-Metapher vermittelt den Eindruck einer *Leere*, die das Echo verursacht. Letzteres kann beim Bezug auf Räumlichkeiten metaphorisch die Vereinsamung[18] bedeuten. Infolge der syntaktisch-morphologischen Transposition kommt hier keine Abschwächung der Bildhaftigkeit zustande.

Im Gedicht „Utopia" [Utopia] wird von Szymborska das imaginäre Land des Idealzustandes „Utopia" thematisiert, in dem für jede Frage eine Wahrheit zugänglich ist. Als primäre Quelle der Wahrheit gilt hier der biblische „Baum der

[18] Dies ist das Thema im Gedicht, dessen Kenntnis die Interpretation der Phrase erleichtert.

Erkenntnis“. Dem nachstehenden Zitat zufolge seien an Zweigen der „Sträucher“ Antworten zu finden:

(4)
Krzaki aż uginają się od odpowiedzi (SzD2002: 56).

(4‘)
Die Sträucher sind brechend voll Antwort (SzD[1986]1996: 66), (SzD2002: 57).

Diese Metapher ist im Zusammenhang mit der gesamten Aussage des Textes zu deuten (vgl. auch Bąk, 2007, S. 220–221; Szczepankowska, 2013, S. 135–136). Sie folgt dem Konzept, das den Antworten die Funktion und metaphorische Gestalt von Früchten zuschreibt. Auch der menschlichen Kommunikation wird hier eine natürliche Form verliehen, wobei den besonderen Stellenwert der Baum hat.

Wie in vielen anderen Gedichten wird von Szymborska ein Motiv verwendet, das aus der Natur stammt. Stark abstrakt anmutende Lösungen für menschliche Probleme sind bei Szymborska oft in der Pflanzen- oder Tierwelt (2) zu finden.

In dem Syntagma wird die Kombinierbarkeit der – beim Namen nicht genannten, sondern präsupponierten – Zweige mit dem polnischen Verb *uginać się* [sich biegen, sich krümmen] genutzt.

Die Verbindung des Verbs *uginać się* mit dem Subjekt *gałąź* (häufiger pluralisch als *gałęzie*) in vergleichbaren sprachlichen Umgebungen (Konkordanzen) suggeriert das Vorhandensein einer Last. Dem Abstraktum *odpowiedź* werden implizit physikalische Eigenschaften (‘schwer’) zugeschrieben. In der Übersetzung bleibt die Metapher erhalten. Die zs-Kollokation setzt die Kombinierbarkeit des Verbs *brechen* mit Zweigen oder Ästen voraus, was – ähnlich wie im Polnischen – eine Vorstellung der Last (beispielsweise der Last von Früchten) zulassen kann. Das Translat zeichnet sich hier durch einen gewissen Grad an Lexikalisiertheit aus, was die deutschsprachigen Bildspender (d.h. Quelle und nicht Ergebnis der Metaphorisierung) belegen[19]. Die zs-Metapher impliziert eine vergleichbare Fülle an möglichen Antworten, die den Menschen im erdachten Land *Utopia* zur Verfügung stehen[20].

Im Falle der Pragmatisierung wird dem as-Lexem *odpowiedź* (‘Antwort‘) das Merkmal ‘schwer‘ zuerkannt. Karl Dedecius gelingt es, trotz gewisser Lexika-

[19] Z. B. Korpora oder Einträge in Wörterbüchern: „von Früchten schwere Zweige“, „die Äste brachen unter der Schneelast“ oder „das Brett bricht“ (vgl. Duden, 2015, S. 384).

[20] Ähnlich wie im Polnischen sind hier auch Assoziationen mit anderen metaphorischen Wortverbindungen möglich.

lisiertheit[21] des Bildes, die metaphorische Verbindung, d.h. die Kompatibilität (der konzeptuellen Metaphorik) zu rekonstruieren und mögliche Assoziationen mit den in der Zielsprache bekannten, lexikalisierten Ausdrücken in das Translat einzuführen.

In der Übersetzung poetischer Texte sind oft implizit nicht genannte Entitäten, wie hier das biblische, konzeptuell-metaphorische Motiv „Baum der Erkenntnis"[22], das hier zwischen den Textzeilen zu finden ist, als invariante Kategorien anzusehen.

Die obligatorische Transposition, durch die in der Übersetzung das as-Vollverb im ZT zum nominalen Prädikat wird (Kopulaverb + Prädikativ), bringt m.E. keine Bildverluste mit sich.

## 5. Fazit und Schlussfolgerungen

Die sprachliche Kreativität poetischer Texte, auch der Gedichte von Wisława Szymborska, erfordert angemessene Kreativität vonseiten des Übersetzers. Angesichts der verbreiteten Ansicht, nach der die zs-Wiedergabe poetischer Metaphern leichter ist als die Übersetzung lexikalisierter oder verblasster metaphorischer Wendungen, erscheint diese Feststellung angesichts der wortspielerischen Pragmatisierung von Metaphern keineswegs selbstverständlich[23].

Die angesprochenen Beispiele zeigen, wie zwischensprachliche Unterschiede im Übersetzungsprozess die Transposition erzwingen können. Wie im Beispiel (1) zu beobachten ist, kann die zs-Wiedergabe des Neologismus der lakonischen Präpositionalgruppe gewisse Verluste und eine Abschwächung der Aussage mit sich bringen, was mit dem stärker analytischen Charakter der zielsprachlichen, grammatischen und lexikalischen Ausdrucksformen zu tun hat. Die sprachliche Form geht mit der Semantik einher, sie begleitet sozusagen den Inhalt und kann die semantische Wirkung beinahe in demselben Grad unterstützen, wie es in der konkreten Poesie der Fall ist. Die Transposition, die auf Unterschiede zwischen den Sprachsystemen zurückzuführen ist, ist jedoch nicht nur ein Mechanismus, der zu Einbußen in der Übersetzung führen muss. Das Beispiel (2) zeigt, wie die Transposition einen Kompensationsmechanismus darstellt, mit Hilfe dessen zwar der Verlust eines Charakteristikums des Textes nicht verhindert, jedoch durchaus erfolgreich ausgeglichen werden kann. Die im Ausgangstext originelle Ellipse wird in der ZS zu einer morphologischen Neuprägung. Der Neologismus gleicht – zumindest teilweise – den Verlust der ungewöhnlichen as-Apposition aus.

---

[21] Zur Konventionalisiertheit und Lexikalisiertheit als translatorische Herausforderung vgl. Dąmbska-Prokop (2000, S. 273).

[22] Weitere Belege für die Präsenz des Motivs „Baum der Erkenntnis" und andere Motive in diesem und in anderen Gedichten von Szymborska sind bei Bąk (2007, S. 221–223 zu finden.

[23] Die individuellen (kühnen) Metaphern (die Metaphern „in praesentia") hält z.B. Kosta (1987, S. 504) für leichter übersetzbar.

Obligatorische Transpositionen legitimieren die nichtwörtliche Übersetzung. Die Akzeptanz der Nichtwörtlichkeit, die vielerorts als Ausdruck übersetzerischen Engagements hoch geschätzt wird, sollte jedoch bei Beachtung des Makrokontextes, sogar mehrerer Gedichte und Motive im Gesamtwerk der Autoren erfolgen. Hierbei darf die Vielfalt an verschiedenen Merkmalen des mehrdimensionalen, literarischen Textes nicht aus den Augen verloren gehen. Bei Beachtung des wortspielerischen Umgangs mit metaphorischen Konzepten und bei Berücksichtigung verschiedener Assoziationen und sonstiger ästhetisch relevanter Merkmale muss die obligatorische Transposition nicht unbedingt Einbuße in der Wirkung des Translats bewirken (Beispiele (2), (3) und (4)).

Im vorliegenden Beitrag wurde ein beschränkter Ausschnitt aus der Fülle an Merkmalen der dichterischen Sprache und dabei der Metaphorik angesprochen. Zweifelsohne verdient die Betrachtung der Übersetzung der Gedichte eine Berücksichtigung mehrerer Phänomene sprachlicher und auch konzeptueller Natur samt vielfältigen Assoziationen, intertextuellen Bezügen und Anspielungen, was nur in einem größeren Rahmen erfolgen kann.

## Bibliographie


Albrecht, J. (1973). *Linguistik und Übersetzung*. Tübingen: Niemeyer.

Albrecht, J. (2005). *Übersetzung und Linguistik*. Tübingen: Gunter Narr Verlag.

Bąk, P. (2005). Zur Transposition in der Wiedergabe metaphorischer Syntagmen. In M. Wierzbicka, M. Sieradzka, & J. Homa (Eds.), *Moderne deutsche Texte* (pp. 67–79). Frankfurt am Main: Peter Lang Verlag.

Bąk, P. (2007). *Die Metapher in der Übersetzung. Studien zum Transfer der Aphorismen von Stanisław Jerzy Lec und der Gedichte von Wisława Szymborska*. Frankfurt am Main: Peter Lang Verlag.

Bąk, P. (2010). Direktheit und Indirektheit als Gegenstand der Translation und als Übersetzungsverfahren. Bemerkungen zur Werkstatt von Übersetzern der polnischen Literatur. *Studia Translatorica*, *1*, 139–150.

Bąk, P. (2018). Karl Dedecius: große Übersetzung der kleinen literarischen Form. *Studia Translatorica*, *9*, 123–137.

Bąk, P. (2020). Asymmetrie und Symmetrie in Texten bilingualer Verständigungsdiskurse. *Studia Germanica Gedanensia*, *43*, 124–139. DOI: 10.26881/sgg.2020.43.10.

Dąmbska-Prokop, U. (2000). *Mała encyklopedia przekładoznawstwa.* Częstochowa: Wydawnictwo Wyższej Szkoły Języków Obcych i Ekonomii Educator.

Duden (2015). *Duden Universalwörterbuch*. Mannheim: Dudenverlag.

Kosta, P. (1987). Metapher und Metonymie als Translationskategorien. In G. Hentschel, G. Ineichen, & A. Pohl (Eds.), *Sprach- und Kulturkontakte im Polnischen. Gesammelte Aufsätze für A. de Vincenz zum 65. Geburtstag* (pp. 485–515). München: Otto Sagner.

Lakoff, G., & Johnson, M. (2008). *Leben in Metaphern. Konstruktion und Gebrauch von Sprachbildern*. Heidelberg: Carl-Auer-Verlag.

Ligęza, W. (2001). *O poezji Wisławy Szymborskiej. Świat w stanie korekty.* Kraków: Wydawnictwo Literackie.

Piirainen, E. (2013). *Widespread Idioms in Europe and Beyond. Toward a Lexicon of Common Figurative Units*. Frankfurt am Main: Peter Lang Verlag.

Schreiber, M. (1993). *Übersetzung und Bearbeitung. Zur Differenzierung und Abgrenzung des Übersetzungsbegriffs*. Tübingen: Gunter Narr Verlag.
Schreiber, M. (2017). *Grundlagen der Übersetzungswissenschaft*. Berlin, Boston: De Gruyter.
Snell-Hornby, M. (1996). *Translation und Text. Ausgewählte Vorträge*. Wien: WUV-Universitätsverlag.
Szczepankowska, I. (2013). *Człowiek, język, wizja świata w poezji Wisławy Szymborskiej: studia semantyczne*. Białystok: Wydawnictwo Uniwersytetu w Białymstoku.
Szymborska, W. (2002). *Sto wierszy – Sto pociech. Hundert Gedichte – Hundert Freunden* (K. Dedecius, Trans.). Kraków: Wydawnictwo Literackie.
Szymborska, W. (1986/1996). *Hundert Freuden. Gedichte* (K. Dedecius, Trans.). Frankfurt am Main: Suhrkamp.
Tabakowska, E. (1993). *Cognitive Linguistics and Poetics of Translation*. Tübingen: Gunter Narr Verlag.
Vinay J.-P., & Darbelnet, J. (1958). *Stylistique comparée du français et de l'anglais. Méthode de Traduction.* Paris: Didier.
Weinrich, H. (1976). *Sprache in Texten.* Stuttgart: Klett.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE
Maria Curie-Sklodowska University Press
Vol 46, No 2 (2022)
E-ISSN 2450-4580

**Michał Gąska**, University of Wroclaw, Poland

DOI:10.17951/lsmll.2022.46.2.19-30

# Translation als transkulturelle Kommunikation mit Bezug auf Elemente der dritten Kultur

## Translation as Transcultural Communication with Regard to the Third Culture Elements

ZUSAMMENFASSUNG
Der vorliegende Beitrag setzt sich mit der Problematik des Übersetzens von Elementen der dritten Kultur auseinander, wobei Translation als transkulturelle Kommunikation aufgefasst wird. An ausgewählten Beispielen aus Prosawerken von zwei niederländischen Schriftstellerinnen – Hella S. Haasse und Madelon Székely-Lulofs und ihren Übersetzungen ins Deutsche wird der Versuch unternommen zu veranschaulichen, wie bedeutsam die transkulturelle Kompetenz des Translators im Umgang mit Elementen der dritten Kultur ist. Der Artikel hat zum Ziel zu zeigen, dass der Translator eine effektive Kommunikation gewährleisten kann, indem er die transkulturelle Kompetenz anwendet, strategisch handelt und die kognitiven Veranlagungen sowie das sprachliche und kulturelle Bewusstsein des Adressaten der Übersetzung berücksichtigt.
Schlüsselwörter: Translation, transkulturelle Kommunikation, Translatorkompetenz, Elemente der dritten Kultur

ABSTRACT
The present article discusses the translation of third culture elements, regarding the translation process as transcultural communication. Based on selected examples from works of two Dutch writers – Hella S. Haasse and Madelon Székely-Lulofs and their translations into German, the author attempts to illustrate how crucial transcultural competence is while dealing with the third culture elements in translation. The paper aims to show that by exploiting the transcultural competence, acting strategically, and taking into account the translation addressee's cognitive predispositions along with linguistic and cultural awareness, the translator is able to ensure an effective communication.
Keywords: translation, transcultural communication, translator's competence, third culture elements

## 1. Einleitung

Der vorliegende Beitrag setzt sich mit der Problematik des Übersetzens von Elementen der dritten Kultur auseinander, wobei Translation als transkulturelle Kommunikation aufgefasst wird. An ausgewählten Beispielen aus niederländisch-

**Michał Gąska**, Zakład Translatoryki i Glottodydaktyki, Instytut Filologii Germańskiej, Uniwersytet Wrocławski, Pl. Biskupa Nankiera 15b, 50-140 Wrocław, michal.gaska@uwr.edu.pl, https://orcid.org/0000-0003-4384-3756

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

ostindischen Prosawerken wird der Versuch unternommen zu veranschaulichen, wie bedeutsam die transkulturelle Kompetenz des Translators im Umgang mit Elementen der dritten Kultur ist.

Im Rahmen des Artikels wird das Übersetzen vor dem Hintergrund der anthropozentrischen Translatorik beleuchtet, wobei die Translation als vermittelte sprachliche Kommunikation betrachtet wird. Die aufgegriffene Problematik wird in Anlehnung an das Translationsgefüge im Sinne von F. Grucza (1981) erörtert, das sich in einer holistischen Auffassung von S. Grucza (2014, S. 127) schematisch folgenderweise darstellt:

Abbildung 1: Das holistische Modell der Translatorik
Wobei: ATP – AS-Textproduzent
AT – AS-Text
TrK – Translationskompetenz und translatorische Kompetenz
TrO – Translationsoperationen
ZT – ZS-Text
ZTR – ZS-Textrezipient

Im Zentrum des Translationsgefüges, das als Kommunikationsgefüge zu betrachten ist, wird der anthropozentrischen Betrachtung der Translationswirklichkeit zufolge der reelle Mensch-Translator positioniert, der samt seinen Fertigkeiten, Fähigkeiten, Kenntnissen und Kompetenzen als das Subjekt von Translationsoperationen aufgefasst wird (vgl. F. Grucza, 1981; S. Grucza, 2014).

## 2. Der Übersetzer als interkultureller Vermittler

Seit dem Cultural Turn in der Translationswissenschaft wird das Übersetzen als interkulturelle Vermittlung betrachtet, wobei die kulturelle Verankerung der Texte in den Vordergrund der translationswissenschaftlichen Forschung gerückt wird. Seitdem wird die Tätigkeit des Übersetzers metaphorisch als das Brückenschlagen zwischen zwei Kulturen bezeichnet. Die Übersetzer sind hierbei:

> profane Mittler zwischen den Menschen und den Völkern, ihren Sprachen und Kulturen. Sie bauen horizontale Brücken vom Verständnis zum Einverständnis. Brücken sind schwierige, aber selbstverständliche Bauwerke, die die lebensnotwendige Kommunikation ermöglichen, die zwei oder mehrere voneinander getrennte Ufer zusammenführen, die Abgründe überwindbar machen (Dedecius, 1993, S. 19).

Diese Abgründe, die der Übersetzer zu überbrücken versucht, ergeben sich aus „Kommunikationsdistanzen zwischen den Kommunikationswilligen“ (Żmudzki,

2012, S. 202), d.h. sprachsystematischen, kulturellen und kommunikativen Unterschieden. Die Aufgabe des Übersetzers beruht in einer interkulturellen Kommunikation demnach auf

> seeking to overcome those incompatibilities which stand in the way of transfer of meaning. What has value as a sign in one cultural community may be devoid of significance in another and it is the translator who is uniquely placed to identify the disparity and seek to resolve it (Hatim & Mason 1993, S. 223–224).

Um diese Disparität zu überwinden, führt der Übersetzer komplexe und strategisch profilierte Translationshandlungen unter Einsatz seiner Kompetenzen durch. Dabei unterzieht er den zu übersetzenden Text einer konzeptuell-funktionalen Umprofilierung, worunter „ein notwendiges und komplexes Umfunktionieren des AS-Textes samt seinen bestimmten Elementen und Einheiten zwecks effektiver Realisierung des Kommunikationsziels mit dem ZS-Adressaten" (Żmudzki 2019, S. 87) verstanden wird, was schließlich eine reibungslose und effektive Kommunikation zwischen dem primären Textproduzenten und dem Adressaten der Übersetzung ermöglicht. In einem Translationsprozess

> […] realisiert der Translator die konzeptuelle Verarbeitung, Umprofilierung und Anpassung des AS-Textes zu einer ganzheitlichen Gestalt des Zieltextes, damit dieser unter Bezugnahme auf den besagten Adressaten als konkreten Teilnehmer an der Kommunikation zu seiner kommunikativen Funktion effektiv kommen kann (Żmudzki, 2015, S. 49).

Lewicki (2000, S. 19–20) weist darauf hin, dass das Translat ein dem Ausgangstext gegenüber sekundärer Text ist. Diese Sekundarität offenbart sich auf der sprachlichen und kulturellen Ebene, weil der Originaltext in der Ausgangskultur verankert ist und das Translat in einer andersartigen Kommunikationssituation, mit einem anderen oder ähnlichen Ziel und immer für einen anderen Adressaten funktioniert (vgl. Żmudzki, 2016, S. 238), was die Kategorie der Fremdheit in der Rezeption der Übersetzung aktiviert. Die Realität der Ausgangskultur, die im Originaltext dargestellt wurde, muss nämlich in der Übersetzung mithilfe von sprachlichen Mitteln einer anderen Sprache, die ursprünglich für die Beschreibung einer anderen Realität bestimmt waren, beschrieben werden (vgl. Lewicki 2000, S. 20). Der Zieltextadressat wird demnach mit fremden Erscheinungen in der Übersetzung konfrontiert, d.h. Signalen der Fremdheit im Sinne von Lewicki (2000, S. 45). Wie jedoch Hejwowski (2007, S. 93) bemerkt, erwartet der Adressat der Fremdheit ausgesetzt zu sein, wenn er zu einer Übersetzung greift, und ist neugierig auf das Fremde. Die fremden Elemente werden allerdings nicht einfach in den Zieltext transferiert, weil „eine reine lexikalische Entlehnung bei ausgangssprachlichen Ausdrücken, die in der Zielkultur nahezu unbekannt sind, inhaltlos wäre" (Schreiber, 1993, S. 235). Der Translator muss vielmehr

> seine Strategien auf die Rezipientenschaft ausrichten, also ihre Rezeptionsfähigkeiten voraussehen können und bei der Formulierung des Zieltextes das zielsprachliche und zielkulturelle Bewusstsein des Rezipienten berücksichtigen (Małgorzewicz, 2008, S. 421).

## 3. Die Translatorkompetenz im Lichte der anthropozentrischen Translatorik

Die Fähigkeiten, die sich zu der Translatorkompetenz, d.h. zu der Idiokompetenz eines Translators zusammenfügen, stellen „ein[en] Wirklichkeitsbereich, seine reale mentale Ausstattung, seine immanente Eigenschaft; genau gesagt, eine Ausstattung seines Gehirns" dar (S. Grucza, 2014, S. 128). Die Kompetenzen basieren auf dem deklarativen und prozeduralen Wissen des Übersetzers und ermöglichen ihm die optimale Lösung der Translationsaufgabe als Kommunikationsaufgabe „unter Einsatz von aufgabenspezifisch profilierten Texten" (Małgorzewicz, 2017, S. 322). Das deklarative Wissen, das auch als „*Was-Wissen/*wissen, *dass*" bezeichnet wird, umfasst „Wissen über Fakten, Zustände, Ereignisse der wirklichen oder fiktiven Welt" [Hervorhebung im Original] (Małgorzewicz, 2012, S. 107). Das prozedurale Wissen, d.h. das „*Wie-Wissen/*wissen, *wie*" steuert hingegen „den Erwerb und den Einsatz des deklarativen Wissens" [Hervorhebung im Original] (S. 107). Unter den translationsrelevanten Wissenstypen unterscheidet Małgorzewicz (2013, S. 295) u. a. das Ausgangskultur- und Zielkultur-Wissen (im Weiteren jeweils als AK- und ZK-Wissen bezeichnet) sowie das inter- und transkulturelle Wissen, die als deklarative Wissensarten zu betrachten sind. Im prozeduralen Modus manifestiert sich das Wissen dadurch, dass der Übersetzer imstande ist, das AK- und ZK-Wissen sowie das Wissen über die Kulturspezifik zu aktivieren und strategisch einzusetzen wie auch „zwischen der AK und der ZK zu handeln, einen Perspektivenwechsel vorzunehmen" (S. 295) und interkulturelle Grenzen zu überschreiten, um mit dem Zieltext „denselben informativen und/oder funktionalen Zweck zu erreichen, wie er durch den Ausgangstext erreicht werden soll/kann" (S. Grucza, 2014, S. 129). Dabei muss beachtet werden, dass

> [d]as inter- bzw. transkulturelle Bewusstsein sich nicht nur im Verbund mit dem Wissen und den Fähigkeiten in den separaten Bereichen der Ausgangs- und Zielkultur [konstituiert], sondern vor allem im Verbund mit den Fähigkeiten im Bereich des adäquaten Translationshandelns im Kontakt dieser Kulturen oder besser ausgedrückt: in kommunikativen Kontakten ihrer Repräsentanten (Małgorzewicz, 2017, S. 325).

## 4. Das Übersetzen als transkultureller Kommunikationsprozess

In der translationswissenschaftlichen Forschung werden transkulturelle Aspekte der Translation immer häufiger in den Fokus gerückt. Dabei wird betont, dass das Übersetzen nicht nur ein interkultureller, sondern auch transkultureller Kommunikationsvorgang ist. Vermeer (1986, S. 35) bezeichnet das Übersetzen als „ein sehr komplexes transkulturelles Handeln" und Prunč (1997, S. 113) betrachtet den Übersetzer als einen „in vollem Maße verantwortlichen Mitgestalter der transkul-

turellen Kommunikation“. Der Wissenschaftler hebt den Begriff der transkulturellen Kommunikation von der *Interkulturalität* ab, indem er konstatiert,

> daß sich Translation von der interkulturellen Kommunikation vor allem durch ihren Mittelbarkeitscharakter unterscheidet. Während interkulturelle Kommunikation im unmittelbaren Kontakt zwischen Vertretern zweier oder mehrerer Kulturen stattfindet, tritt bei der Translation zwischen beide die – nach Möglichkeit professionelle – Vermittlungshandlung des Translators (Prunč, 1997, S. 108).

Da jedoch ein jeder Translationsakt eine (vermittelte) Interaktion zwischen Vertretern zweier Kulturen ist, sollte er auch als ein interkultureller Kommunikationsvorgang betrachtet werden. Wie Baker und Sangiamchit (2019, S. 473–474) zutreffend bemerken, zieht die Annahme einer transkulturellen Perspektive nicht zwingend die Ablehnung der interkulturellen Kommunikation nach sich. Diese Perspektive erweitert vielmehr das Untersuchungsfeld und ermöglicht, die Translation als vermittelte Kommunikation unter Berücksichtigung ihrer komplexen und dynamischen Zusammenhänge zu betrachten (vgl. Baker, 2019, S. 1–2). Unter diesem Blickwinkel wird die Kommunikation als eine Interaktion aufgefasst

> where interactants move through and across, rather than in-between, cultural and linguistic boundaries, thus, ‚named‘ languages and cultures can no longer be taken for granted and in the process borders become blurred, transgressed and transcended (Baker & Sangiamchit, 2019, S. 472).

Kupsch-Losereit (1997) weist jedoch darauf hin, dass die Translation

> nur dann ein echter transkultureller Kommunikationsvorgang sein [wird], wenn sie in einem neuen situativ-praktischen Kontext, einem sozial-interaktiven Kontext einer neuen Diskursgemeinschaft und einem neuen semantisch-kognitiven Kontext der Erklärung und Interpretation verstanden wird (S. 252).

Bei der Überschreitung von linguistischen und kulturellen Grenzen, muss der Translator folglich das sprachliche und kulturelle Bewusstsein des Adressaten berücksichtigen, um eine effektive Kommunikation zu erreichen.

## 5. Elemente der dritten Kultur in der transkulturellen Kommunikation

Unter den Elementen der dritten Kultur werden „Elemente des Ausgangs- und/oder Zieltextes“ verstanden, „die vom Adressaten als anders, untypisch – sowohl für die Ausgangssprache und -kultur als auch für die Zielsprache und -kultur – angesehen werden“ (Gąska, 2020, S. 134). Diese Elemente erfüllen die Rolle eines Stilmittels, durch das der exotische Hintergrund oder die Charakteristik der Protagonisten gebildet und somit das Lokalkolorit der beschriebenen Realität hervorgehoben wird (Urbanek, 2002, S. 63; vgl. auch Horn, 1981, S. 227).

Das Vorkommen von diesen Elementen in dem zu übersetzenden Text impliziert eine besondere Situation, denn der Übersetzer hat es nicht mehr mit der Opposition der Ausgangskultur gegenüber der Zielkultur zu tun, sondern er situiert die beiden Kulturen auf derselben Seite und stellt ihnen die zu beschreibende Kultur gegenüber, was Kaźmierczak (2008, S. 177) schematisch folgendermaßen darstellt:

| | | |
|---|---|---|
| 1. Ausgangskultur | ≠ | Zielkultur |
| 2. die zu beschreibende Kultur, die fremd für die Ausgangskultur ist | ≠ | Ausgangskultur<br>Zielkultur |

Der Übersetzer wird im Grunde genommen als eine bilinguale und bikulturelle Person betrachtet (vgl. F. Grucza, 1989, S. 35; Kielar, 1992, S. 231), die über bestimmte Fähigkeiten sowohl im Bereich der Ausgangssprache und -kultur (AS-Sprachkompetenzen und AS-Kulturkompetenzen) als auch im Bereich der Zielsprache und -kultur (ZS-Sprachkompetenzen und ZS-Kulturkompetenzen) verfügt (S. Grucza, 2014, S. 128–129). Aus diesem Grund geht das Übersetzen der Elemente, die weder der Ausgangs- noch der Zielkultur eigen sind, weit über die Kompetenzen des Übersetzers und seine kognitiven Erfahrungen hinaus. Der Translator wird in diesem Fall von Skibińska (2007, S. 200) als ein „sekundärer Führer" bezeichnet, der dem Adressaten der Übersetzung eine Welt präsentiert, die er selbst „aus zweiter Hand" erfährt. Daher sind in dieser Hinsicht auch das Wissen über Recherchemöglichkeiten und die Bereitschaft, eigene Defizite in Bezug auf die dritte Kultur auszugleichen, von grundlegender Bedeutung.
Betrachtet man die dritte Kultur und Sprache im Lichte der anthropozentrischen Translatorik, bietet sich das Translationsgefüge schematisch folgendermaßen dar (vgl. Gąska, 2021, S. 101):

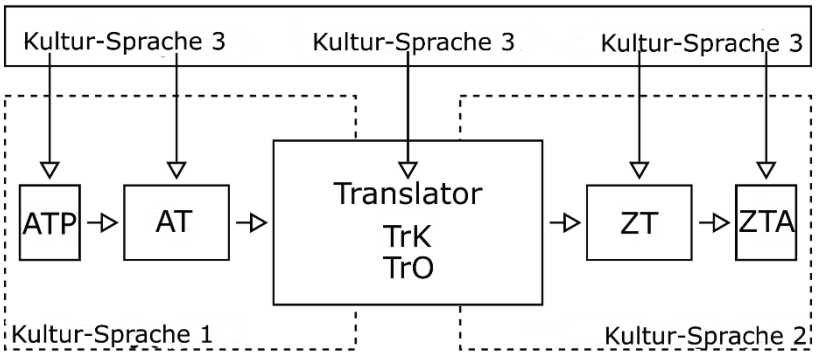



Abbildung 2: Translationsgefüge unter Berücksichtigung der dritten Kultur und Sprache
Wobei: AS-Textproduzent,
AT – AS-Text,
TrK – Translationskompetenz und translatorische Kompetenz
TrO – Translationsoperationen

ZT – ZS-Text
ZTA – ZS-Textadressat

Manche Theoretiker gehen davon aus, dass die Elemente der dritten Kultur im Zieltext in ihrer ursprünglichen Form beibehalten werden sollten (vgl. Wojtasiewicz 1957/1992, S. 91). Diese Herangehensweise erweist sich jedoch als unzureichend, denn dadurch werden die Relationen zwischen den in den Übersetzungsprozess involvierten Kulturen nicht berücksichtigt. Das Verhältnis zu der dritten Kultur kann nämlich bei den Vertretern der Ausgangs- und Zielkultur unterschiedlich sein, worauf später noch näher eingegangen wird.

Wie unterschiedlich die Vorstellungen und Konnotationen in Bezug auf sich scheinbar deckende Entsprechungen zwischen der Ausgangssprache und der dritten Sprache sein können, veranschaulicht Berg (1992, S. 30–31), indem er bildlich erklärt:

> [...] een Indische *kali* is iets volstrekt anders dan haar Hollandse zuster, genaamd *rivier*, en een klakkeloze vertaling zou aan geen van beide recht doen.
> De Indische *kali*, immers, kwam met grote vaart bruisend uit de bergen naar beneden, was bezaaid met immens grote stenen, waarop Indonesische vrouwen de was deden, en zij slingerde zich in vele sierlijke bochten door het landschap [Hervorhebung im Original] (Berg, 1992, S. 30)[1].

Eine ähnliche Bemerkung macht Berg auch bezüglich des niederländischen Lexems *dorp* [dt. Dorf] und seiner Entsprechung in der malaiischer Sprache – *dessa*:

> Een dorp bij ons, met de kerk in het midden, en een brinkje, de mooi geschrobde straatjes, de voordeuren met de glimmend gepoetste bellen, en die overgordijnen... Dat beeld wijkt toch volkomen af van een Indonesische *dessa*; kleine houten huisjes verscholen achter hoge bamboebossen en klapperkruinen, met open voorgalerijtjes en rommelige achtererfjes met kippen, eenden en ander klein vee, en naast het huis de waterput als een doorzonbadkamer [Hervorhebung im Original] (Berg, 1992, S. 30–31)[2].

Der Übersetzer soll sich nicht nur der kulturellen Unterschiede zwischen den betrachteten Kultursysteme – d.h. der Ausgangs- und der Zielkultur – bewusst

[1] […] eine ostindische *kali* ist etwas völlig anderes als ihre holländische Schwester, *rivier* [Fluss] genannt, und eine unüberlegte Übersetzung würde keiner von beiden gerecht. Die ostindische *kali* kam immerhin mit großer Geschwindigkeit sprudelnd aus den Bergen herab, war mit ungeheuer großen Steinen besät, auf denen indonesische Frauen Wäsche wuschen, und sie schlang sich in vielen anmutigen Schleifen durch die Landschaft. (Alle Übersetzungen der Textfragmente aus dem Niederländischen ins Deutsche von Michał Gąska).

[2] Ein Dorf bei uns [Holländern], mit der Kirche in der Mitte, und einem Anger, den schön gescheuerten Gassen, den Haustüren mit den glänzend polierten Klingeln und Gardienen… Dieses Bild weicht doch völlig von einem indonesischen *dessa* ab; kleine Holzhäuschen versteckt hinter den hohen Bambuswäldern und Wipfeln der Kokospalmen, mit offenen Veranden und unordentlichen Hinterhöfen mit Hühnern, Enten und anderem Kleinvieh, und neben dem Haus der Brunnen als Waschraum an der frischen Luft.

sein, sondern auch imstande sein zwischen diesen Kulturen strategisch zu handeln, um die Kommunikationsziele zu erreichen, was an folgenden Beispielen veranschaulicht wird. Sie wurden aus den Prosawerken der niederländisch-ostindischen Literatur und ihren Übersetzungen ins Deutsche entnommen. Da die Handlung dieser Werke in Niederländisch-Ostindien, dem heutigen Indonesien, angesiedelt ist, kommen darin zahlreiche Elemente malaiischer Provenienz vor. An dieser Stelle sei hervorgehoben, dass wegen der jahrhundertelangen interkulturellen Kontakte der einheimischen Bewohner des Malaiischen Archipels mit den Holländern als Kolonisatoren viele Wörter aus der malaiischen Sprache ins Niederländische eingedrungen sind. Aus diesem Grund könnte man annehmen, dass sie der niederländischen Leserschaft bekannter sein dürften als den Adressaten der deutschen Übersetzungen, was der Übersetzer natürlich beachten muss.

In dem ersten angeführten Beispiel (1) wurde das Element *melatti* durch seine deutsche Entsprechung – *Jasmin* – ersetzt.

(1)
Een zoete, diepe geur van melatti kwam uit haar kondeh (Székely-Lulofs, 1932/1985, S. 93).
Ein süßer, schwerer Jasminduft drang aus ihrem Haar (Lulofs, 1955, S. 99).

Infolge der Ersetzung des fremden Lexems durch ein bekanntes, aber für die Zielkultur untypisches wurde die exotisierende Funktion beibehalten, obwohl dieses Element beim deutschen Adressaten vermutlich keine eindeutigen und direkten Assoziationen mit der indonesischen Kultur erweckt. Es wird jedoch vermutlich bestimmte Konnotationen mit dem Orient hervorrufen.

Eine andere Übersetzungstechnik, die vom inter- und transkulturellen Bewusstsein des Übersetzers zeugt, beruht darauf, dass ein Element der dritten Kultur durch ein anderes Element derselben Kultur ersetzt wird, das eine approximative Bedeutung hat und dem Adressaten des Zieltextes wahrscheinlich bekannt ist. Dies ist in dem folgenden Beispiel (2) zu sehen, wo in der deutschen Fassung das Element *kain* durch *Batik* ersetzt wurde.

(2)
De kris in zijn gordel, de op Soendanese wijze gewonden kain om zijn hoofd – zijn kaki shorts, naar Amerikaans model, en zijn revolver, misschien afkomstig uit de nalatenschap van de Japanners […] (Haasse, 1948/2018, S. 82–83).
Der Kris in seinem Gürtel, das auf sundanesische Weise um seinen Kopf gewickelte Batiktuch, seine Khakishorts nach amerikanischem Schnitt und sein Revolver, der möglicherweise aus dem Nachlass der Japaner stammte […] (Haasse, 2016, S. 119).

Dank diesem Eingriff wurde das Lokalkolorit beibehalten und weil beide Elemente sinnverwandte Wörter sind, zieht diese Ersetzung keinen Informationsverlust nach sich. Das Lexem *kain* ist nämlich eine allgemeine Bezeichnung für ge-

wobenes und gebatiktes Tuch (vgl. Boon & Geeraerts, 2005, S. 1608) und *Batik* wird als „durch Batik gefärbtes Gewebe“ definiert (Duden, 2001, S. 236).

Ein anderer Beweis der kulturellen Grenzüberschreitung ist in dem nächsten Beispiel (3) zu sehen, wo die Übersetzerin ein Element der dritten Kultur in den Zieltext einführt, obwohl es im Ausgangstext an dieser Stelle kein Element dieser Kultur gibt.

(3)
Binnen dekte een huisjongen de tafel voor het middagmaal (Haasse, 1992, S. 137).
Drinnen deckte der *djongos*, der Hausdiener, den Tisch für das Mittagessen [Hervorhebung im Original] (Haasse, 1997, S. 163).

Das Element *djongos* (indones. *jongos*; dt. (Haus)bursche, Boy, vgl. Teeuw, 1990, S. 282; Veth, 2003, S. 109) kommt im Text jedoch häufiger vor. Der Adressat hat demnach die Möglichkeit, sich bei der Lektüre mit diesem Lexem vertraut zu machen. Die Übersetzerin hat es zusätzlich mit einer intratextuellen Explikation sowie einer Erläuterung im Glossar am Ende des Buches versehen, um die Defizite im Vorwissen des Adressaten auszugleichen.

Einen beachtenswerten Fall stellt überdies der übersetzerische Eingriff in dem letzten hier angeführten Beispiel (4) dar, wo die Übersetzerin ein Element der dritten Kultur einführt, das im Ausgangstext nicht vorkommt.

(4)
Eduard strekte zijn benen over de uitgeschoven zijleuningen van zijn luierstoel, en staarde zwijgend in het aardedonker buiten de galerij (Haasse, 1992, S. 88).
Eduard streckte die Beine auf den herausgezogenen Lehnen seines *kursimalas* aus und starrte schweigend in die tiefe Finsternis draußen vor der Veranda [Hervorhebung im Original] (Haasse, 1997, S. 105).

Das niederländische Lexem *luierstoel* wurde nämlich durch sein malaiisches Äquivalent *kursimalas* (indones. *kursi malas*; dt. Liegestuhl, Sessel, vgl. Teeuw, 1990, p. 374) ersetzt. Dadurch wurde die Übersetzung um ein zusätzliches Element bereichert und das Lokalkolorit verstärkt. Die sprachlichen und kulturellen Defizite im Vorwissen des Adressaten voraussehend, hat die Übersetzerin es mit einer Erklärung in Form einer Glosse versehen:

*kursimalas* – typisch indonesischer Liegestuhl (Haasse, 1997, S. 349).

Die oben angeführten Beispiele veranschaulichen, wie bedeutsam es ist, dass der Translator strategisch und unter Berücksichtigung seines Adressaten mit den Elementen der dritten Kultur umgehen kann, um eine effektive Kommunikation und inter- und transkulturelle Verständigung zu garantieren.

## 6. Fazit

Die im Rahmen dieses Beitrags angestellten Erwägungen lassen feststellen, dass die transkulturelle Kompetenz, die es dem Translator ermöglicht, zwischen Vertretern zweier Kulturen strategisch zu handeln und dabei kulturelle Grenzen zu überschreiten, eine wichtige Rolle in der Translation als vermittelter Kommunikation spielt. Diese Kompetenz erweist sich sogar als unentbehrlich, insbesondere beim Übersetzen von Elementen der dritten Kultur, wo der Translator nicht zwischen zwei, sondern drei Kulturen vermittelt. Um die am Anfang des Beitrags erwähnten Abgründe zu überwinden, muss er sprachliche und kulturelle Grenzen transzendieren, was im Endeffekt eine interkulturelle Verständigung und reibungslose Kommunikation ermöglicht. Das Übersetzen von Elementen der dritten Kultur sollte demnach nicht auf einen bloßen Transfer zurückgeführt werden, was von manchen als eine optimale Lösung betrachtet wird (vgl. Wojtasiewicz 1957/1992, S. 91). Eine solche Lösung lässt kulturelle Unterschiede zwischen den betrachteten Kulturen und eventuelle Defizite beim Adressaten der Übersetzung unberücksichtigt. Die Aufgabe des Translators besteht vielmehr darin, die Defizite unter Beibehaltung des Lokalkolorits der im Werk dargestellten Welt (sofern dies möglich ist) auszugleichen und dem Adressaten die dritte Kultur auf eine Art und Weise näherzubringen, die seine kognitiven Veranlagungen, sein Vorwissen und kulturelles Bewusstsein einbezieht.

## Bibliographie

Baker, W. (2019). From intercultural to transcultural communication. *Language and Intercultural Communication.* 1–14. Retrieved March, 2, 2022, from https://www.tandfonline.com/doi/full/10.1080/14708477.2021.2001477.

Baker, W., & Ishikawa, T. (2021). *Transcultural Communication through Global Englishes.* London & New York: Routledge.

Baker, W., & Sangiamchit, Ch. (2019). Transcultural communication: language, communication and culture through English as a lingua franca in a social network community. *Language and Intercultural Communication, 19*(6), 471–487. DOI: 10.1080/14708477.2019.1606231.

Berg, J. van den (1992). *Soebatten, sarongs en sinjo's. Indische woorden in het Nederlands*. 's-Gravenhage: Uitgeverij BZZTôH.

Boon, T. den, & Geeraerts, D. (Eds.) (2005). *van Dale. Groot woordenboek van de Nederlandse taal* (Vols. 1–3). Utrecht, Antwerpen: Van Dale Lexicografie.

Dedecius, K. (1993). Festvortrag. Übersetzen, verstehen, Brücken bauen. In A. P. Frank, K.-J. Maaß, F. Paul, & H. Turk (Eds.), *Übersetzen, verstehen, Brücken bauen. Geisteswissenschaftliches und literarisches Übersetzen im internationalen Kulturaustausch* (pp. 8–21). Berlin: Erich Schmidt Verlag.

Duden (2001). *Deutsches Universalwörterbuch*. Mannheim, Leipzig, Wien, Zürich: Dudenverlag.

Gąska, M. (2020). Das Glossar als explikatorisches Übersetzungsverfahren beim Übersetzen von Elementen der dritten Kultur. *Germanica Wratislaviensia*, *145*, 129–144.

Gąska, M. (2021). *Elementy trzeciej kultury w procesie tłumaczenia prozy Holenderskich Indii Wschodnich na języki polski i niemiecki*. Kraków: TAiWPN UNIVERSITAS.

Grucza, F. (1981). *Zagadnienia translatoryki*. In F. Grucza (Ed.), *Glottodydaktyka a translatoryka. Materiały z IV Sympozjum zorganizowanego przez Instytut Lingwistyki Stosowanej*

*UW. Jachranka 3–5 listopada 1976* (pp. 9–29). Warszawa: Wydawnictwa Uniwersytetu Warszawskiego.

Grucza, F. (1989). Język a kultura, bilingwizm a bikulturyzm: lingwistyczne i glottodydaktyczne aspekty interlingwalnych i interkulturowych różnic oraz zbieżności. In F. Grucza (Ed.), *Bilingwizm, bikulturyzm, implikacje glottodydaktyczne. Materiały z XII Sympozjum zorganizowanego przez Instytut Lingwistyki Stosowanej UW. Zaborów, 18–10 września 1986* (pp. 9–49). Warszawa: Wydawnictwa Uniwersytetu Warszawskiego.

Grucza, S. (2014). Grundzüge der anthropozentrischen Translatorik. In A. Łyp-Bielecka (Ed.), *Mehr als Worte. Sprachwissenschaftliche Studien Professor Dr. habil. Czesława Schatte und Professor Dr. habil. Christoph Schatte gewidmet* (pp. 127–137). Katowice: Wydawnictwo Uniwersytetu Śląskiego.

Haasse, H. S. (1948/2018). *Oeroeg*. Amsterdam: EM. Querido's Uitgeverij BV.

Haasse, H. S. (1992). *Heren van de thee*. Amsterdam: EM. Querido's Uitgeverij BV.

Haasse, H. S. (1995). *Die Teebarone* (M. Csollány, Trans.). Hamburg: Rowohlt Verlag.

Haasse, H. S. (2016). *Der Schwarze See* (G. Seferens, Trans.). Düsseldorf: Lilienfeld Verlag.

Hatim, B., & Mason, I. (1993). *Discourse and the translator*. London, New York: Longman.

Hejwowski, K. (2007). *Kognitywno-komunikacyjna teoria przekładu*. Warszawa: PWN.

Horn, A. (1981). Ästhetische Funktionen der Sprachmischung in der Literatur. *Arcadia. Internationale Zeitschrift für literarische Kultur, 16*(1–3), 225–241.

Kaźmierczak, M. (2008). Obcość w oryginale, obcość w przekładzie – "Bela" Michaiła Lermontowa. In P. Fast, P. Janikowski, & A. Olszta (Ed.), *Odmienność kulturowa w przekładzie* (pp. 177–197). Katowice, Częstochowa: Wydawnictwo Wyższej Szkoły Lingwistycznej.

Kielar, B. Z. (1992). O wzorach kulturowych i tekstowych w tłumaczeniu i w dydaktyce translacyjnej. In F. Grucza (Ed.) *Język, kultura – kompetencja kulturowa. Materiały z XIII Sympozjum zorganizowanego przez Instytut Lingwistyki Stosowanej UW. Zaborów, 5–8 listopada 1987* (pp. 229–242). Warszawa: Wydawnictwa Uniwersytetu Warszawskiego.

Kupsch-Losereit, S. (1997). Übersetzen als transkultureller Verstehens- und Produktionsprozeß. In M. Snell-Hornby, Z. Jettmarová, & K. Kaindl (Ed.), *Translation as intercultural communication. Selected papers from the EST Congress – Prague 1995* (S. 249–260). Amsterdam, Philadelphia: John Benjamins.

Lewicki, R. (2000). *Obcość w odbiorze przekładu.* Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.

Lulofs, M. (1955). *Kuli* (J. Tichy, Trans.). München: Wilhelm Goldmann Verlag.

Małgorzewicz, A. (2008). Kognitive und übersetzerische Strategien des Translators im transkulturellen Verstehens- und Kommunikationsprozess am Beispiel literarischer Übersetzungen. *Linguistische Treffen in Wrocław*, *2*, 419–430.

Małgorzewicz, A. (2011). Kognition des Translators im Prozess der interkulturellen Kommunikation. In S. Adamczak-Krysztofowicz, M. Kowalonek-Janczarek, M. Maciejewski, & A. Sopata (Ed.), *Aktuelle Probleme der angewandten Linguistik. Interkulturalität als Schlüsselkompetenz für Fremdsprachenlehrer, Übersetzer und Mediatoren* (pp. 137–147). Poznań: Wydawnictwo Naukowe UAM.

Małgorzewicz, A. (2012). *Die Kompetenzen des Translators aus kognitiver und translationsdidaktischer Sicht.* Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego.

Małgorzewicz, A. (2013). Translationsrelevante Wissensarten, kognitionsunterstützende Kompetenzen und Eigenschaften des Translators im Prozess der Bedeutungskonstruktion. In E. Błachut, J. Jarosz, A. Małgorzewicz, & R. Opiłowski (Ed.), *Sprachwissenschaft im Fokus germanistischer Forschung und Lehre* (pp. 293–307). Wrocław, Dresden: Oficyna Wydawnicza ATUT & Neisse Verlag.

Małgorzewicz, A. (2017). Autonomie des Translators – Freiheit oder Notwendigkeit? In L. N. Zybatow, A. Stauder, & M. Ustaszewski (Ed.), *Translation Studies and Translation Practice:*

*Proceedings of the 2nd International TRANSLATA Conference, 2014* (pp. 321–327). Frankfurt am Main: Peter Lang Verlag.

Prunč, E. (1997). Translationskultur (Versuch einer konstruktiven Kritik des translatorischen Handelns). *TextconText. Translation. Theorie – Didaktik – Praxis. 11*(2), 99–127.

Schreiber, M. (1993). *Übersetzung und Bearbeitung. Zur Differenzierung und Abgrenzung des Übersetzungsbegriffs*. Tübingen: Gunter Narr Verlag.

Skibińska, E. (2007). Ten trzeci, ta trzecia w przekładzie. Smaki Prowansji Anglikom opisane, Polakom wytłumaczone. In O. Kubińska, & W. Kubiński (Ed.) *Przekładając nieprzekładalne II. Materiały z II Międzynarodowej Konferencji Translatorycznej* (pp. 195–215). Gdańsk: Wydawnictwo Uniwersytetu Gdańskiego.

Székely-Lulofs, M. H. (1932/1985). *Koelie*. Amsterdam: Manteau.

Teeuw, A. (1990). *Indonesisch-Nederlands Woordenboek*. Leiden: KITLV Uitgeverij.

Urbanek, D. (2002). Elementy trzeciej kultury w procesie przekładu. In R. Lewicki (Ed.), *Przekład – Język – Kultura* (pp. 61–70). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.

Vermeer, H. J. (1986). Wozu eine Translationstheorie? In M. Snell-Hornby (Ed.), *Übersetzungswissenschaft – eine Neuorientierung: zur Integrierung von Theorie und Praxis* (pp. 30–53). Tübingen: Francke.

Veth, P. J. (2003). *Uit Oost en West. Verklaring van 1000 woorden uit Nederlands-Indië*. Amsterdam, Antwerpen: Uitgeverij L.J. Veen.

Wojtasiewicz, O. (1957/1992). *Wstęp do teorii tłumaczenia.* Warszawa: TEPIS.

Żmudzki, J. (2006). Texte als Gegenstände der translatorischen Forschung. In F. Grucza, H.-J. Schwenk, & M. Olpińska (Ed.), *Gegenstände germanistischer Forschung und Lehre: Texte. Materialien der Jahrestagung des Verbandes Polnischer Germanisten, Toruń, 12.–14. Mai 2006* (pp. 41–60). Warszawa: Euro-Edukacja.

Żmudzki, J. (2012). Das Problem der Bewältigung von Fremdheit in der Translation – Positionen und Perspektiven in der Translationswissenschaft. *Lingwistyka Stosowana/ Applied Linguistics/ Angewandte Linguistik, 5,* 201–214.

Żmudzki, J. (2015). *Blattdolmetschen in paradigmatischer Perspektive der anthropozentrischen Translatorik*. Frankfurt am Main: Peter Lang Verlag.

Żmudzki, J. (2016). Ekwiwalencja translacyjna – próba określenia jej aktualnego statusu jako zjawiska i terminu w ogólnej perspektywie translatorycznej. *Lingwistyka Stosowana/ Applied Linguistics/ Angewandte Linguistik*, *19*, 229–242.

Żmudzki, J. (2019). Projektionsoperationen im Translationsprozess – eine Basischarakteristik. *Studia Translatorica*, *10*, 81–90.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE
Maria Curie-Sklodowska University Press
Vol 46, No 2 (2022)
E-ISSN 2450-4580

**Lucyna Harmon**, University of Rzeszow, Poland

DOI:10.17951/lsmll.2022.46.2.31-43

# Error in Literary Translation: F. S. Fitzgerald's *The Great Gatsby* in Three Polish Renditions

ABSTRACT
The research was inspired by Dehnel's translator's note on his rendering of *The Great Gatsby* and Kopeć-Umiastowska's vehement criticism of this translation, based on evidence of errors. The fragments criticized are juxtaposed with the parallel sections in Polak's neglected translation of the same novel, which demonstrates that Polak's solutions usually conform to the critic's expectations. However, further examination of Kopeć-Umiastowska's argumentation identifies her criterion of error as mostly arbitrary and unfit for literary translation assessment. It is postulated to understand the error in literary translation as a departure from the original that cannot be defended with any valid translation strategy.
Keywords: Jacek Dehnel, Ariadna Demkowska-Bohdziewicz, Jędrzej Polak, translation criticism, translation strategy

## 1. Introduction

The research presented in this paper was inspired by two texts devoted to the most recent, third Polish rendering of Fitzgerald's *The Great Gatsby*: Jacek Dehnel's (2013) translator's note and Barbara Kopeć-Umiastowska's (2014) critical essay on his translation. In his translator's note, Dehnel (known mainly as a writer in his own right) casually mentions the existence of a second Polish translation which is hardly ever referred to in relevant literature. He writes: "Half a century sharply divides the first – and so far, the only one that is still republished – Polish translation of *The Great Gatsby* of Ariadna Demkowska's feather (the second – authored by Jędrzej Polak – appeared only once) and the book you are holding in hand" [translation mine] (Dehnel, 2013, p. 217). Then, he focuses on the first Polish translation, by Ariadna Demkowska-Bohdziewicz emphasizing its merits, listing some (minor) errors and pointing to its conventional style as well as to the fact that it was made behind the iron curtain, perforce without assistance of modern translation aids like google. Finally, he justifies the need for a new translation with the time lapse: "I have the impression, though, that since we have

**Lucyna Harmon**, Zakład Przekładoznawstwa, Katedra Anglistyki, Instytut Neofilologii, Uniwersytet Rzeszowski, Al. mjr. W. Kopisto 2 B, 35-315 Rzeszów, harmon@ur.edu.pl, https://orcid.org/0000-0001-8606-3464

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

had a conventional translation for fifty years, it its worth reading Fitzgerald's work in its wilder shape, more difficult to attain (and surely not free of errors, distortions and mistakes, which I truly apologise for)"[translation mine] (Dehnel, 2013, p. 220).

A retranslator does not have to justify their work. As spelt out by John Trevisa (1378) more than six centuries ago, no translation is good enough to exclude the possibility of being improved. Berman (1990, p. 1) reiterated this idea in more sophisticated words pointing at the "espace d'accomplissement", a space for accomplishment that each existing translation leaves for further attempts – always intended to excel the previous ones. Based on Berman's claim that, unlike the originals, translations age (p. 1), it is sometimes claimed that a translation becomes obsolete after fifty years (cf. Mathijssen, 2007, p. 17), which neatly coincides with the gap between the first Polish translation of Fitzgerald's novel and the most recent one.

What we do not learn from Dehnel's note, though, is that Polak's translation was launched in 1994 – so it was only nineteen in 2013, thus obviously produced in the time free of the iron curtain. There is no reason to suspect that Dehnel deliberately skipped the publication date of Polak's translation, but this omission arouses curiosity and entails questions: Why does he dismiss Polak's translation with just a casual remark while paying all tribute to Demkowska-Bohdziewicz's achievement? Is he avoiding open criticism on an experienced, reputable colleague's *bad* work which, perhaps, appeared only once because of its poor quality?

Jędrzej Polak (1958–2020) was a university graduate in English and a respectable, prolific translator of the American literature. However, as he admitted in a private communication with Bartosz Warzycki, in 2018 he did not even remember having rendered *The Great Gatsby* into Polish at an early stage of his translator's career and did not possess a copy of this translation. (Warzycki, 2021, p. 62). Besides, *The Great Gatsby* is not listed among his translator's achievements in the dedicated Wikipedia article nor is it mentioned in any of the memorial notes issued after his death in 2020, so, maybe Jędrzej Polak was not proud of this work himself and thus it was only right not to inquire into it?

The mystery was soon solved, when Mr. Dehnel (personal email communication, January 2, 2022) honestly admitted that he had never read Jędrzej Polak's translation., which did not, of course, answer the question about the quality of Polak's achievement but touched upon a vital problem of (re)translation studies': It cannot be taken for granted or even assumed that a retranslator is familiar with all previous renderings of a given piece of literature and is attempting to improve them in full awareness of their shortcomings.

Interestingly, Kopeć-Umiastowska (2014) – a recognised translator herself, who conceives of Dehnel's rendering as a complete failure – sometimes quotes Demkowska-Bohdziewicz's solutions to illustrate what she considers the translator's good decisions, without ever mentioning the existence of Polak's work. This made the question of the quality of the latter even more urgent and more intriguing.

## 2. Purpose and Method

In what follows, Dehnel's solutions castigated by Kopeć-Umiastowska (hereinafter: KU) are confronted with Polak's corresponding translations with the aim to establish to what extent, if at all, her criticism is applicable to the latter, too. In other words, Polak's solutions are related to KU's expectations, as expressed in her review of Dehnel's translation. On this basis, a preliminary assessment of Polak's translation quality is made and hypothetised for further research.

Because of space limitation, the material has been reduced to twenty-three examples identified in six text excerpts, which constitutes nearly two thirds of the cases discussed by KU. Insofar, considering a small amount of the samples, the present research can be perceived as a pilot study.

Dehnel's translations which were criticized by KU, were in consultation with forty-four Polish students of English for their sound in the ears of native speakers of Polish. The consultants were not asked to determine whether the utterances complied with the valid linguistic norms but only to point at disturbing issues, if any.

The applicability and importance of the argument in translation quality assessment, as postulated by Bittner (2020, p. 14) is demonstrated in the polemic section.

Since the material is composed of translation solutions which were qualified as errors, only an error-based translation quality assessment seems suitable for this research, which is not meant to invalidate other approaches to translation quality assessment.

## 3. Theoretical Background: Translation Error

Hansen's (2010) article in *Handbook of Translation Studies* is titled *Translation "Errors"*, which visually renders the controversy of this notion. The author provides a commonsense rather than scholarly causal definition by stating that "translation 'errors' occur because something has gone wrong during the transfer from ST to TT" (Hansen, 2010, p. 385). She adds that "[t]he perception of what constitutes a translation 'error' varies according to translation theories and norms" (ibid.). It is so because in order to recognise a *translation* error one needs to establish first what translation is, and it is impossible to identify a translation *error* without pointing at the norm that was violated.

In her functionalist approach, Kupsch-Losereit (1985, p. 172) understands a translation error as

> an offence against 1. the function of the translation, 2. the coherence of the text, 3. the text type or text form, 4. linguistic conventions, 5. culture- and situation-specific conventions and conditions, 6. the language system.

Similarly, Nord (1997 p. 187) sets translation error in strict connection with the translation skopos and comprehends it as "a failure to carry out any one of the translating instructions" (p. 30), where translation instructions (her own expression) are identical with what other scholars call commission, assignment or brief and may be also decided by the translators themselves (p. 30). Nord classifies translation errors, in a hierarchical order, into pragmatic, cultural, linguistic and text-specific ones (1997, pp. 75–76), which corresponds to a large extent with Kupsch-Losereit's categorisation.

Pym (1992, p. 282) classifies the errors in translation into binary and non-binary ones: "For binarism, there is only right and wrong; for non-binarism there are at least two right answers and then the wrong ones". He observes that "all *translational* errors are non-binary" (ibid. 283, emphasis added). This entails that a translation error is gradable and boils down to choosing a solution which is not optimal, in Pym's words, the translation "is correct, but…", whereas a binary error is identical to a *wrong* choice as a matter of language competence and is not *translational* in essence. This implies that that a *translation* error should not be confused with any error encountered in a target text but is limited to imperfect translation solutions on the level of target text production. However, it is not always possible to tell binary errors from non-binary ones, especially on the microlevel since, for example,

Hejwowski's (2004, pp. 38–39) provocative question if a wolf can be legitimately substituted with leopard might be occasionally answered in affirmative. It is noteworthy that non- binary errors as Pym understands them are identified as such by the evaluator who believes to have a better idea how to render a given expression, which confirms their subjective character. Bittner (2020, p. 176), whose theory of translation quality assessment relates to Pym's classification, points out that an error-based evaluation of translation quality requires from the evaluator a proposition of a better solution supported with an argument. Importantly, though, the evaluator – whose skills should be equal to the translator's skills – is expected to side with the translator first and try to understand their decision, searching for arguments that support it rather than those that contest it.

House (1997, 2015), whose works have been quoted in most books and papers on translation quality assessment for decades, highlights the key role of equivalence

in translation and translation quality assessment, emphasising "that equivalence means 'of equal value' and that it is not at all about sameness or, worse still, identity, but about approximately equal value despite some unavoidable difference – a difference, we might add, that stems from the (banal) fact that languages are different" (2015, p. 6). The acceptance of equivalence as an evaluation criterion facilitates this.

Based on his long-year experience as a practicing translator of English language literature, Hejwowski, too, advocates the concept of equivalence in translation and translation studies – against all trends towards its elimination – and maintains that "there are no 'perfect' translations (in fact, nobody claims that there are) but there are acceptable, decent, professional translations and one of their main characteristics is that they are equivalent to the source text" (2004, p. 60). In his cognitive-communicative approach,

Hejwowski (2004, pp. 199–234) discerns four major translation error categories: errors of syntagmatic translation (resulting from the lack of interpretation) misinterpretation errors (resulting from insufficient knowledge of the source language or culture), realization errors (generated at the stage of target-text production) and meta-translation errors (resulting from insufficient knowledge of valid translation principles). Still, they contain errors, most of them due to misinterpretation, that are worthy of studying and analysing – in Hejwowski's opinion mainly for the purposes of translation teaching. Considering the above approaches, I propose the following definition of a translation error that allows, in my view, to reduce the subjective aspect of judgment, challenging, at the same time, the evaluator's competence: A translation error is a departure in the target text from the original text that cannot be defended with any valid theoretical argument.

## 4. KU's Criticism

KU does not conceal that her criticism is meant as a lesson in humility that she decided to teach Jacek Dehnel for his – in her view unpalatable – condemnation of another translator's work[1]. In order to render her review a professional touch, KU quotes selected excerpts from the novel in the original and in Dehnel's translation, then points to what she considers a failure, justifies her opinion and usually suggests a better translation. Her procedure misses the crucial component of Bittner's recommended model, namely an attempt to defend the translator first, which is understandable regarding her motivation. KU's reasoning is summarized below, firstly without a polemic that is reserved for a dedicated section. The criticized expressions are italicized and – if semantically different from the

[1] Hanna Pawlikowska-Gannon's Polish rendering of Alan Hollinghurst's novel *The Stranger's Child*.

original or relocated – back translated in squared brackets. Back translations of the whole excerpts are not offered for space limitation. In explanations, individual Polish words are first indicated in their inflectional forms appropriate in the quoted sentence, followed by their basic forms in square brackets, unless both are identical.

### 4.1. Excerpt 1

> A chauffeur in a uniform of *robin's egg blue crossed* my lawn *early that Saturday morning* with a surprisingly formal *note* from his employer – *the honor would be entirely Gatsby's*, *it said*, if I would attend his „little party" that night. *He had seen me several times and had intended to call on me long before, but a peculiar combination of circumstances had prevented it –signed Jay Gatsby in a majestic hand* (F, p. 47)[2].
> *W ową sobotę o poranku* [on that Saturday early morning] szofer w uniformie *błękitnym* [azure] *jak jajko rudzika przemierzył* [traversed] mój trawnik z zaskakująco oficjalnym *bilecikiem* [little card] od swego pracodawcy: *uczyniłbym*, *jak mogłem wyczytać* [I could read], *prawdziwy honor Gatsby'emu*, gdybóym zechciał wziąć udział w jego „skromnym przyjęciu" tego wieczora. Widział mnie już kilkakrotnie i zamierzał mnie zaprosić [invite me] znacznie wcześniej, lecz uniemożliwił mu to niecodzienny splot okoliczności – podpisano, *majestatycznym charakterem pisma* [in majestatic handwriting], Jay Gatsby (FD, p. 53)[3].

Out of altogether eight errors qualified as such, six belong to Hejwowski's category of realization errors, generated at the stage of target-text production. The reviewer argues that the employed Polish expressions are either clichéd or too sophisticated and unnatural in comparison with the simplicity of Fitzgerald's narration. Two other errors are described as semantic, with reference to the real colour of a robin's egg (that of a turquoise) and the primary meaning of the phrasal verb *call on somebody* (to pay somebody a visit), respectively – they represent Hejwowski's misinterpretation errors.

Polak's translation reads as follows:

> *Owego sobotniego ranka* [that Saturday morning] mój trawnik *przeciął* [cut across] szofer ubrany w *błękitny* [azure] niczym jajko *gila* [bullfinch] uniform i podał mi zaskakująco oficjalny *list* [letter] od swojego pracodawcy: *pan Gatsby będzie niezmiernie zaszczycony*, *było tam napisane* [it was written there], jeśli zechcę wziąć udział w jego „skromnym przyjęciu tego wieczoru. Widział mnie już kilkakroć i już dawno miał zamiar *złożyć mi* wizytę [pay me a visit], czemu niestety stawał na przeszkodzie niespodziewany splot okoliczności – podpisano Jay Gatsby, *z królewskim zawijasem* [with a royal squiggle] (FP, p. 62)[4].

---

[2] Here and below, F stands for: Fitzgerald, F. S. (1926/1994). *The Great Gatsby*. London: Penguin Books.

[3] Here and below, FD stands for: Fitzgerald, F. S. (2013). *Wielki Gatsby* (J. Dehnel, Trans.). Kraków: Znak.

[4] Here and below, FP stands for: Fitzgerald, F. S. (1999). *Wielki Gatsby* (J. Polak, Trans.). Poznań: SAWW.

The first two italicised expressions *(Owego sobotniego ranka* and *przeciął)* do not stylistically differ from Dehnel's propositions, so KU's criticism applies to them, too. But in the third problematic phrase, the discrepancy between the real egg's colour and the employed colour name *błękitny* is eliminated through the substitution of robin with bullfinch that lays light blue eggs. Then, the *note*, what *it said,* and the phrasal verb *call on* are rendered without any sophistication, and the remaining two utterances (that include the adjectives zaszczycony and królewski) correspond with the critic's own suggestions (p. 424).

### 4.2. Excerpt 2

> *As soon as I arrived I made an attempt* to find my host but the two or three people of whom *I asked his whereabouts* stared at me in such an amazed way and *denied so vehemently any knowledge of his movements* that I *slunk off* in the direction of the cocktail table – *the only place in the garden where a single man could linger without looking purposeless and alone* (F, p. 48).
> *Kiedy tylko dotarłem na miejsce, usiłowałem* odnaleźć gospodarza, ale dwie czy trzy osoby, które *zapytałem, gdzie mógłbym na niego natrafić*, popatrzyły na mnie z takim zdumieniem i tak *kategorycznie zaprzeczyły, by miały jakiekolwiek pojęcie o miejscu jego przebywania*, że *przemknąłem* [flitted] w kierunku stołu z koktajlami – *jedynego miejsca w całym ogrodzie, gdzie człowiek mógł sobie postać* [keep standing up]*, nie wyglądając na pozbawionego celu i samotnego* (FD, p. 54).

In the initial sentence, the reviewer highlights a discrepancy between a point in time ("as soon as I arrived" and its translation) and the durative aspect of the Polish verb "usiłowałem", which cannot be denied. The following two italicized sentences she finds too literal, unnatural and clumsy – which they truly are, as confirmed by forty-four Polish university students who were asked to express their opinion. The verb "przemknąłem" [przemknąć] – without the reflexive pronoun "się" renders, as she rightly observes, the fast pace of movement but not its specificity important in the context, namely furtiveness, and the long adverbial at the end lost, in her view, its entire lyrical aspect in translation – due to the prolonged inflectional endings "-ego" (p. 425). Polak proposes the following wording in this place:

> *Zaraz po przyjściu spróbowałem* odnaleźć gospodarza, lecz dwie czy trzy osoby, które *zapytałem, gdzie mógłbym go spotkać*, spojrzały na mnie z takim zdumieniem i tak *energicznie zapewniały, że nie mają pojęcia o jego ruchach*, iż *wycofałem się* [I withdrew] w stronę bufetu z koktajlami, który był *jedynym miejscem w ogrodzie, gdzie samotny*
> *mężczyzna mógł błąkać się nie sprawiając wrażenia, że znalazł się tu przypadkowo i nie wie, co ze sobą zrobić* [the only place in the garden where a single man could meander without making the impression that he found himself here by accident and has no idea what to do] (FP, p. 63).

The first sentence is rendered exactly in the way KU proposes to do it (p. 425). The following two sentences sound (as confirmed by the same group of Polish students) very natural, apart from the noun "ruchach" [ruchy] that substitutes "movements" – because of its colloquial connotation. In the action described as "slunk off", the component of withdrawal is preserved by the verb "wycofałem się" [wycofać się]. The final adverbial constitutes a semantic departure from the original and a considerable extension of the already long description at the expense of its piercing pointedness, which could support the critique but can also be defended with a strong argument – as will be shown below.

### 4.3. Excerpt 3

> […] *conducted themselves according to the rules of behavior associated with amusement parks* (F, p. 47). [...] *zachowywali się w sposób typowy dla wesołego miasteczka* [they behaved in a way typical of amusement parks] (FD, p.5In this Polish utterance, the logical language error is obvious, even though only after a careful structural analysis which confirms that attributes a behaviour to amusement parks instead of people. Polak's translation is free of this mistake:

> […] mogli dalej zachowywać się tak, jak w lunaparku [they could continue behaving like in a lunapark] (FP, p. 62).

### 4.4. Excerpt 4

> Champagne was served in glasses bigger than *finger bowls*. [...] *I had taken two finger bowls of champagne* [...] (F, p.53).

> Podano szampana w kieliszkach większych niż *miseczki do obmywania palców* [bowls for washing fingers] [...]. *Wlałem w siebie szampana z dwóch miseczek do płukania palców* [I poured into myself champagner from two bowls for rinsing fingers]…(FD, p. 60).

KU dislikes the descriptive equivalent of the vessels called finger bowls but does not suggest a better solution. She strongly disapproves of rendering the simple statement "I had taken" with a verb that denotes pouring in Polish, "which – in combination with rinsing fingers – suggests a kind of unhygienic bathroom treatment" (p. 426) and complains about the humour of these utterances that is missing from Dehnel's wording.

Polak's translation:

> […] podano szampana w kieliszkach większych niż miseczki u manicurzystki [champagne was served in glasses bigger than the bowls at a manicurist's […]

> Wypiłem dwie miseczki manicurzystki szampana [I drank two manicurist bowls of champagne] …(FP, pp. 69-70).

Obviously, the function of finger bowls is not preserved, which could give rise to criticism, but the humour is conveyed instead. Moreover, no undesired associations with any scripts or scenes are generated.

### 4.5. Excerpt 5

> We talked for a moment about *some wet*, grey *little villages* in France (F, p.53).
>
> Pogadaliśmy sobie o kilku [several] wilgotnych [moist], szarych *wioseczkach* we Francji (FD, p.61).

From the perspective of the whole novel, the reviewer argues that the qualifier "some" denotes indefiniteness of the referent, in Polish: jakichś [jakieś] rather than a small number, in Polish: kilku [kilka]. Moreover, she finds the phrase "wilgotnych wioseczkach" inadequate and even funny. The consulted students perceived it as disturbing because of the tender sound of the diminutive "wioseczkach" [wioseczka] that clashes with both attributives. The critic subscribes to Demkowska-Bohdziewicz's translation which differs from Polak's in one place only. Polak translates:

> Rozmawialiśmy przez chwilę o *jakichś* przesiąkniętych deszczem [soaked with rain] szarych *wioskach* we Francji (FP, p.70),

whereas Demkowska-Bohdziewicz renders "wet" as "rozmokłych" [rozmokłe – swampy] (FDB, p. 64).[5] The qualifier some [jakichś; jakieś] is indefinite, and the neutral sound of the noun *wioska* allows for multiple collocations.

### 4.6. Excerpt 6

> There was dancing now on the canvas in the garden, old men pushing young girls backward in eternal graceless circles, *superior couples holding each other tortuously*, fashionably and *keeping in the corners* [...] (F, pp. 52-53).
>
> W ogrodzie trwały teraz tańce, podstarzali mężczyźni popychali przed sobą młode dziewczyny, zataczając nieskończone, niezgrabne kręgi, bardziej wyrobione pary trzymały się raczej narożników estrady, przybierając *powyginane,* modne *pozy* [...] (FD, pp. 59–60).

KU disapproves of the expressions "bardziej wyrobione pary" [more accomplished couples] substituted for "superior couples" – on grounds of the obsoleteness of the word "wyrobione". She dislikes the sentence "trzymały się

[5] Here and below, FDB stands for: Fitzgerald, F. S. (1962/1982). *Wielki Gatsby* (A. Demkowska-Bohdziewicz, Trans.). Warszawa: Książka i Wiedza.

narożników" representing the original utterance "keeping in the corners" – because of the connotation of the noun "narożnik" with the boxing ring. Moreover, she does not accept the phrase "powyginane pozy" [bent poses] which is meant to reflect the adverbial tortuously, arguing that only a physical object can be bent. She proposes to render this fragment like this:

> Na obitych brezentem deskach w ogrodzie [On boards covered with canvas in the garden] zaczął się już dansing, starsi panowie popychali przed sobą młode dziewczyny, w nieskończoność zataczając krzywe kółka, wprawniejsze pary trzymały się z boku, splecione w modnych, wymyślnych uściskach […] (pp. 426–427).

Polak's translation reads:

> W ogrodzie, na obitej płótnem estradzie [In the garden, on a stage covered with canvas] rozpoczęły się tańce; starsi panowie popychali przed sobą młode dziewczyny, zataczając niezdarne, odwieczne kółka, lepsze pary [better couples] splotły się w bolesnym [painful], modnym uścisku i wirowały po bokach [swirled on the sides] (FP, p. 69).

Polak's translation contains an obvious false-friend error ("tortuous" was confused with "torturous" and rendered accordingly). But the adjectives describing superior couples and the dancers' positions seem unproblematic, and no connotation of boxing has been produced. The polemic with KU will be continued in the following section but it cannot be left without a comment right now that she too – like Polak – misinterpreted the phrase "on the canvas" which relates to boxing, or at least can be understood so (insofar as a boxer who was knocked down is on the canvas) and thus justifies the connotation created by Dehnel. It cannot be ignored, either, that Polak's translation – once again – is a replica of Demkowska-Bohdziewicz's solution (FDB, p. 62).

## 5. Interim Summary

To sum up this section: Twenty-three solutions recognised by KU in Dehnel's rendering as errors have been discussed and juxtaposed with Polak's translations. If we assume that all these solutions are errors indeed (although it will be argued otherwise, the conducted comparative analyses evidence that Polak avoided most of them, and besides, sometimes his translations concord with the critic's propositions. But the samples examined are not free from rookie errors either. Altogether, as long as KU's list of Dehnel's errors is valid (and only that long), Polak's translation seems to contain fewer errors than Dehnel's and thus come closer to the vague picture of a good translation measured by the errors alone. In what follows, Bittner's recommended method of translation quality assessment will be applied to Dehnel's solutions criticized by KU: justifications will be looked for first and only in the case of their absence will her criticism be accepted.

## 6. Discussion

KU's criticism seems to be based entirely on the traditional equivalence concept which includes Catford's (1965) formal correspondence, and Koller's (2004) denotative equivalence, this is to say both the semantic contents and the linguistic form of the texts. She argues from the angle of the microcontext and the viewpoint of a bilingual recipient. Most importantly, she does not discuss the very notion of translation error which – in her argument – appears as absolute and identifiable through a mere comparison of the parallel text excerpts.

As far as Excerpt 1 is concerned, each of the eight solutions stigmatized as errors can be defended. Most importantly, like some other colours, blue has a symbolic value in Fitzgerald's novel (Zhang, 2015, p. 43): Gatsby's Garden is blue and so are the leaves falling off the trees in the area. The blue flower as a symbol of romantic solitude and longing is sometimes called *błękitny* kwiat in Polish (Kamionka-Straszakowa, 1983). Dehnel preserves the symbolic value of blue that overweighs the importance of the real looks of colour known robin's egg blue. Out of the novel's macrocontext, it seems logical to render Gatsby's intention to "call on" Nick as his plan to invite the narrator (via chauffeur who actually performs the action) since Gatsby needs him at the party. Regarding the other reproaches, the exaggerated, partly obsolete phrases, seem to match Gatsby's overall image of a self-made man who struggles with language when desperately trying to catch up with the people of high society who will never accept him as equal. Thus, whatever represents him before he enters the stage in person: his letter, its contents and looks as well as his chauffeur's pace and uniform colour appear as unusual and displaced like himself.

In the case of Excerpt 2, a similar argument could be used to impair the criticism. In this fragment, Nick describes his first experiences at Gatsby's party. He feels lost, confused and bewildered and so is his language: clumsy, odd, on the verge of acceptability. The questioned solutions may be defended, in line with Bittner's postulate, from the perspective of Dehnel's strategy which aimed, as can be read in his note, at creating a work characterized by an exceptional, unconventional style" [translation mine] (Dehnel, 2013, p. 220). However, such argument may sound unconvincing: the reader knows that Nick wrote for a university magazine at Yale and uses immaculate language.

The forty-four native speakers of Polish disapproved of his idiom in Dehnel's translation and found it rather disturbing. But they did not notice any dissonance between the verb aspects in the first sentence (point in time versus duration). What is more, similar examples could be encountered in the corpus of the Polish language[6].

[6] https://sjp.pwn.pl/korpus/szukaj/usi%C5%82owa%C4%87;2.html (retrieved on March 22, 2022).

In Excerpt 3, the Polish sentence contains a logical error of information distribution (constituting a binary error in Pym's classification) and cannot be defended with any plausible argument..

Regarding Excerpt 4, KU fails to suggest a better, competing solution for rendering the noun "finger bowls", which undermines her right to criticize in light of Bittner's theory (which correspond to people's common attitude towards critique of anything, also in everyday life). There is no handy counterpart in Polish, so the translator reaches for what Newmark (1988, p. 83) calls a descriptive equivalent. At the same time, the effect of "an unhygienic bathroom treatment" – as the critic puts it – generated through the inappropriate word selection, can be perceived as amusing, contrary to her opinion that Fitzgerald's humour got lost in Dehnel's translation in this place.

In Excerpt 5, in Dehnel's translation, the topic of Gatsby and Nick's conversation (namely the war) is belittled or even ridiculed. The macrocontext of the novel cannot support this shift because the topic belongs to Gatsby's war memories he shares with pride and seriousness. Thus, the translator's stylistic frivolity seems impossible to defend.

As mentioned before, in Excerpt 6, Dehnel clearly avoids the error committed by Demkowska-Bohdziewicz which was obviously copied by Polak and recommended as a good translation by KU, which only affirms that a critic can be wrong as well.

## 7. Conclusion

At least four firm conclusions can be drawn from the above analyses.

First, complying with most suggestions by KU and thus resistant to her severe criticism of Dehnel's solutions, Polak's translation has its unquestionable merits and as such deserves scholarly attention that can rescue it from oblivion. The reasons why it was published only once should be sought beyond its quality: They may relate to the copyright agreement and the fact that the small publishing office SAWW closed its business and cannot even be tracked back anymore.

Second, it is highly risky to assess literary translation using an intuitive error criterion, based on mere denotation of individual words or phrases. Criticism of this sort can be always countered from a viewpoint of an alternative concept of error and acceptability in literary translation.

Third, asking for the translator's possible reasons to have made a given choice that appears wrong before passing a deprecatory judgment corresponds with the good social practice of listening to both parties involved and taking into consideration attenuating circumstances.

Finally, as rightly observed by Hejwowski (2015, p. 65), there is a plethora of excellent translations and no scarcity of very bad ones, which does not contradict Newmark's (1981, p. 129) opinion that "ten different translations of the same text may be equally acceptable". It is both sensible and advisable to discuss translations in terms of well-defined errors in order to maintain constructive

discourse on translation quality, but it seems both unproductive and unfair to devastate acknowledged translations relying solely on the critic's perception of what is right or wrong.

## References


Berman, A. (1990.). La retraduction comme espace de la traduction. *Palimpsestes*, *4*, 1–7.

Bittner, H. (2020). *Evaluating the Evaluator: A Novel Perspective on Translation Quality Assessment*. London: Routledge.

Catford, J. (1965). *A Linguistic Theory of Translation*. Oxford: Oxford University Press.

Dehnel, J. (2013). Od tłumacza [From the Translator] (J. Dehnel, Trans.). In F. S. Fitzgerald, *Wielki Gatsby* (pp. 217–220). Kraków: Znak.

Fitzgerald, F. S. (1926/1994). *The Great Gatsby*. London: Penguin Books.

Fitzgerald, F. S. (1962/1982). *Wielki Gatsby* (A. Demkowska-Bohdziewicz, Trans.). Warszawa: Książka i Wiedza.

Fitzgerald, F. S. (1999). *Wielki Gatsby* (J. Polak, Trans.). Poznań: SAWW.

Fitzgerald, F. S. (2013). *Wielki Gatsby* (J. Dehnel, Trans.). Kraków: Znak.

Hansen, G. (2010.) Translation 'Errors' In Y. Gambier, & L. Doorslaer (Eds.) *Handbook of Translation Studies* (pp. 385–388). Amsterdam: John Benjamins.

Hejwowski, K. (2004). *Kognitywno-komunikacyjna teoria przekładu* [Cognitive-communicative translation theory]. Warszawa: PWN.

Hejwowski, K. (2004a). *Translation: A Cognitive-Communicative Approach*. Olecko: Wydawnictwo Wszechnicy Mazurskiej.

Hejwowski, K. (2015.) *Iluzja przekładu* [Illusion of Translation]. Katowice: Śląsk.

Kamionka-Straszakowa, J. (1983). *Błękitny kwiat: almanach romantycznej poezji i prozy dla miłośników literatury na rok 1983*" [The blue flower: collection of romantic poetry and prose for literature fans for 1983]. Kraków: Wydawnictwo Literackie.

Koller, W. (2004). *Einführung in die Übersetzungswissenschaft*. Wiebelsheim: Quelle & Meyer.

Kopeć-Umiastowska, B. (2014). Dehnel na trawniku [Dehnel on the lawn]. *Literatura na świecie, 3/4*, 421–431.

Kupsch-Losereit, S. (1985) The problem of translation error evaluation. In C. Tietford, & A. E. Hieke (Eds.), *Translation in Foreign Language Teaching and Testing* (pp. 169–179). Tübingen: Gunter Narr Verlag.

Mathijssen, J. W. (2007). *The Breach and the Observance: Theatre Retranslation as a Strategy of Artistic Differentiation, with Special Reference to Retranslations of Shakespeare's Hamlet (1777–2001)* (Doctoral thesis, Utrecht University). Retrieved January 1, 2022, from https://dspace.library.uu.nl/bitstream/handle/1874/22151/index.htm?sequence=6.

Nord, Ch. (1997). *Translating as a purposeful activity: Functionalist approaches explained*. Manchester: St. Jerome.

Newmark, P. (1981). *Approaches to Translation*. Oxford: Pergamon Press.

Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall.

Trevisa, J. (1378). Dialogue between a Lord and a Clerk upon Translation. Retrieved February 12, 2022, fromhttps://www.gutenberg.org/files/30851/30851-h/30851-h.htm#Dialogue.

Pym, A. (1992). Translation Error Analysis and the Interface with Language Teaching. In C. Dollerup, & A. Loddegaard (Eds.), *Teaching Translation and Interpreting Training. Training, Talent and Experience* (pp. 279–288). Amsterdam: John Benjamins.

Warzycki, B. (2021). *Dominanta semantyczna w polskich przekładach powieści Francisa Scotta Fitzgeralda "Wielki Gatsby"* [Semantic dominant in the Polish renderings of Francis Scott Fitzgerald's novel "The Great Gatsby"] (Unpublished doctoral thesis). Pedagogical University, Kraków.

Zhang, H. (2015). Symbolic Meanings of Colors in "The Great Gatsby". *Studies in Literature and Language*, *10*(6), 38–44.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE
Maria Curie-Sklodowska University Press
Vol 46, No 2 (2022)
E-ISSN 2450-4580

**Vladislav Hrežo**, University of Presov, Slovakia
**Klaudia Bednárová-Gibová**, University of Presov, Slovakia

DOI:10.17951/lsmll.2022.46.2.45-60

# Eurolect in Translation on the Move: Diachronic Variation of Translation of the Passive in Institutional-Legal Texts

ABSTRACT
This study scrutinizes interlingual Eurolect from the perspective of the use of passive structures in the English language versions of EU institutional-legal texts while monitoring their variations in translation in the Slovak language versions. For the purpose of observing the diachronic variations in institutional translation, specific English-Slovak parallel corpora were compiled. The translational analysis draws on a text-based and corpus-driven approach while incorporating a mixed-method as a fusion of both qualitative and quantitative research in order to provide the most relevant outcome. To enable the quantitative analysis of the corpora to be accomplished precisely and time-efficiently, we employed the *Sketch Engine Corpus Query Tool*. The research findings reveal an increasing tendency in the use of passives in EU translation when comparing post-accession and contemporary subcorpora, suggesting a shift in English-Slovak translation practice despite institutional recommendations.
Keywords: Eurolect, corpus linguistic tools, CQL (corpus query language), diachronic approach, EU translation, institutional-legal texts, multilingual (parallel) corpora, passive structures

## 1. Introduction: Background to the research

Institutional-legal environment of the European Union (hereafter EU) epitomizes a place of interaction among politically, culturally, and linguistically diverse systems and legal ethnoscapes. This poses an enormous challenge on translators as a consequence of a multilingual translational practice. The legal culture of the EU has developed in the course of interaction between both the supranational and national politics, laws, and cultures, which, to put it in Sosoni and Biel's words, have created "a hybrid conceptual and linguistic space" (2018, p. 3). Traditionally,

**Vladislav Hrežo**, Inštitút anglistiky a amerikanistiky, Prešovská univerzita v Prešove, ul. 17. novembra č. 1, 080 78 Prešov, 00421940829100, v.hrezo@gmail.com, https://orcid.org/0000-0003-0090-3931

**Klaudia Bednárová-Gibová,** Inštitút anglistiky a amerikanistiky, Prešovská univerzita v Prešove, ul. 17. novembra č. 1, 080 78 Prešov, Phone: 00421517570334, klaudia.gibova@unipo.sk, http://orcid.org/0000-0002-6555-4464

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

legal languages are rooted and formed in a legal linguoculture of a particular country. The formation of EU legal language is, however, fundamentally distinctive as it emerges from the fusion of cultures, as proposed by Seracini (2020, p. 136): "the case of EU legal language is unique, since it originates from EU culture, which is not the culture of one single country, but rather the result of the encounter of the cultures of all the Member States". With a view to such a unique phenomenon as EU legal discourse assuredly is, Mori and Szmrecsanyi (2021, p. 1) speak of a "*sui generis* language contact scenario [which] offers the ideal basis to explore the linguistic effects of the translation processes". Such a multilingual and translational milieu naturally tends to induce lexical choices and morpho-syntactic structures and preferences (p. 1) which then add up to creating distinctive features of EU legal language worthy of a deeper scholarly reflection. The language that has been drafted and interlingually reproduced in the EU institutional environment in the course of time differs in its designations among many authors dealing with this subject matter. As there is not a complete consensus on how to entitle EU legal language, this study employs the term 'Eurolect', suggested by Mori as early as 2003 to refer "exclusively to an EU legal variety that differs from its corresponding national legal counterpart" (Mori & Szmrecsanyi, 2021, p. 2).

Over the past decade, EU legal language has gained considerable attention from many scholars (e.g. Bednárová-Gibová, 2016a, b; 2020; Biel, 2014a, b; Klabal, 2019; Mori, 2018; Seracini, 2020; Sosoni, 2012; Trklja, 2017; McAuliffe & Trklja 2019; Trklja & McAuliffe, 2018) who researched, among other aspects, its idiosyncratic linguistic-translational features. Seen through a lens of discourse analysis, institutional-legal discourse may be understood as 'hybrid, reproduced, mirror-image-like and horizontal' texts (Bednárová-Gibová, 2020) of which hybridity (Bednárová-Gibová, 2016b; Biel, 2014a; Doczekalska, 2009) and multilingualism (Biel, 2014b; Doczekalska, 2021) are perceived as the most distinctive specificities.

## 2. Previous research into morpho-syntactic Eurolect in translation: Where are we now?

Before delving into a diachronic translational analysis of morpho-syntactic Eurolect based on the examination of the passive, it is essential to outline its current state of scholarly investigation and identify potential research gaps. Although this overview certainly refrains from being exhaustive, it aspires to identify the main achievements relevant for the present undertaking.

Among the authors having made an important contribution to our understanding of Eurolect are Mori and Szmrecsanyi (2021) who accentuate the context for an appropriate use of the 'Eurolect' concept. Conforming to their grasp of Eurolect, the term in the sense of a distinctive EU legislative variety is believed to affect

several language levels ranging from the lexical, morphological, morpho-syntactic, syntactic level to the level of textuality (Mori & Szmrecsanyi, 2021, p. 2). Having regard to the aforementioned, Mori and Szmrecsanyi (2021, p. 2) draw attention to the urgency of securing linguistic consistency in order to "minimise cross-linguistic differences on the semantic and formal levels, using deculturized broad labels and employing similar syntactic structures across all EU language versions".

In order to illustrate the current state of investigating Eurolect, of crucial importance in this research avenue are corpus linguistic tools. In this vein, it is worth mentioning Ramos' (2020) appreciation of the recent developments that have taken place in legal translation studies over the past several years, particularly with reference to 'methodological sophistication' and corpus analysis tools available to researchers in the thorough process of scrutinizing EU institutional-legal texts. With regard to the research methodology, the author acknowledges corpus-based methodologies as an important way of approaching research in this study area[1].

However, of central concern in shedding light on the current state of the research on Eurolect is the *Eurolect Observatory Project* led by Italian professor Laura Mori, the editor of the all-important volume entitled *Observing Eurolects*. The ambition of the unparalleled project, launched in 2013 and consisting of two phases (2013–2016 and 2017–2020), was to fill the existing gap in the linguistic research that would enable a systematic and extensive analysis of "EU languages with the same protocol, corpus, and methodology" (Mori, 2018, p. 11).

In order to allow for intralingual and interlingual analyses of the multilingual corpus in eleven EU official languages, the *Eurolect Observatory Multilingual Corpus*, comprising approximately 600 directives over a ten-year time span (1999–2008), was arranged (Mori, 2018). The advantage of the project lies in the use of the same research template focusing on the selected aspects of EU lexis, lexical morphology, verb morphology, morphosyntax, syntax and textual discourse. Despite some differences in the treatment by some researchers, as noted by Mattila (2019), the research outcomes of the first phase clearly corroborate in terms of "facts, not just perceptions" (Mori, 2018, p. x) the existence of Eurolects in nine official languages of the Member States (i.e. English, Dutch, German, French, Spanish, Italian, Finnish, Greek and Polish) and the differences between supranational and national varieties of legal language[2].

---

[1] In this connection, Ramos (2020, p. 7), appreciatively referring to Chesterman (2004), emphasizes "the relevance of parallel corpora for analysing inter-linguistic correspondences or equivalence relations, as well as the suitability of comparable corpora for examining naturalness and formulaicity in translations as opposed to non-translated texts" for translation studies.

[2] Of the examined languages, only Latvian and Maltese do not seem to vindicate the existence of Eurolect based on the analysed data (Mori, 2018).

It should be underscored that Slovak was not part of the extensive *Eurolect Observatory Project*, which makes the research on the Slovak Eurolect in translation desirable if not necessary. To the best of our knowledge, there is a shortage of both large-scale as well as small-scale studies on the Slovak Eurolect in institutional translation. In this regard, the research gap is expected to be partly filled by the first author's dissertation thesis in progress.

The passive as a morpho-syntactic manifestation of Eurolect as a "macro-variety of legal language" (Mori, 2018, p. 1), has been researched, within their much wider Eurolect undertaking, by e.g. Biel (2018), Proia (2018) and Sandrelli (2018). Within her Eurolect Observatory Project outcomes, Annalisa Sandrelli (2018) has explored English Eurolect and in her morpho-syntactic take on the issue she turns her attention selectively to the present simple passive forms of regular verbs, passive forms in other verb tenses, and the passives with modal verbs, having admitted to the impossibility of extracting all passive verbs. Although she stresses the more frequent occurrence of passive structures in UK legislation in comparison with EU directives, Sandrelli indicates the over-representation of some passive structures (*shall be* + *past participle* and *can be* + *past participle*) in EU directives when set side by side with UK legislation. The other conclusion provided by Sandrelli is the frequent use of *are* + *past participle*, which may be ascribed to the fact that "directives are aimed at Member States (not directly at citizens), resulting in frequent sentences with inanimate plural subjects (Member States, national authorities, companies, and so on) in passive structures" (Sandrelli, 2018, p. 82).

Shifting attention to the German Eurolect investigated by Fabio Proia (2018) within the same-name project, the author highlights the pervasive employment of the passive voice in both the German national variety of the legal language and well as in the EU variety[3]. The important findings in investigating German Eurolect verb morphology are the preference of the passive formed with the preterite tense of the auxiliary as well as its prevalence in secondary clauses (pp. 161–162).

Concerning the Polish variety of Eurolect, Łucja Biel (2018) contends that the Polish legal language employs the passive less frequently than English and preferably adopts impersonal structures. Based on the author's intensive research devoted to the Polish Eurolect, she argues the following: "Overall, passives are strongly overrepresented in the Eurolect, where they are nearly twice as frequent as in domestic law. This trend is especially noticeable for the present-tense auxiliaries *być* [to be] and *zostać* [to become]" (Biel, 2018, p. 321). In addition, the scholar is also critical of the unnatural character of translations of present and

[3] "The recommendations given at EU level to prefer the active voice and to name the agent […] did not prevent, at least in the time frame analysed by the project, an extensive use of verbs in the passive form" (Proia, 2018, p. 161).

future passives which should be replaced either with the active or middle voice (p. 321).

Thus, based on the precious insights as provided by Sandrelli (2018), Proia (2018), and Biel (2018), respectively, we have sufficient evidence for confirming the manifestation of interlingual Eurolect at the morpho-syntactic level in the examined EU languages.

With regard to the English-Slovak interlingual perspective in EU-ese, the research on the translation of the passive in institutional-legal documents by Gibová (2010) and Bednárová-Gibová (2020) corroborates the prevalence of passive structures over their active counterparts despite the recommendations at the supranational level. With a view to morpho-syntactic Eurolect, however, the limitation of the early research by Gibová (2010) is that it does not focus specifically on the comparison of the EU legal variety and its attendant national law, and thus morpho-syntactic EU-induced features cannot be confirmed rigorously. For this reason, this, to the best of our knowledge, first study on the Slovak Eurolect in translation applying corpus linguistic tools[4], with a special focus on the passive, attempts to contribute to the jigsaw of the ongoing Eurolect research with yet another small piece.

## 3. Methodology, data, corpus and research design: On the whats and hows

The main ambition of this study is to compare the incidence of passive structures in post-accession and contemporary EU institutional-legal texts while monitoring their interlingual variations in translation.

For the purpose of the present analysis the following research questions were formulated:

- Based on the qualitative analysis of the selected parallel texts, is it possible to confirm that the passive structures in the English language version of the examined EU regulations are expressed in the Slovak language version particularly through the medium of the passive?
- Has there been any evident shift in translation practice in connection with the use of passive structures when comparing 2006 EU regulations to contemporary ones?

In order to provide a more complex view of the role of passive structures in the type of the investigated EU documents, the following additional research questions were posed:

- Which types of passive structures with regard to their functions occur in the analysed documents the most frequently?

[4] Compare with the pilot study by Hrežo (2020), whose focus is rather linguistic and lacks the application of corpus linguistics methods.

- Which passive structures were not found at all in the selected EU regulations?

In compliance with the research questions, the assembled corpus comprises nine multilingual (parallel) English-Slovak texts, more precisely, EU regulations pertaining to a financial thematic area. The corpus was divided into two subcorpora based on a diachronic variation. The first subcorpus encompasses five parallel texts – 2006 EU regulations in English (EUR-Lex English 2006) and their corresponding Slovak language versions (EUR-Lex Slovak 2006), whereas the second subcorpus consists of four contemporary EU regulations in English (EUR-Lex English 2021) and Slovak (EUR-Lex Slovak 2021). The choice of the 2006 EU regulations belongs to the early post-accession period in the Slovak EU legal culture whereas the 2021 regulations stand for contemporary EU linguoculture and provide an interesting point of contrast for the research, thus enabling a diachronic comparison.

In order to achieve the relatively comparable number of tokens and words in both subcorpora, the reduction in the number of the 2021 selected documents (from five to four) was deemed reasonable. Apart from providing the number of frequencies of occurrence of each investigated structure, we also express their frequency per 1 million tokens to enable comparability between both subcorpora, regardless of their size. Hence, the final number of tokens and words of the subcorpus built from the 2006 EU regulations is as follows: 35,623 tokens and 26,546 words. As for the second subcorpus, which was compiled on the basis of contemporary EU regulations (2021), the number of tokens is 32,938 whereas the number of words counts for 26,749.

The inclusion criteria for the corpus arrangement were related to the activation of the following search criteria: *regulations*, language: *English*, domain: *EU law* and *case-law*, subdomain: *legal acts*, author: *European Parliament and Council*, form: *regulation*, date of document: *2006* and *2021*, results containing: *finance* in the title and text. Based on the entered criteria, the suitable EU documents were selected.

To be able to extract the data for the research, it was necessary to figure out which corpus linguistic tool would be the most suitable. Ultimately, the *Sketch Engine Corpus Query Tool* (Kilgarriff et al., 2014) was chosen because of its user-friendly interface enabling not only advanced users to search for specific grammatical, morphological, syntactic and lexical patterns. However, an in-depth study of tutorials was required in order to be able to process a variety of data queries. To be able to compare both EU language versions more efficiently, it was necessary to use a parallel concordance tool while incorporating such a corpus which has texts aligned in both language versions. The alignment of texts in this case means that the corpus linguistic tool is capable of recognizing which

segment in one language corresponds to which segment in the other language when comparing parallel (multilingual) texts (Matuška, 2019). Such recognition of corresponding segments is possible due to the information contained in the corpus, whose operationalization may be explained as follows:

> Segments refer to the parts into which a parallel (multilingual) corpus is divided for the purpose of alignment. Alignment means that the corpus contains information about which segment in one language is a translation of which segment in another language. Segments typically correspond to sentences but some corpora can be aligned at a paragraph or document level. The shorter the segments, the easier is to locate the translated word or phrase in the segment (Matuška, 2019).

Concerning the structure of the search results of specific morpho-syntactic structures in the corpus, the segmentation and alignment of specific morpho-syntactic structures we were searching for took place on a paragraph level. This allowed for detecting a paragraph with a particular structure in English and its matching Slovak paragraph.

In order to locate specific and complex morpho-syntactic structures in the selected documents, it was necessary to activate Corpus Query Language (CQL) (Jakubíček, Kilgarriff, McCarthy, & Rychlý, 2010) in the advanced user interface (see Figure 1).

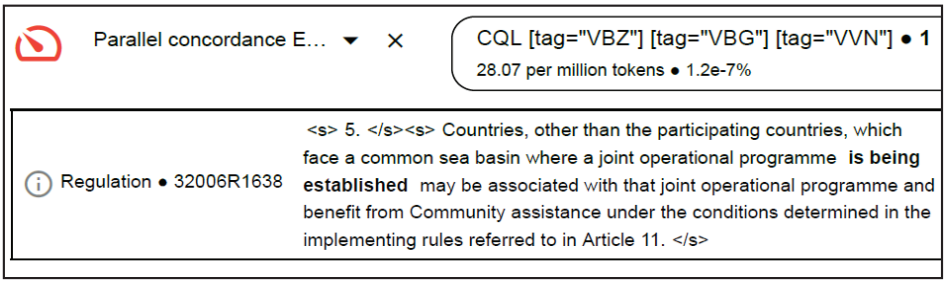



Figure 1: Example of a CQL search result using a parallel concordance tool in Sketch Engine

The CQL is a special code which is used as a means of communication language between the corpus linguistic tool and its user in order to enter the search inputs to detect complex patterns. The inevitable element of CQL is a POS tagset, which stands for part-of-speech tags, enabling searching for very specific forms of tokens occurring in the assembled corpus. Each POS tag stands for a specific morphological form of a specific part of speech.

In connection with the corpus arrangement, it should also be noted that the 2021 EU regulations had to be processed in a more demanding way as those texts were not part of the EUR Lex 2/2006 corpus (Baisa, Michelfeit, Medveď, & Jakubíček, 2016) directly accessible from the *Sketch Engine Corpus Query Tool*. In order to

be able to analyse the 2021 EU texts with the help of the selected corpus tool, it was necessary to convert the texts through the use of the LF Aligner tool, which, based on the CELEX number of the particular piece of the EU legislation, was able to download the required document, process the alignment of the text and subsequently transform it into the required format suitable for the *Sketch Engine Corpus Query Tool*.

## 4. Research results and discussion: The crux of the argument

In order to make the research feasible and more efficient, we explored those passive structures which could be identified by the selected corpus linguistic tool without constraints. We adopted a conceptually similar methodology as provided by Sandrelli (2018), however, with several variations to enable us to search for more passive structures while employing a different corpus linguistic tool. The only structure that had to be excluded from the analysis in order to achieve the most valid results is *to be + past participle*, thus leaving space for a more complex scrutiny of the particular structure in future research. The reason behind the exclusion of the passive structure *to be + past participle* was the fact that in one of our subcorpora the structure was relatively frequently translated into Slovak in such a way that it was not possible to figure out the passive or active voice as those translations were made through indefinite verb forms. Thus, the selected EU regulations have been found to contain the following passive structures (see Tables 1 and 2).

Table 1. Passive structures in subcorpus A*

| *Passive structures* | Subcorpus A (EU regulations from 2006) | | | |
|---|---|---|---|---|
| | Number of hits | Number of hits per million tokens | Translated into Slovak as passive voice | Translated into Slovak as active voice |
| *is + past participle* | 55 | 1,544 | 25 | 26 |
| *are + past participle* | 32 | 898 | 14 | 11 |
| *was/were + past participle* | 2 | 56 | 2 | 0 |
| *is being + past participle* | 1 | 28 | 1 | 0 |
| *are being + past participle* | 1 | 28 | 0 | 1 |

| | | | | |
|---|---|---|---|---|
| *shall be + past participle* | 99 | 2,779 | 64 | 33 |
| *should be + past participle* | 26 | 730 | 22 | 4 |
| *can be + past participle* | - | - | - | - |
| *might be + past participle* | - | - | - | - |
| *will be + past participle* | 4 | 112 | 3 | 0 |
| *must be + past participle* | 1 | 28 | 0 | 1 |
| *may be + past participle* | 27 | 758 | 22 | 4 |
| *has been + past participle* | 10 | 281 | 8 | 1 |
| *having been + past participle* | 1 | 28 | 1 | 0 |

* excluding the passive structure *to be + past participle*

Table 2. Passive structures in subcorpus B*

| Passive structures | Subcorpus B (EU regulations from 2021) | | | |
|---|---|---|---|---|
| | Number of hits | Number of hits per million tokens | Translated into Slovak as passive voice | Translated into Slovak as active voice |
| *is + past participle* | 40 | 1,214 | 29 | 10 |
| *are + past participle* | 36 | 1,093 | 20 | 11 |
| *was/were + past participle* | 18 | 546 | 10 | 2 |
| *is being + past participle* | - | - | - | - |
| *are being + past participle* | - | - | - | - |
| *shall be + past participle* | 51 | 1,548 | 39 | 11 |
| *should be + past participle* | 53 | 1,609 | 49 | 4 |
| *can be + past participle* | 1 | 30 | 1 | 0 |

| | | | | |
|---|---|---|---|---|
| *might be + past participle* | 1 | 30 | 1 | 0 |
| *will be + past participle* | 2 | 61 | 2 | 0 |
| *must be + past participle* | - | - | - | - |
| *may be + past participle* | 16 | 486 | 13 | 3 |
| *has been + past participle* | 6 | 180 | 0 | 6 |
| *having been + past participle* | - | - | - | - |

* excluding the passive structure *to be + past participle*

Based on the qualitative analysis of the data in the selected parallel EU texts supported by the *Sketch Engine Corpus Query Tool*, it is possible to provide the conclusive answer to the first research question. We can confirm that passive structures in the English language version of the examined EU regulations are expressed in the Slovak language version through the medium of the passive, as evidenced by Tables 1 and 2. However, we also ascertained the presence of the active voice in the Slovak translation, which is known as (a syntactic) modulation, e.g. *EN: a cost-benefit analysis of communication channels and technologies that* ***are used*** *by, or are available to, providers of currency conversion services…/ SK: analýza nákladov a prínosov komunikačných kanálov a technológií, ktoré* ***poskytovatelia*** *služieb menovej konverzie* ***používajú*** *alebo majú k dispozícii…*

Despite this finding, it can be generally claimed that the passive voice prevails over the active one in the Slovak language version of the analysed EU translations. Nevertheless, we also detected such cases where neither the passive nor the active voice was used in Slovak to express those structures that were passive in English, *EN: Member States should lay down penalties applicable to infringements of this Regulation and ensure that those penalties* ***are applied****. / SK: Členské štáty by mali stanoviť sankcie za porušenia tohto nariadenia a zabezpečiť ich* ***uplatňovanie****.* Those Slovak translation equivalents (counterparts to English passive structures) which were of unidentifiable voice (indefinite verb form/'verbálne substantívum') were not given in the separate columns in Tables 1 and 2.

In the quantitative analysis, the frequency of occurrence of all passives was also observed, which, consequently, provided us with the answer to the first complementary research questions. As can be inferred from Tables 1 and 2, the most frequent passive structure is *shall be + past participle*, with a total of 99 hits in subcorpus A and 51 hits in subcorpus B. This finding is in complete agreement with that by Sandrelli (2018) who also reports on the passive form *shall be + past*

*participle* as the most frequent one "accounting for over 92% obligation modals" in her corpus (Sandrelli, 2018, p. 80). In order to provide an explanation for *shall* being so over-represented in EU directives, the author refers to Robertson (as cit. in Sandrelli, 2018, p. 80): "*shall* has value in a multilingual context as its function is well understood as normative and it is a clear and unambiguous sign, whereas the present indicative already has a factual signification and there could be ambiguity". This insightful explanation further serves to emphasize the 'biblical status' (Seymour, 2002, p. 9) assigned to the *shall* modal.

What follows is a list of passive structures not found in either subcorpora. This gives us an answer to the second complementary research question. The non-occurrence of the passive structures listed in Table 3 may be the result of the following two factors: first, the occurrence of some structures may be connected to the text genre, and hence it may be a genre-related phenomenon. Second, the other possible cause may be ascribed to the small-scale corpus size.

Table 3. Passive structures not found in either subcorpora

| |
|---|
| *was/were being + past participle* |
| *would have been + past participle* |
| *might have been + past participle* |
| *should have been + past participle* |
| *could have been + past participle* |
| *may have been + past participle* |
| *must have been + past participle* |
| *shall have been + past participle* |
| *can be + past participle* |
| *might be + past participle* |
| *could be + past participle* |
| *would be + past participle* |
| *to have been + past participle* |

For the sake of a diachronic translational analysis of the 2006 and 2021 subcorpora, only those passive structures are taken into consideration that occur in the analysed subcorpora with the highest frequency. The comparison was made based on the following passive structures: *is + past participle, are + past participle, shall be + past participle, should be + past participle,* and *may be + past participle* (see Tables 4 and 5). When comparing the 2006 subcorpus with that of 2021, based on the gained data, we may observe that in the majority of cases there has been an increase in employing the passive voice in the translation of passive structures from the English into the Slovak language version of EU texts. Simultaneously, a decreasing tendency in the translation of passive structures

into active ones in Slovak has been detected. Overall, the most significant diachronic change in the translation of passives is related to the verb structure *is + past participle* with an almost 60% increase in preferring the passive voice in contemporary EU institutional-legal texts that were the subject of the analysis. The only apparent exception to the trend observed applies to the structure *may be + past participle* which accounts for almost no change concerning the passive; however, a minor variation in connection with translation by dint of the active voice has been detected. Based on the data in Tables 4 and 5, it is possible to

Table 4. Diachronic variation in translating passive structures into Slovak as passive voice

| Passive structure | Translated into Slovak as passive voice | | |
|---|---|---|---|
| | Subcorpus A (2006) | Subcorpus B (2021) | Percentage change* between the year 2006 and 2021 |
| *is + past participle* | 45.45% | 72.5% | **+59.51** |
| *are + past participle* | 43.75% | 55.55% | **+26.97** |
| *shall be + past participle* | 64.64% | 76.47% | **+18.30** |
| *should be + past participle* | 84.61% | 92.45% | **+9.26** |
| *may be + past participle* | 81.48% | 81.25% | **-0.28** |

* increase + / decrease -

Table 5. Diachronic variation in translating passive structures into Slovak as active voice

| Passive structure | Translated into Slovak as active voice | | |
|---|---|---|---|
| | Subcorpus A (2006) | Subcorpus B (2021) | Percentage change* between the year 2006 and 2021 |
| *is + past participle* | 47.27% | 25% | **-47.11** |
| *are + past participle* | 34.37% | 30.55% | **-11.11** |
| *shall be + past participle* | 33.33% | 21.56% | **-35.31** |
| *should be + past participle* | 15.38% | 7.54% | **-50.97** |
| *may be + past participle* | 14.81% | 18.75% | **+26.60** |

* increase + / decrease –

reflect upon the possibility that a shift in translation practice regarding the passive structure use in the Slovak language version of EU legal texts has taken place in the time frame under examination, thus providing a positive answer to the second research question. The shift towards a higher prevalence of passives in contemporary EU Slovak texts seems at variance with the latest research by Biel (2022) in which she reports approximately a 40% decrease of passives in the post-accession Polish Eurolect. However, a much larger English-Slovak corpus is necessary to be able to confirm our finding unequivocally.

## 5. Limitations: Deficiencies despite doing our best

Despite being responsive to recent trends in legal translation studies in terms of applying a mixed methods approach (with some preference of a quantitative analysis) and corpus linguistics methods (see Klabal, 2019), this study is not devoid of limitations.

The restraint of the present research consists in researching only one document category of EU institutional-legal texts, i.e. *legislation* (*CELEX sector*) and one type of EU legislation documents, that is *regulations*. Therefore, the task posed for further research is the inclusion of several other EU legislation document types such as e.g. directives, judgements, orders, resolutions and so forth for the sake of eliminating potential genre-driven specificities.

The next limitation is connected with the exclusive focus of the performed analysis only on positive passive verb forms. This leaves space for further research with a focus on both positive and negative forms of passive structures. Besides, the conducted research does not include the cases in which an adverb is placed between the auxiliary and the verb (e.g. *should always be considered*).

Last but not least, worth noting is the limitation pertaining to the character of the analysis which requires the mixed-method approach. The results provided by a quantitative analysis had to be complemented by a qualitative analysis in order to provide the relevant outcomes. However, such a manual scrutiny of each and every translation equivalent posed a time-consuming task as this was a mental operation to be performed by a human translator.

## 6. Conclusion: So what?

To sum up, owing to the quantitative and qualitative scrutiny of the corpus the analysis provides us with the preliminary results that allow for a clear answer to the proposed research questions. Based on the data resulting from the mixed-method approach towards the selected EU-ese, it was revealed that the English passive structures in the investigated texts do not always have their translation counterparts in Slovak expressed through the medium of passive verb forms, but many times they are expressed through the active ones, or, though less often, indefinite verb forms. However, the preference of passive verb forms over

the active ones in the Slovak interlingual reproduction of the analysed EU regulations is evident. This fact, however, contravenes the recommendations for EU translators provided by the European Commission's Directorate-General for Translation (see Claire's Clear Writing Tips – CCWT, 2016, p. 11) which foster shunning the use of the passive voice. As the focal point of the analysis was the investigation of diachronic variation of EU legal language, a relatively considerable time span was selected for the corpus arrangement in order to achieve the most contrasting and relevant results, and concurrently to comply with the requirement of contemporariness. The empirical position of this study makes a contribution to our understanding of the Slovak Eurolect in institutional translation through a lens of morpho-syntactic forms. It provides us with rather straightforward confirmation of the changes that have taken place in translation tendencies within the selected time frame.

For the sake of refining the present findings, it would be worth performing a similar analysis, however, with a much larger corpus to provide even more accurate outcomes in order to arrive at robust generalizations. Last but far from least, the incorporation of a wider range of genres of EU institutional-legal documents into future analyses would contribute to enhancing the quality of such investigations, too.

## References

Baisa, V., Michelfeit, J., Medveď, M., Jakubíček, M. (2016). European Union language resources in Sketch Engine. *The Proceedings of Tenth International Conference on Language Resources and Evaluation (LREC'16*), 2799–2803. Portorož: European Language Resources Association (ELRA).

Bednárová-Gibová, K. (2016a). Acquis communautaire as supranational legal texts and their interlingual reproduction across multilingual Europe. *Procedia – Social and Behavioral Sciences, 236,* 161–167. DOI: 10.1016/j.sbspro.2016.12.058.

Bednárová-Gibová, K. (2016b). Hybridity in EU-ese: a Pan-European harmonization and/or national disharmony in translation? In A. Huťková, & M. Djovčoš (Eds.), *Preklad a tlmočenie XII: Hybridita a kreolizácia v preklade* a *translatológii* (pp. 123–140). Banská Bystrica: Belianum.

Bednárová-Gibová, K. (2017). Translating from a lingua franca in the setting of EU translation. *Rudn Journal of Language Studies, Semiotics and Semantics, 8*(1), 148–157. DOI: 10.22363/2313-2299-2017-8-1-148-157.

Bednárová-Gibová, K. (2020). *Towards an Understanding of EU Translation. 2nd revised edition*. Prešov: Prešovská univerzita.

Biel, Ł. (2014a). *Lost in the Eurofog: The Textual Fit of Translated Law.* Frankfurt am Mein: Peter Lang Verlag.

Biel, Ł. (2014b). Phraseology in legal translation: A corpus-based analysis of textual mapping in EU law. In L. Cheng, K. K. Sin, & A. Wagner (Eds.), *Ashgate Handbook of Legal Translation* (pp. 177–192). London: Ashgate Publishing.

Biel, Ł. (2018). Observing Eurolects: The case of Polish. In L. Mori (Ed.), *Observing Eurolects. Corpus Analysis of Linguistic Variation in EU Law* (pp. 296–327). Amsterdam, Philadelphia: John Benjamins.

Biel, Ł. (2022). From national to supranational institutionalisation: A microdiachronic study of the post-accession evolution of the Polish Eurolect. *Perspectives*, 1–18. DOI:10.1080/0907676X.2022.202587 (early access).

CCWT (Claire's clear writing tips) (2016). *The European Commission's Directorate-General for Translation*, 1–32. Retrieved January 3, 2022, from https://ec.europa.eu/info/files/claires-clear-writing-tips_en.

Doczekalska A. (2009). Drafting or translation – Production of multilingual legal texts. In F. Olsen, A. Lorz, & D. Stein (Eds.), *Translation Issues in Language and Law* (pp. 116–135). London: Palgrave Macmillan.

Doczekalska, A. (2021). *Język prawny w tworzeniu i transpozycji prawa Unii Europejskiej. Procesy hybrydyzacji.* Warszawa: Wolters Kluwer.

Gibová, K. (2010). *O preklade anglických právnych textov EÚ. Lingvisticko-translatologická analýza.* Prešov: Prešovská univerzita.

Hrežo, V. (2020). Exploring phraseology in EU legal discourse. *Language, Culture, Politics. International Journal*, *1*, 29–52.

Jakubíček, M., Kilgarriff, A., McCarthy, D., & Rychlý, P. (2010). Fast syntactic searching in very large corpora for many languages. *PACLIC*, *24*, 741–747.

Kilgarriff, A., Baisa, V., Bušta, J., Jakubíček, M., Kovář, V., Michelfeit, J., Rychlý, P., & Suchomel, V. (2014). The Sketch Engine: Ten years on. *Lexicography*, *1*(1), 7–36. DOI: 10.1007/s40607-014-0009-9.

Klabal, O. (2019). Corpora in legal translation: Overcoming terminological and phraseological assymetries between Czech and English. *CLINA Revista Interdisciplinaria De Traducción Interpretación y Comunicación Intercultural*, *5*(2), 165–186. DOI: 10.14201/clina201952165186.

Mattila, H. E. S. (2019). Review of Laura Mori (Ed.), Observing Eurolects: Corpus Analysis of Linguistic Variation in EU Law. *Comparative Legilinguistics*, *38*, 83–94.

Matuška, O. (2019). *Segment. Sketch Engine.* Retrieved January 3, 2022, from https://www.sketchengine.eu/my_keywords/segment/.

McAuliffe, K., & Trklja, A. (2019). Formulaic metadiscursive signalling devices in judgements of the Court of Justice of the European Union: A new corpus-based model for studying discourse relations of texts. *International Journal of Speech Language and the Law, 26*(1), 21–55. DOI: 10.1558/ijsll.36920.

Mori, L. (Ed.). (2018). *Observing Eurolects. Corpus Analysis of Linguistic Variation in EU Law.* Amsterdam, Philadelphia: John Benjamins.

Mori, L., & Szmrecsanyi, B. (2021). Mapping Eurolects: An aggregate perspective on similarities between legislative varieties. *Languages in Contrast, 21*(2), 186–216. DOI: 10.1075/lic.19017.mor.

Proia, F. (2018). Observing Eurolects: The case of German. In L. Mori (Ed.), *Observing Eurolects. Corpus Analysis of Linguistic Variation in EU Law* (pp. 148–167). Amsterdam, Philadelphia: John Benjamins.

Ramos, F. P. (2020). Translating legal terminology and phraseology: Between inter-systemic incongruity and multilingual harmonization. *Perspectives*, *29*(2), 175–183. DOI: 10.1080/0907676X.2021.1849940.

Sandrelli, A. (2018). Observing Eurolects: The case of English. In L. Mori (Ed.), *Observing Eurolects. Corpus Analysis of Linguistic Variation in EU Law* (pp. 64–92). Amsterdam, Philadelphia: John Benjamins.

Seracini, F. L. (2020). *The Translation of European Union Legislation. A Corpus-based Study of Norms and Modality.* Milano: LED.

Seymour, E. (2002). A common EU language. *Perspectives, 10*(1), 7–13.

Sosoni V. (2012). A hybrid translation theory for EU texts. *Vertimo Studijos*, *5*, 76–89. DOI: 10.15388/VertStud.2012.5.10561.

Sosoni, V., & Biel, L. (2018). EU legal culture and translation. *JLL*, *7*, 1–7. DOI: 10.14762/jll.2018.001.

Trklja, A. (2017). A corpus investigation of formulaicity and hybridity in legal language: A case of EU case law texts. In S. Goźdź-Roszkowski, & G. Pontrandolfo (Eds.), *Phraseology in Legal and Institutional Settings. A Corpus-based Interdisciplinary Perspective* (pp. 89–106). London, New York: Routledge.

Trklja, A., & McAuliffe, K. (2018). The European Union case law corpus (EUCLCORP): A Multilingual parallel and comparative corpus of EU court judgments. In A. U. Frank, C. Ivanovic, F. Mambrini, M. Passarotti, & C. Sporleder (Eds.), *Proceedings of the second workshop on corpus-based research in the humanities: CRH-2* (pp. 217–226). Wien: Gerastree Proceedings, GTP 1, Dept. of Geoinformation.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE Vol 46, No 2 (2022)
Maria Curie-Sklodowska University Press

E-ISSN 2450-4580

**Laura Karpinska**, University of Latvia
**Dace Liepiņa**, University of Latvia

DOI:10.17951/lsmll.2022.46.2.61-70

# Metaphorical Terms in the Latvian Translation Landscape

ABSTRACT
The focus of the present paper is the treatment of metaphorical terms in the Latvian term formation and translation practice, and the approaches to seeking Latvian equivalents for English metaphorical terms. The work undertaken in the development of bilingual dictionaries has brought to the fore the potential conflict between metaphorical terms and the strict prescriptivist rules that exist in Latvian term formation, that no ambiguity is permissible and metaphoricity should be ousted. Yet cognitive linguistics has unveiled the capacity of abstract thought and abstract reasoning in the formation of metaphorical terminology and that metaphor is at the basis of meaning formation. There are several approaches to seeking Latvian equivalents for English metaphorical terms yet in translation and interpreting practice loan translation still prevails. Over the recent years there has been evidence of a more determined return to metaphorical terms in Latvian as a significant element in the organization of the conceptual system of the language. Time will show, which trend will prevail though at present it seems that metaphorical terms in Latvian have come to stay.
Keywords: metaphor, demetaphorisation, metaphorical term, term formation, translation

## 1. Introduction

Nothing has proved to be more challenging and fascinating than the research related to the human mind seeking answers to tantalizing questions how to expand the horizons of the known world and relate experiences and knowledge gained in the process, and how language reveals the outcome of these efforts to cognise the world. Language is also the instrument how experience is described, transferred and collated for the benefit of others.

The aim of the present research study is to reflect developments in the transfer of metaphorical terms from English into Latvian over the last thirty years from the point of translation and interpreting, the challenges and solutions found in the search for appropriate equivalents in Latvian.

**Laura Karpinska,** Anglistikas nodaļa, Humanitāro zinātņu fakultāte, Latvijas Universitāte, Visvalža iela 4A, Rīga, LV-1050, laura.karpinska@lu.lv, Phone: 0037129285636, https://orcid.org/0000-0002-7692-2402

**Dace Liepiņa**, Anglistikas nodaļa, Humanitāro zinātņu fakultāte, Latvijas Universitāte, Visvalža iela 4A, Rīga, LV-1050, dace.liepina@lu.lv, https://orcid.org/0000-0002-1660-8091

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

## 2. A new beginning for the nation, terminology and translation

Since 1991 when Latvia regained independent statehood and started the EU pre-accession period having submitted the application for membership to the European Union on October 27, 1995, there has been considerable activity in term formation. The European Commission published its opinion on the application on July 15, 1997, and Latvia was to devote considerable efforts to aligning its legislation to the acquis communautaire in all areas to become an applicant country. It included also the development of relevant terminology as well as approval of equivalents for concepts and practices that where to be transposed in the process of legislative harmonisation.

The soviet interlude of fifty years had in a way neglected the development of terminology in Latvian and it had to be developed concurrently in all policy areas. Another significant achievement of the period since 1991 was that translation/interpreting was treated as a relevant field of human activity as often translators and interpreters were directly involved in term formation and the search for appropriate equivalents in Latvian as the target language. Finally, translation studies were accorded their due place in the system of education and research.

The active involvement of linguists, lexicographers and professionals of various fields in term formation, dictionary development and translation/interpreting has been reflected in several publications that have presented quite an accurate picture of the processes. *Vārdnīcu izstrāde Latvijā: 1991–2010* [Development of Dictionaries in Latvia 1991–2010] published by the Latvian Language Agency in 2011 presents a comprehensive overview on the activities of lexicographers in Latvia since 1991 with a list of all lexicographic publications during the 20 year period – a total of 673 titles, of which 373 are bilingual dictionaries and 86 are multilingual dictionaries, including 8 Latvian-English/English-Latvian dictionaries of legal terms (Baldunčiks, Balode, Karpinska, Veisbergs, & Šmite, 2012). It is a good illustration of the scope of work that had to be undertaken and efforts that had to be invested. This ample lexicographic material has also been studied by various scholars, for instance, Laura Karpinska has undertaken the analysis of the development of Latvian-English-Latvian dictionaries of legal terms published over the period from 1991 to 2017 (Karpinska, 2018) as well as assessed the usefulness of these dictionaries when applied as a translation tool (Karpinska, 2019).

In 2019 Jānis Sīlis published a monograph *Trīs gadu desmiti Latvijas tulkojumzinātnē* [Three Decades in Latvian Translation Studies] with a bibliographic index of publications in translation studies listing 160 authors with more than 1770 articles about translations in English, German, French and Russian (Sīlis, 2019). In 2020 was released the sixth volume (XXVI) of the *Proceedings of* the National Library of Latvia *Latviešu terminoloģija simts gados* (Latvian Terminology in a Centenary) (Vilks & Baltiņš, 2020) comprising articles of the

participants of the international conference *Latvian Terminology in a Centenary* organized by the National Library of Latvia in cooperation with the Terminology Commission of the Academy of Sciences of the Republic of Latvia.

It has been recognised by all involved parties that term formation in Latvian is not without problems and challenges and in most cases takes a very long time as all the views must be coordinated taking into account all possible linguistic, interlinguistic, scientific and sociohistorical aspects; thus, at times, sadly falling behind the actual usage of terms in practice and complicating the work of translators and interpreters. The length of the process can be well illustrated by the efforts to gain approval of all stakeholders for the Latvian equivalent for the European currency *euro* – everybody was happily spending euros calling them simply *eiro* while the Terminology Commission was still engrossed in heated scholarly disputes whether the said equivalent should be *eiro* or *eira*. The discussion started in 2001, continued all through 2002 and the first decision of the Commission in the form of a recommendation was taken in November 2002 to approve the term *eira*. In September 2004 the Terminology Commission approved the official term *eira* although the government preferred *eiro*. Since then, it has been the *eiro* that has prevailed while the term *eira* has remained as a memento of the heated discussions that took so much time and ultimately was superseded by the term *euro* that was to be used in official documents in line with the requirements of the European Central Bank already in 2004 to use the full form *euro* instead of EUR in all documents. Latvia managed to win a derogation and since then the term *euro* has been used as a term in a foreign language in italics in all technical texts. Translators and interpreters most definitely would remember both equivalents; however, even they would find it difficult to indicate the officially approved equivalent. Even if *eira* was officially approved, very few people use it in daily communication and even then, mostly in a jocular manner.

The State Terminology Commission of Latvia is the ultimate authority in approving new terms and their equivalents in other languages as well as equivalents for foreign terms taken over into the Latvian language. Over the years it has faithfully and devotedly safeguarded the sanctity of term formation in Latvian following strict prescriptive rules. The homepage of the State Terminology Commission (*Terminrades vadlīnijas* [Term-formation guidelines], 2000) provides a very succinct list of key Latvian term formation principles that should be followed – terms should be systemic, precise in meaning and brief in form, monosemantic and without synonyms. In other words, any ambiguity of meaning should be eliminated, and any transferred meaning should be avoided.

## 3. Metaphor in thought and language

However, new findings on the workings of the human mind and the emergence of the conceptual system that shows how man cognizes the world has changed many

perceptions followed in term formation.

The theory on conceptual metaphor proposed by George Lakoff and Mark Johnson has proved to be a turning point in rethinking ways how the human mind operates showing that "metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff & Johnson, 2003, p. 3). It has generated an abundance of research on conceptual metaphor, in particular on "metaphorical concepts as ways of partially structuring one experience in terms of another" (p. 78).

It has also brought to the fore metaphorical terms where metaphor is at the basis of new meaning formation. Heikki Mattila, whose contribution to the research on comparative legal linguistics is invaluable, points out that in the field of legal terminology the presence of metaphorical legal terms can be explained by the fact that "a metaphor is a highly useful linguistic means in cases involving something brand new that has yet to be named. It brings out features analogical to the new and the old" (Mattila, 2006, p. 76). However, he also emphasizes that there are differences among the legal cultures as in legal English metaphors are more frequent than in legal French and explains it by the figurative nature of medieval legal language (p. 75).

The above statement applies in full measure also to metaphorical terms in Latvian – not only in legal terminology but likewise in other segments of terminology. Time and again voices are raised in favour of metaphoricity of terms in Latvian as well. Andrejs Veisbergs has supported this claim by emphasizing that metaphors have their own place in terminology and the metaphoric loans form an effective, simple and easily understandable as well as usually short type of terms (Veisbergs, 2012). It must be recognised that research on metaphorical terms in Latvian is not extensive and mostly it has been done in the context of translation studies due to the urgency of addressing and resolving various dilemmas concerning the transposition of new concepts that have required designations or challenging an approved equivalent in Latvian that has proved awkward and prone to misinterpretation (e.g. Liepiņa, 2005, 2013, 2020; Načiščione, 2003, 2019; Veisbergs, 2012).

## 4. Survival of metaphorical terms in Latvian

Metaphorical terms have had an uneasy existence in Latvian, it can be well illustrated by the difficult path covered by two legal terms *burden of proof* and *money laundering* when they appeared in the Latvian legal terminology in the middle of the 90s of the previous century. The Latvian equivalent for the term *burden of proof* was found through loan translation *pierādījumu nasta* used by interpreters, translators and legal professionals during the 1990s, later substituted by *pierādījuma smagums* – literally *heaviness of proof,* and ultimately by

*pierādīšanas pienākums* – the *duty of proving.*

However, it was *money laundering* (in Latvian: *naudas atmazgāšana*) that generated the most heated extensive discussions and objections. In 1998 the Law on Prevention of Legalisation of Illegally Acquired Assets was enacted by the Parliament [Saeima] of the Republic of Latvia. It launched a lengthy explanatory definition *nelikumīgi iegūto līdzekļu legalizēšana* (with a newly coined and approved English equivalent *legalisation of illegally acquired assets* for the Latvian neologism) as a substitute for the internationally recognised term *naudas atmazgāšana* (in English: *money laundering*) that had been in active use until then. As a result, the metaphorical term was rejected as inappropriate for the Latvian terminological system. In practice the Latvian equivalent for the term *money laundering – noziedzīgi iegūtu līdzekļu legalizēšana* has been often used followed by the term *naudas atmazgāšana* in brackets.

The issue of metaphorical terms was first raised by Anita Načisčione, an accredited interpreter for EU institutions and a professor of linguistics, in 2003 in the article *Translation of Terminology: Why Kill the Metaphor?* (Načisčione, 2003, pp. 104–108) where she highlighted the opposition among terminologists as well as translators to metaphorical terms listing *money laundering* and *burden of proof* as the best illustration of the search for Latvian equivalents rejecting the capacity of metaphor to convey meaning and content of a concept.

In 2019, in her article *The Role of Cognitive Theory in Translation of Metaphorical Scientific Terms*, where Načiščione has revisited the theme from the cognitive perspective, she writes: "A cognitive approach helps us to understand the significance of abstract thought and abstract reasoning in the formation of metaphorical terminology" (Načiščione, 2019, p. 555). The article is relevant for terminologists, translators and interpreters as the author presents there a comprehensive overview on approaches to seeking Latvian equivalents for English metaphorical terms: loan translation; replacement by another metaphor if the original metaphor is not possible due to some reason; demetaphorisation of the Latvian equivalent; replacement by a definition; the existence of several variants; the application of inverted commas for metaphorical loan terms in Latvian (pp. 555–559).

The ill-fated term *nelikumīgi iegūto līdzekļu legalizācija* and its English equivalent *legalisation of illegally acquired assets* fall into the category of replacement by a definition that is long and cumbersome, it has been criticized by interpreters and translators (e.g. Načisčione, 2019) all through the years since its introduction but so far with no tangible success. In fact, there are several variants of the Latvian term – *nelikumīgi iegūto līdzekļu legalizācija* and *noziedzīgi iegūtu līdzekļu legalizācija* as well as several English equivalents – *legalisation of proceeds of illicit gains* and *legalisation of illegally acquired assets.* The Interactive Terminology for Europe database (IATE, 2021) gives only one English

equivalent for the Latvian term *legalisation of illegally acquired assets,* and it is *money laundering.*

The discussion of the above Latvian term and the respective English equivalent might stop here; however, researchers have returned to the said term time and again (Načisčione, 2003, 2019; Liepina, 2005, 2013, 2020) and it would be time to draw a line under the discussion; however, in 2019 the Parliament of the Republic of Latvia enacted the Law on the *Prevention of Money Laundering and Terrorism and Proliferation Financing* (in Latvian: *Noziedzīgi iegūtu līdzekļu legalizācijas un terorisma un proliferācijas finansēšanas novēršanas likums*) (Likumi.lv. Prevention of Money Laundering and Terrorism and Proliferation Financing, 2019). In Section 1 is provided a list of terms used in the law and among them is the term *shell bank* (in Latvian: *čaulas banka)*, thus, the metaphorical term has become a full-fledged entry of legal terminology.

The most up-to-date version of the Criminal Law of the Republic of Latvia lists criminal offences, in Section 195 *Laundering of the Proceeds from Crime* (in Latvian: 195. pants. *Noziedzīgi iegūtu līdzekļu legalizēšana*) (Likumi.lv. Criminal Law, 1999) the given term presents a unique merger of two terms approved as English equivalents for the Latvian terminological neologism *noziedzīgi iegūtu līdzekļu legalizēšana*. Thus, there are several English equivalents used in various instances – *legalisation of illegally acquired assets, legalisation of proceeds of illicit gains, laundering of proceeds from crime*. In Latvian the neologism is used concurrently with *naudas atmazgāšana* and the only logical conclusion could be that the metaphorical term is slowly making its way back into the Latvian legal terminology as in practice the metaphorical term has proved to be much more successful at conveying the essence and the meaning of the concept.

Načiščione is firmly in favour of loan translation for metaphorical terms as in her view "loss of a metaphor is not justified if a metaphorical loan translation is possible because loss severs associations, inhibits perception and recognition of the term, hence hindering its back translation and interpretation" (Načiščione, 2019, p. 556). Loan translation is also the method most frequently applied by translators and interpreters in particular in the absence of an officially approved equivalent in Latvian, which in translation and interpreting practice has happened quite often and the urgency of the situation has necessitated urgent solutions later disputed and challenged by terminologists. Needless to say, that it generates very heated discussions with editors who staunchly stick by the officially approved equivalents.

The offence of money laundering has become more sophisticated in its methods and organisations have been set up to combat money laundering – among them also the Association of Certified Anti-Money Laundering Specialists (ACAMS) (ACAMS, n.d.) that has compiled an exhaustive glossary of terms related to money laundering. In actual fact, a whole cluster of metaphorical terms can be found in

various articles on money laundering techniques. Most of the Latvian equivalents for these terms are loan translations used by professionals in communication: *money mule – naudas mūlis, strawman – putnubiedēklis, richochet – rikošets, boomerang – bumerangs, hopscotch – klasītes.* Thus, the metaphoricity of the term has been retained in Latvian; however, these meanings cannot be found given for the above words in Latvian lexicographic sources. No Latvian equivalents have been found for the term *sausage machine* and the term *smurf* meaning *money launderer*. The Latvian equivalent for the term *smurfing* denoting a specific process in money laundering has followed the solution found in other languages where the selected equivalent is *structuring* (in Latvian: *strukturēšana*).

Another interesting finding in the study of metaphorical terms is the capacity of metaphorical terms to generate a cluster of related metaphorical terms by analogy. Business terminology abounds in zoomorphic metaphors where names of animals designate various participants of business transactions as well as business practices. Some are quite well known as the proverbial bulls, bears and sharks, while some are not so widely known, such as hogs, gazelles and zebras. Certainly, everybody is acquainted with tigers, in particular after the spectacular rise of Ireland as the Celtic Tiger as concerns its place in the world economy in 1995–2000. *Investopedia.com* (Investopedia, Online) is the most exhaustive source in respect of these metaphorical terms and a more in-depth examination has revealed a whole cluster of predators that inhabit economic terminology. The first metaphorical term *Four Asian Tigers* (also known as the *Four Asian Dragons* or *Four Little Dragons*) involving tigers appeared in the 1960s to describe the East Asian economies of Hong Kong, Singapore, South Korea and Taiwan that experienced considerable growth. In the 1970s several other countries in East Asia – Indonesia, Malaysia, the Philippines, Thailand and Vietnam were on the rise and to distinguish them from the *Four Tigers*, their economies were given the collective name *Tiger Cub Economies*. In the 2000s they were followed by countries in Africa – Ethiopia, Ghana, Kenya, Mozambique, Nigeria, Uganda, and South Africa that were henceforth called the *Lion economies*.

The tiger has proved to be a very prolific generative model as a whole range of tigers have been created by adding an attribute: *the Anatolian Tigers* (cities in central Turkey) in the 1980s, *the Gulf Tiger* (Dubai) in the 1990s, *the Celtic Tiger* (Republic of Ireland) in 1995–2000, *the Nordic Tiger* (Iceland) prior to the global financial crisis of 2008; *the Baltic tiger* (Baltic states including Latvia) in 2000–2007 prior to the dramatic decline of the growth rate in Latvia in 2009, *the Tatra Tiger* (Slovakia) in 2002–2007. The tiger is the only one of all the above terms that has entered Latvian business vocabulary and so far has been tolerated although it must be noted that in an article *Baltijas tīģeri Eiropā ir tikai kaķēni* [Baltic Tigers in Europe are Just Kittens] published in the official government journal *Latvijas Vēstnesis* in 2004 (Kronberga, 2004) during the period of growth,

the term is used without inverted commas while in the article *Kur palika "Baltijas tīģeri"?* [Where have the "Baltic Tigers" Disappeared?] published in the business newspaper *Dienas Bizness* in 2010 (Verjē, 2010), when the economic crisis had reached its highest point, the term has been put in inverted commas. In Latvian, if a word is put into inverted commas, it may indicate a transferred meaning and it may also indicate that the word or phrase is used with a certain dose of sarcasm. Often loan translations in Latvian are preceded by an attribute *tā saucamais* meaning *the so-called* signalling the presence of a transferred meaning. In practice it can also give rise to certain ambiguity in interpretation signalling that the speaker does not exactly accept or recognize the value or validity of a statement or phrase or a designation.

Liepiņa (2015, pp. 185–186) has detected another similar cluster of terms constituted by metaphorical terms related to the theme of chivalry – *the white knight, the black knight, the grey knight, the yellow knight, the warchest,* and *moats and pits*. The knights designate individuals or companies with different intentions in taking over other companies. *Black's Law Dictionary* (1999, p. 1591) defines *white knight* as *a* "person or corporation that rescues the target of an unfriendly corporate takeover, especially, by acquiring a controlling interest in the target corporation or by making a competing tender offer". There has been an attempt to introduce the Latvian equivalent *draudzīgais investors* (in English: *the friendly investor*); however, the loan translation *baltais bruņinieks* (in English: *the white knight*) has also been used. No approved Latvian equivalents have been recorded in any lexicographic source. Presumably, translators and interpreters apply loan translation when the given English terms are used until an approved Latvian equivalent is found but it is clear that in all probability the metaphoricity of the term will not be retained.

## 5. Conclusion

The research has revealed the prevailing trends in treating metaphorical terms in Latvian – no ambiguity, metaphoricity is inappropriate in scientific terminology, definitions instead of loan translations. However, it must be said that in translation and interpreting practice loan translations are applied quite extensively due to the absence of approved Latvian equivalents for English metaphorical terms and largely due to the fact that professionals working in specific fields find the use of loan translations better in communication as it allows them to avoid misunderstanding and misinterpretation.

Research on metaphorical terms in Latvian continues as it is necessitated by the emerging trend of more metaphorical terms appearing in all walks of life. Metaphor is the way people cognize the world and construct their own conceptual system. It helps to form new meanings and to build and organise the conceptual system of the language. It is figurative thinking that is the privilege given to

the human mind that comes into play and to deprive metaphor of its due place in the formation of meaning would be like depriving man of figurative thinking. The emergence of clusters of thematically related metaphorical terms testifies to the sustainability of the trend in term formation and it should be respected.

Notwithstanding the constraints imposed on the development of terminology in Latvian, metaphor slowly fights its way and more and more metaphorical terms appear. Another factor that might come into play is the change of the generations of translators, interpreters and terminologists as the older generation retires and the younger generation enters the scene. They are not tied down by the prescriptivist rules and are ready to challenge the established equivalents. It should be welcome even though it may cause certain volatility of the lexicographic resources and it does not ease the life of translators and interpreters who can be accused of incompetence at any moment depending on the preferences of the editor.

Practice is the test of all theories and practice has shown the viability of metaphorical terms in Latvian as well. It is a new brave world that is emerging, and it should be welcome likewise in the field of term formation, translation and interpreting.

## References

*ACAMS (Association of Certified Anti-Money Laundering Specialists)* (n.d.). Retrieved April 20, 2022, from https://www.acams.org/en.

Baldunčiks, J., Balode, I., Karpinska, L., Veisbergs, A., & Šmite, A. (2012). *Vārdnīcu izstrāde Latvijā: 1991–2010*. Rīga: Latviešu valodas aģentūra.

*Black's Law Dictionary* (1999). St. Paul, Minn: West Group.

*IATE (Interactive Terminology for Europe)* (2021). Retrieved April 20, 2022, from https://iate.europa.eu/home.

*Investopedia.* Retrieved April 20, 2022, from https://www.investopedia.com/.

Karpinska, L. (2018). Development of Latvian-English-Latvian Dictionaries of Legal Terms (1991–2017). *Baltic Journal of English Language, Literature and Culture, 8*, 74–88.

Karpinska, L. (2019). Specialized Bilingual Dictionaries as a Translation Tool: A Case Study of Latvian-English-Latvian Dictionaries of Legal Terms. In D. Osuchowska, & L. Harmon (Eds.), *Contents, Use, Usability: Dictionaries from the Perspective of a Translator and a Language Teacher* (Studies in Linguistics, Anglophone Literatures and Cultures, Vol. 21) (pp. 35–48). Berlin: Peter Lang Verlag.

Kronberga, G. (2004). Baltijas tīģeri Eiropā ir tikai kaķēni. *Latvijas Vēstnesis, 141*. Retrieved April 20, 2022, from https://www.vestnesis.lv/ta/id/93266.

Lakoff, G., & Johnson, M. (2003 [1980]). *Metaphors We Live By*. London: The University of Chicago Press.

Liepiņa, D. (2005). Cultural context in translations of Latvian legislation. *Valoda – 2005. Valoda dažādu kultūru kontekstā: XV zinātnisko rakstu krājums*, 397–402. Daugavpils: Saule.

Liepiņa, D. (2013). Insight into the origin of some English metaphoric legal terms. *Vārds un tā pētīšanas aspekti: Valoda un vide, terminoloģija, tulkošanas jautājumi*, *17*(2), 145–150. Liepāja: LiePA.

Liepiņa D. (2015). "Second Life" of Fairy Tale Characters in Metaphoric Terms. *Vārds un tā pētīšanas aspekti: Valoda un vide, terminoloģija, tulkošanas jautājumi*, *19*(2), 179–188. Liepāja: LiePA.

Liepiņa, D. (2020). Insight into equivalents of English metaphorical legal terms in the Latvian language. *Valoda – 2020. Valoda dažādu kultūru kontekstā: XXX zinātnisko rakstu krājums*, 98–102. Daugavpils: Saule.

*Likumi.lv. Criminal Law* (1999). Retrieved April 20, 2022, from https://likumi.lv/ta/en/en/id/88966-the-criminal-law.

*Likumi.lv. Prevention of Money Laundering and Terrorism and Proliferation Financing* (2019). Retrieved April 20, 2022, from https://likumi.lv/ta/en/en/id/178987-on-the-prevention-of-money-laundering-and-terrorism-financing.

Mattila, H. (2006). *Comparative Legal Linguistics*: *Language of Law, Latin and Modern Lingua Francas.* Farnham, UK: Ashgate Publishing, Ltd.

Načisčione, A. (2003). Translation of Terminology: Why Kill the Metaphor? In A. Veisbergs (Ed.), *Proceedings of the Third International Riga Symposium on Pragmatic Aspects of Translation* (pp. 102–117). Riga: University of Latvia and Aarhus School of Business.

Načiščione, A. (2019). The Role of Cognitive Theory in Translation of Metaphorical Scientific Terms. In V. Lubkina, A. Klavinska, & S. Usca (Eds.), *SOCIETY, INTEGRATION, EDUCATION: Proceedings of the International Scientific Conference:* Vol. 3 (pp. 552–562). Rezekne: Rezekne Academy of Technologies.

Sīlis, J. (2019). *Trīs gadu desmiti Latvijas tulkojumzinātnē (1984 – 2014)* [Three Decades in Latvian Translation Studies]. Ventspils: Ventspils Augstskola.

*Terminrades vadlīnijas (Term-formation guidelines)* (2000). Retrieved April 20, 2022, from https://termini.gov.lv/raksts/terminrades-vadlinijas.

Veisbergs, A. (2012). Vai tiešām īsāk nevar? Retrieved April 20, 2022, from http://www.vvk.lv/index.php?sadala=149&id=848.

Verjē, T. (2010). Kur palika "Baltijas tīģeri"? *Dienas bizness*. Retrieved April 20, 2022, from https://www.db.lv/zinas/kur-palika-baltijas-tigeri-228365.

Vilks, A., & Baltiņš, M. (Eds.) (2020). *Zinātniskie raksti. 6 (XXVI): Latviešu terminoloģija simts gados*. [Proceedings of the National Library of Latvia. 6 (XXVI): Latvian Terminology in a Centenary]. Rīga: Latvijas Nacionālā bibliotēka.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE
Maria Curie-Sklodowska University Press
Vol 46, No 2 (2022)
E-ISSN 2450-4580

**Anna Małgorzewicz**, University of Wroclaw, Poland

DOI:10.17951/lsmll.2022.46.2.71-83

# Der Translator als Textinterpret und -kommunizierender. Ein Stratifizierungskonzept der Textkompetenz

## Translator as a Text Interpreter and Communicator: A Stratified Concept of Text Competence

ZUSAMMENFASSUNG
Das Ziel der Beitragsautorin ist es, ein Stratifizierungskonzept der translationsrelevanten Textkompetenz vorzuschlagen, das als Grundlage für die Zielbestimmung in der Translationssdidaktik und die Konstruktion didaktischer Methoden dienen kann. Maßgeblich für die Überlegungen ist die angenommene Text-Definition als Werkzeug für die Translationskommunikation, betrachtet in den Kategorien des Translationsgefüges. Die konzeptionelle Grundlage des vorgeschlagenen Modells bilden Studien aus dem Bereich der empirischen Translations- und Kompetenzforschung, aus dem Bereich der Translationsdidaktik sowie kognitive, dynamische Konzepte der Textlinguistik. Den Rahmen für das vorgestellte Modell liefert eine Überprüfung von Konzepten, die die Text-Kategorie im Spektrum der Phänomene der Translationsrealität umfassen.
Schlüsselwörter: Stratifizierungskonzept der Textkompetenz, strategisch-kommunikative Kompetenz, Metakompetenz, Translationsgefüge, problem- und aufgabenorientierte Translationsdidaktik

ABSTRACT
The author of the paper proposes a stratified concept of a translation-relevant text competence which can be used as a basis for determining objectives of translation teaching as well as for developing teaching methods. This concept is based on the definition of a text as a communication tool within the translation setting. The proposed model corresponds with empiric research on translation itself, translation competence, translation teaching, and on cognitive, dynamic text linguistics. It is set against the background of various concepts that include text as a translation-relevant category.
Keywords: stratified concept of text competence, strategic-communicative competence, meta-competence, translation setting, problem and task-oriented translation teaching

## 1. Einleitung

Die konzeptuelle Basis für die Betrachtung der Textkompetenz im Rahmen des vorliegenden Beitrags liefern Erkenntnisse des anthropozentrischen Paradigmas der Translationsforschung. Es wird somit davon ausgegangen, dass das zielgerich-

**Anna Małgorzewicz**, Zakład Translatoryki i Glottodydaktyki, Instytut Filologii Germańskiej, Uniwersytet Wrocławski, Pl. Biskupa Nankiera 15b, 50-140 Wrocław, anna.malgorzewicz@uwr.edu.pl, http://orcid/org/0000-0001-5366-3957

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

tete sprachliche Translationshandeln und insofern sein kommunikativer Effekt von Handlungsmotivationen sowie den ihnen zu Grunde liegenden Fähigkeiten, Haltungen, Bereitschaften des handelnden menschlichen Subjekts – des Translators – bestimmt werden. Die genannten Eigenschaften sind als Komponenten der Kompetenz zu betrachten und sollen als solche in subjekt-, translationsart-, kommunikations- und situationsspezifischen Konstellationen von prozessualer Dynamik dargestellt werden.

Wenn man die Komplexität der Translationsprozesse, ihre Determiniertheit durch Parameter der zwischenmenschlichen Kommunikation von Angehörigen differenter Sprachen und Kulturen anerkennt, so erscheinen die Instrumente der Translationskommunikation, d.h. die vom Translator erstellten Zieltexte, als Resultate von mentalen Operationen und Entscheidungen, welche auf dem eigenen Wissen, der eigenen Erfahrung und den eigenen Fähig- und Fertigkeiten basieren. Den Einsatz von kommunikationsadäquaten, aufgabenspezifisch profilierten Texten ermöglichen Eigenschaften des Translators, die die translationsrelevante strategisch-kommunikative Kompetenz (Małgorzewicz, 2017; Żmudzki, 2008) konstituieren.

Das Ziel des vorliegenden Beitrags ist der Versuch, eine der translationsrelevanten Subkompetenzen – die Textkompetenz – konzeptionell zu definieren. Grundlage bildet die Annahme, dass für die erfolgreiche Ausführung der Translationskommunikation gerade der Bereich der textrelevanten Aktivitäten des Translators eine fundamentale Rolle spielt. Es wird versucht, diese Annahme auf Grund der in der Textlinguistik bewährten dynamischen Textkonzeptionen sowie der auf empirischen Studien basierenden anthropozentrischen Translationskonzeptionen zu bekräftigen. Im Fokus des Forschungsinteresses steht die Textkompetenz mit Determinierung der ihr zu Grunde liegenden Operationen auf unterschiedlichen Ebenen der kognitiven Aktivität und des translationsspezifischen Handelns des Translators. Die entworfene Konzeption soll einerseits eine deskriptive Rolle spielen und damit den Ausgangspunkt der analytischen Betrachtungen darstellen, andererseits ist in ihr die Grundlage für Schlussfolgerungen translationsdidaktischer Art zu sehen.

Bevor zum konzeptionellen Vorschlag der Textkompetenz-Auffassung übergegangen wird, sollen die bisherigen translationswissenschaftlichen und -didaktischen Stellungnahmen und Konzepte kurz dargestellt und ausgewertet werden.

## 2. Die Text-Kategorie in der Translationsforschung

Die Involvierung der Text-Kategorie in die translationswissenschaftliche Reflexion ist seit Langem in den theoriebildenden Abhandlungen präsent. So wird die Text-Kategorie in ihrer gattungsspezifischen Charakteristik zum Determinierungsfaktor der Herangehensweise des Translators beim Übersetzen und Dolmetschen im Verständnis von Schleiermacher (1813/1973), wobei die Begriffe

*Übersetzen* und *Dolmetschen* von Schleiermacher nicht auf ihre Ausführungsmodi bezogen werden, sondern vielmehr auf die Kommunikationsbereiche, in denen sie eingesetzt werden. Unterschiedliche Lebensbereiche erfordern nämlich – laut Schleiermachers Annahme – ihnen angemessene Übersetzungs- bzw. Dolmetschvorgehensweisen (S. 39). Schleiermacher begründet seine Unterscheidung damit, dass die Sprache der Wissenschaft und Kunst mitzudenken und mitzuformen (zu übersetzen) zwinge, während Geschäft und Alltag ein mechanisches Umsetzen (Dolmetschen) erforderten (Reiß & Vermeer, 1984, S. 15–16). Nach Schleiermacher (1813/1973) können verschiedene Textgattungen unterschiedliche Anforderungen an den Übersetzer stellen:

> Je weniger in der Urschrift der Verfasser selbst heraustrat, je mehr er lediglich als auffassendes Organ des Gegenstandes handelte und der Ordnung des Raumes und der Zeit nachging, um desto mehr kommt es bei der Uebertragung auf ein bloßes Dolmetschen an. So schließt sich der Uebersetzer von Zeitungsartikeln und gewöhnlichen Reisebeschreibungen zunächst an den Dolmetscher an, und es kann lächerlich werden, wenn seine Arbeit größere Ansprüche macht und er dafür angesehen will als Künstler verfahren zu haben. Je mehr hingegen des Verfassers eigentümliche Art zu sehen und zu verbinden in der Darstellung vorgewaltet hat, je mehr er irgendeiner freigewählten oder durch den Eindrukk bestimmten Ordnung gefolgt ist, desto mehr spielt schon seine Arbeit in das höhere Gebiet der Kunst hinüber, und auch der Uebersezer muss dann schon andere Kräfte und Geschikklichkeiten zu seiner Arbeit bringen und in einem anderen Sinne mit seinem Schriftsteller und dessen Sprache bekannt sein als der Dolmetscher (S. 40).

Gravierende Impulse für translationswissenschaftliche Ansätze brachte auch die Entwicklung der neueren linguistisch fundierten Texttheorien mit sich. Inspiriert von den Konzeptionen des Textes (Beaugrande & Dressler, 1981) und der kognitiven Textverarbeitung (van Dijk, 1980) erkannte Neubert (1983) das Translat als den „ausschließlich textindizierten" Text an und lokalisierte jedwedemögliche translatorische Variabilität in der Funktion der potenziellen Variabilität des Originals. Konsequenterweise erhebt Neubert (1983, S. 109) den Zusammenhang zwischen Translation und Texttheorie zum „Kern der translatorischen Aktivität" und den Text zur fundamentalen Einheit der Translation. Zum Ziel der Bestrebungen des Translators erklärt Neubert (1983, S. 103) die Schaffung einer „Variante" oder einer „Paraphrase" des Ausgangstextes. Indem er sich auf die Erkenntnisse von van Dijk (1980) stützt, berücksichtigt Neubert in seiner Deskription der translationsorientierten Textarbeit ihre kognitive Komponente. Die kognitive Verarbeitung des Translators wird in der dargestellten Konzeption auf die Verarbeitung der *underlying semantic base* bildenden Signale, d.h. auf die in einer hierarchisierenden Abfolge geordneten Propositionen, Makropropositionen beschränkt. Der Translator baut auf den *Satzatomen* einen neuen zielsprachlichen Text

> mit der gleichen semantischen Basis auf. Zwischen dem propositionalen Gehalt der QS-und des ZS-Textes besteht die logische Beziehung des „entailment", nämlich dass die Wahrheit der „ZS-

> semantic base“ notwendigerweise aus der Wahrheit der semantischen Basis des QZ-Textes folgt [Hervorhebung original] (Neubert, 1983, p. 103).

Die Einbeziehung des kognitiven Ansatzes der Textlinguistik in die translationswissenschaftliche Reflexion hat ihren Niederschlag in den translationsdidaktischen Konzeptionen der Translatorkompetenz gefunden. Besonders relevant für die Explikation der translationsspezifischen Textverarbeitung konnte sich das Modell der kognitiv-strategischen Textverarbeitung von van Dijk und Kintsch (1983) erweisen (vgl. dazu u.a. Kupsch-Losereit, 1995). Trotz des hohen Implikationswertes dieses Modells für die Auffassung der textspezifischen Kompetenzen muss jedoch eingesehen werden, dass es Faktoren außer Acht lässt, die eine fundamentale Bedeutung für die Konstruktion der globalen Handlungsstrategie durch den Translator im Rahmen der holistisch konzeptualisierten Translationskommunikation spielen. Die unentbehrliche Berücksichtigung solcher Determinanten, wie Translationsaufgabe, Kommunikationserwartungen des AT-Produzenten und ZT-Adressaten, kognitive Eigenschaften des ZT-Adressaten, in der kognitiven Textverarbeitung erfordert vom Translator eine viel komplexere Vorgehensweise, der ein gewichtiger Platz im Spektrum der Untersuchungsobjekte der Kompetenzforschung zukommen sollte. Darauf wird im Weiteren in der vorliegenden Abhandlung Bezug genommen.

## 3. Die translationsrelevante Textarbeit aus der Sicht der Translationsdidaktik

Die Fähigkeiten des Translators, welche der Textverarbeitung zu Grunde liegen, sind bereits seit längerer Zeit Untersuchungs- und Explikationsgegenstand der deutschen Translationswissenschaftler. Diese Fähigkeiten werden nicht selten summativ zur Schlüsselkompetenz des Translators erhoben. Als Repräsentantin der funktionalen Translationstheorie definiert Nord die Textkompetenz als „die Fähigkeit, Texte zu analysieren und zu produzieren“ (Nord, 2011, p. 109). Weiter führt die Translationswissenschaftlerin wie folgt aus:

> Für die jeweilige Ausgangssprache und -kultur ist eine passive Textkompetenz ausreichend, während für die Zielsprache und -kultur eine aktive Textkompetenz unabdingbar ist, wenn die Translation gelingen und das Translat den Bedingungen der Akzeptabilität im Rahmen des jeweiligen Translationsauftrags entsprechen soll. Wenn wir davon ausgehen, dass in der professionellen Praxis Translation heutzutage zunehmend auch in die Fremdsprache erfolgt […], betrachten wir beide Sprachen eines so genannten Sprachenpaars als potenzielle Zielsprachen. In der Ausbildung von Translatoren muss also aktive Textkompetenz für beide Kulturen vermittelt werden, und zwar möglichst in bewusstem Kontrast zu einander, um Interferenzen zu verhindern (S. 109).

Der Bezug der Autorin auf den rezeptiven und produktiven Bereich der Textverarbeitung ist bei der Betrachtung von den der Translation zu Grunde liegen-

den Prozesse nötig, jedoch scheint die von Nord vorgenommene Unterteilung der Textkompetenz in *passive* und *aktive* Textkompetenz wenig akzeptabel zu sein, denn sie widerspricht dem Wesen jeglicher Kompetenz, das im Bereich der mentalen Ausstattung und ihrer prozessualen Konstitution ontologisch von der Dynamik gekennzeichnet ist. Die Adjektive *passiv* und *aktiv* sollten durch die Adjektive *rezeptiv* und *produktiv* ersetzt werden, welche die Rezeption und Produktion eines Textes in ihren Fokus nehmen.

Markant für die Konzeption der Textkompetenz in der Auffassung von Nord ist das Hinausgehen über die statische Textauffassung (Nord, 2009, 2011). Nord (2011, S. 213) plädiert für eine funktionsorientierte Betrachtungsweise bei der kontrastiven Textanalyse, indem sie nur solche lexikalischen, syntaktischen, prosodischen, textuellen Strukturen als Vergleichseinheiten betrachtet, welche „zur Realisierung bestimmter kommunikativer Funktionen verwendet werden". Von Nord wird eingesehen, dass sich die Ermittlung der Translatfunktion nicht automatisch aus der Textanalyse ergibt, sondern „vielmehr pragmatisch vom Zweck der transkulturellen Kommunikation her zu definieren" ist (Nord, 2009, S. 9).

Es muss jedoch bemerkt werden, dass die Relevanz der Textfunktion für den Vorgehensmodus eines Translators bereits viele Jahre früher von Reiß (1971, 1976)[1, 2] mit ihrer Konzeption der texttyporientierten Übersetzungsmethode und übersetzungsorientierten Texttypologie thematisiert wurde, auf die Reiß und der Mitautor der Monographie *Grundlegung einer allgemeinen Translationstheorie*, Vermeer, in ihrem Faktorenmodell später zurückgegriffen haben, und zwar unter Einsatz der Lasswell-Formel (Lasswell, 1948) in der Textanalyse (Reiß & Vermeer, 1984). Auf die Lasswell-Formel bezogen sich auch Wilss (1980) und Nord (2009) in ihren Schemata zur Ausgangstextanalyse. Kautz (2002, S. 83) entwickelte dagegen für Zwecke der translatorischen Ausbildung ein translationsdidaktisches Selbstbefragungsschema, das die Festlegung einer Makrostrategie für das Übersetzen unterstützt und „die kommunikativen Vorstellungen bzw. Erwartungen des ausgangssprachlichen Verfassers und des zielsprachlichen Adressaten sowie auch die individuelle Situation des Übersetzers selbst" mitberücksichtigt. An dem von den genannten Autoren herangezogenen ganzheitlichen Konzept der Textfunktion lässt sich deutlich die Abkehr der Translationsforscher von der statisch-linguistischen Betrachtung des Textes erkennen, was als eine positive Tendenz und für die translationsrelevante Auffassung des Textes und der Textkompetenz als gewinnbringend zu beurteilen ist.

---

[1] In Bezug auf die Konzeption von Reiß kritisiert Stolze (2003, S. 18–19) eine zu starke Bindung der Übersetzungsmethode an die Sprachstrukturen.

[2] Die Konzeption von Reiß wurde von Wawrzyniak (1992) in seiner translationsspezifischen Textklassifikation wahrgenommen. Es ist interessant, dass Wawrzyniak die Text-Kategorie im Sinne von Reiß in die Reflexion über die Literaturübersetzung einbezogen hat.

Ein didaktisch relevantes Konzept der Textarbeit hat auch Stolze (2003) erarbeitet. Ausgehend von der Annahme, dass textuelle Kategorien die Objekte der metakognitiven Reflexion des Translators sind, stellt die Autorin eine Liste der *translatorischen Kategorien* dar, die den Translator bzw. den Kritiker für die Multiperspektivität von Texten sensibilisieren soll (Stolze, 2003, S. 243). Im Bereich der Textsituierung handelt es sich um *Kultur*, *Diskursfeld*, *Begrifflichkeit*, *Aussagemodus*, im Bereich der Rhetorik um *Textfunktion*, *Thematik*, *Stilistik*, *Gestalt*. Die genannten Kategorien „dienen im translatorischen Textapproach zur Präzisierung für das Ausformulieren des Translats und sind jeweils für gemeinsprachliche und auch fachsprachliche Textvorkommen wirksam" (Stolze, 2003, S. 247). Die Berücksichtigung der Diskurs-Kategorie im vorgeschlagenen Katalog der *translatorischen Kategorien* fokussiert neue Aspekte, die bei der Textinterpretation und -produktion wahrgenommen werden sollen. Aus der hermeneutischen Auffassung des Textverstehens ergeben sich Hinweise für erfolgreiche Interpretationsprozesse. So müssen die Texte laut Stolze (2003, S. 201)

> im Horizont des Zusammenhangs zwischen der vorliegenden individuellen Textmitteilung und der Kenntnis der außersprachlichen Wirklichkeit der Sprachgemeinschaft, die als Vorwissen zum Textstatus das Verstehen beeinflusst,

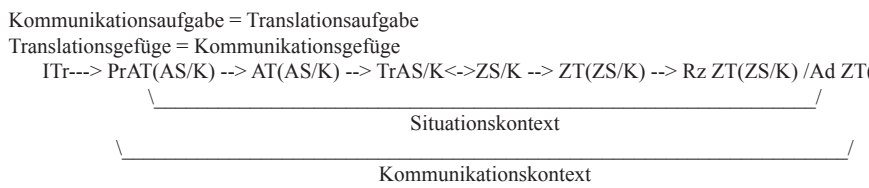
interpretiert werden.
Diese mehrdimensionale Verankerung des Textes nennt Stolze *Textsituierung*.

Die dynamisch angelegte, über die rein sprachlichen Faktoren hinausgehende Dimension der Textanalyse ermöglicht eine umfangreichere Textinterpretation, liefert jedoch keinerlei Indizien zu den vielfältigen Facetten der beim Verstehen und Erstellen von Texten aktivierten kognitiven Prozesse und zu den übersetzerischen/ dolmetscherischen, entscheidungsbasierten Problemlösungsvorgängen. Die entwickelten Modelle lassen Indikatoren außer Acht, die auf den Text als ein Produkt der mentalen Aktivitäten seines Urhebers schließen lassen. Die Konsequenzen dieses Mankos werden deutlich, wenn man einsieht, dass der Text als ein materialisiertes Ergebnis des Denkprozesses, der mentalen Vorgänge des Textproduzenten lediglich ein zu interpretierendes Informationsangebot bildet und „die Vorlage für die Bildung von Konstrukten, d.h. Hypothesen über das von seinem Urheber geschaffene und dem Rezipienten vermittelte Konzept eines Ausschnitts der Realität" darstellt (Berdychowska, 2004, S. 114). Auf der anderen Seite ist der Text ein Kommunikations- und Handlungsmittel, mit dem vom Textproduzenten intendierte Kommunikationsziele unter der Voraussetzung erzielt werden, dass der Textadressat auf Basis seiner kognitiven Eigenschaften den Text im Sinne seines Produzenten versteht. Die Akzeptanz dieser Erkenntnisse bringt Ansätze für die Formulierung einer Reihe von Kompetenzanforderungen an den Translator mit sich. Im Lichte der dargestellten Konzeption erscheint der Translator als

ein Text-Experte, der über Fähig- und Fertigkeiten verfügt, die es ihm erlauben, einerseits die Ausgangstexte vor dem Hintergrund der kommunikativen Intentionen des AT-Produzenten zu interpretieren, Resultate dieser Interpretation mit der Translationsaufgabe reflektierend zu konfrontieren, und andererseits die Zieltexte (Translate) im Einklang mit der autonom eruierten Translationsaufgabe sowie in Übereinstimmung mit den kognitiven Eigenschaften und kommunikativen Intentionen der ZT-Adressaten zu verfassen und sie kommunikativ in der Translationshandlung einzusetzen.

## 4. Translationsrelevante Textkompetenz – ein Stratifikationskonzept

Im Weiteren wird ein Konzeptionsvorschlag der translationsrelevanten Textkompetenz dargestellt, der dem Konzept des Translationsgefüges in der Auffassung von F. Grucza (1981) und seiner erweiterten Fassung von Żmudzki (1995/1998, 2013) entspringt. Das Modell des erweiterten Translationsgefüges lässt sich schematisch wie folgt darstellen:




Initiator der Translation (ITr) + Translator (TrAS/K<->ZS/K) = Translationsaufgabe
Translationsaufgabe -----> Adäquatheit = Angemessenheit zwischen der Translationsaufgabe und dem ZS-Text als Translat, prozessorientiert
PrAT – Produzent des Ausgangstextes
Rz ZT - Rezipeint des Zieltextes
Ad ZT - Adressat des Zieltextes
AS/K - Ausgangssprache/-kultur
ZS/K – Zielsprache/-kultur

Abbildung 1: Das erweiterte Translationsgefüge

Der Text fungiert in dem dargestellten Modell als Kommunikationsmittel in der Phase der Rezeption des Ausgangstextes und in der Phase der Produktion des Zieltextes. Im Zentrum unseres Interesses bleiben somit die rezeptiven und produktiven Fähig- und Fertigkeiten des Translators, welche vor dem Hintergrund seiner kognitiven Autonomie betrachtet werden sollen (vgl. Małgorzewicz, 2013, 2017). Es muss dabei eingesehen werden, dass der Translator die Verantwortung für den Erfolg der Translationskommunikation trägt. Im ersten Schritt muss er also die im AT sprachlich signalisierte Intention des AT-Produzenten im Kontext der auszuführenden Translationsaufgabe translationsrelevant – d.h. im Sinne des Initiators der Translation – erkennen. Dieses translationsspezifische Verstehen des

AT konstituiert sich aus dem Zusammenspiel von sozialen Faktoren der Translationskommunikation einerseits und der Kognition des Translators andererseits. So sollen für die Fertig- und Fähigkeiten der rezeptiven und produktiven Textverarbeitung die folgenden Kompetenzen als unentbehrliche Voraussetzung erklärt werden:

I. die Kompetenz der Kognizierung der Translationssituation, des Translationsgefüges: Wahrnehmung und Einschätzung der Aktanten, Objekte, der situationsrelevanten Determinanten, Erschließung und Bestimmung des/-er Kommunikationsziels(/e) des Initiators der Translation, des Adressaten und anderer möglicher Kommunikationspartizipanten,
II. die Kompetenz der Konzipierung und der Konstruktion (des Aufbaus) einer situationsadäquaten Translationsaufgabe als Kommunikationsaufgabe: Translationsziel (/e), Adressatenprofil, Transfermodi, adäquates ZS-Textprofil, auch unter dem Aspekt der Textsortenzugehörigkeit.

In Bezug auf die Aktivitäten im rezeptiven Bereich der Textverarbeitung können in Anlehnung an die Konzeptionen der Kognitiven Textverarbeitung (u.a. Heinemann & Heinemann, 2002; Schwarz, 1992; van Dijk & Kintsch 1983) und Modelle der Textverarbeitung in den Dolmetschprozessen (Żmudzki, 1995/1998, 2008, 2013, 2015) folgende translationsrelevante Fähig- und Fertigkeiten differenziert werden:

III. die textrezeptive Kompetenz:
    1. die perzeptive Fertigkeit entsprechend der Textdarbietung und dem Textrealisierungsmedium: schriftlich vs. mündlich, visuell und/oder auditiv, simultan vs. konsekutiv,
    2. die Fähigkeit der Rekonzeptualisierung der einzelnen AS-Textelemente (je nach ihrer Komplexität), der inferenziellen Textsinnbildung und Kohärenzherstellung unter funktionalem und thematischem Aspekt im Rahmen der jeweiligen Rezeptionsstrategie des Translators,
    3. die Fähigkeit der Kontrolle und Koordination der strategischen Verarbeitung der AS-Textelemente und des AS-Textes als Ganzem,
    4. die Fähigkeit der Projektion der rekonzeptualisierten AS-Textelemente auf die Zielsprache, das Translationsziel, das ZS-Adressatenprofil, die beschlossenen Transfermodi/-modus, das beschlossene textsortenmäßige ZS-Textprofil unter funktionalem und thematischem Aspekt,
    5. die Fähigkeit der Evaluation und Identifizierung des Relevanzwertes der rekonzeptualisierten und projizierten (wie oben) AS-Textelemente unter funktionalem und thematischem Aspekt,
    6. die Fähigkeit der evaluativen Bestimmung von behaltensrelevanten Elementen des AS-Textes im ZS-Text.

Betont werden muss die Strategiehaftigkeit der rezeptiv-interpretativen Textverarbeitung. Ihr mentales Resultat – die sog. Textbasis – entsteht unter

dem strategischen Einsatz von Makroregeln[3]. Gleichzeitig mit dem Aufbau der Textbasis wird ein Situationsmodell (die kognitive Repräsentation der Situation, auf die sich der Text bezieht) im episodischen Gedächtnis aktiviert, mit dem die Textbasis laufend verglichen und auf den neuesten Stand gebracht wird. Das Situationsmodell als Hintergrund des AT muss translationsaufgabengemäß verifiziert und kognitiv umprofiliert werden. Die eingesetzten Textverarbeitungsstrategien werden von einem Kontrollsystem (van Dijk & Kintsch, 1983, S. 12) koordiniert, das anhand der eingespeicherten Daten über Textsorte, Kommunikationssituation, Ziele der Kommunikationspartner, Makrostrukturen und Superstrukturen die Verarbeitung im Kurzzeitgedächtnis überwacht und das Zusammenspiel der unterschiedlichen Gedächtnisspeicher (Langzeit- und Kurzzeitgedächtnis) organisiert. Essentiell für den Verstehensprozess sind der effektive Zugriff auf gespeicherte semantische Repräsentationen und der erfolgreiche Abruf des Situationswissens. Dazu müssen die Wissensstrukturen im Gedächtnis des Translators auf flexible Weise organisiert sein, was sich infolge eines entsprechend konzipierten Trainings sowie der Erfahrung erreichen lässt. Die Entwicklung der Eigenschaften, die die sprachlich-kognitive Textverarbeitung unterstützen, sind demnach zu den fundamentalen Ausbildungszielen im Rahmen der Translationsdidaktik zu erklären.

In Bezug auf die Aktivitäten im produktiven Bereich der Textverarbeitung können in Anlehnung an die oben angeführten Konzeptionen folgende Kompetenzbereiche differenziert werden:

IV. die Textbildungs- bzw. -produktionskompetenz als Vertextungskompetenz:
    7. die Fähigkeit der translationsaufgabengemäßen ZS-Textkonzipierung und -profilierung; die Fähigkeit der Beibehaltung der kommunikativen Funktion des ZS-Textes bei relativer lexikalischer Kontinuität des AS-Textthemas im ZS-Text (die Fähigkeit der selektiven Auswahl,
    8. die Fähigkeit der funktionalen Verbalisierung: Auswahl und Einsatz von Funktionsindikatoren – ZS-Lexemen als illokutive Indikatoren, Indikatoren der funktionalen textinternen Organisation des Textes,
    9. die Fähigkeit der thematischen Verbalisierung: Auswahl von lexikalischen ZS-Elementen und ihre Distribution im ZS-Text unter dem funktionalen Aspekt des Kommunikationsziels und der kommunikativen Satzperspektive,

[3] Van Dijk und Kintsch (1983) unterscheiden drei Makroregeln: *Auslassen/Löschung*, d.h. Weglassen der für die Interpretation des Textes irrelevanten Informationen; *Generalisieren*, d.h. Ersetzung einer Anzahl von Propositionen durch eine Proposition infolge der Abstrahierung, Bildung der Heperonyme; *Konstruieren/Integrieren*, d.h. Reduzierung einer Reihe von Einzelpropositionen auf eine Proposition auf Grund des Allgemeinwissens.

10. die Fähigkeit der parallelen sprach- und kulturspezifischen textsortenadäquaten Zuordnung und textarchitektonischen Ausgestaltung des ganzen ZS- Textes;
11. die Fertigkeit der Artikulation: schriftlich und/oder mündlich

Die kognitive Rekonstruktion/ Rekonzeptualisierung des Ausgangstextes wird in der Produktionsphase in die Zielsprache und -kultur, in den aktualisierten Diskursbereich projiziert, in dem der ZT-Adressat kommunikativ fungiert (Żmudzki, 2013, p. 180). Der Translator profiliert den Ausgangstext um und passt den Zieltext anschließend den kognitiven Rezeptionsmöglichkeiten des ZT-Adressaten an. Der Translator übernimmt somit in den Translationsprozessen die Rolle des *Konzeptualisierers*[4], der auf der präverbalen konzeptuellen Ebene alle 'Informationen' zusammenstellt, die für die Verbalisierung in der Produktionsphase relevant sind, um anschließend für den ZT-Adressaten den intendierten Sachverhalt mittels des Zieltextes in dessen mentalem System aktivieren zu können.

V. die Metakompetenz des Translators

In den oben geschilderten Prozessen der Textverarbeitung spielt das metakognitive Bewusstsein eine Schlüsselrolle. Die Selbstkontrolle, die Reflexion in Bezug auf die eigene Textverarbeitung und die Verstehensdeterminanten seitens des ZT-Adressaten in Relation zu den kommunikativen Translationszielen garantieren eine erfolgreiche Aktivierung der intendierten Bedeutung mittels des Zieltextes im mentalen System des ZT-Adressaten und somit die erfolgreiche Realisierung der translationsadäquaten Kommunikationsziele. Diese sprachlich-kommunikative Sensibilität wird von metakognitiven Wissensbeständen unterstützt. Das metakognitive Bewusstsein mit einer effektiven Kontroll- und Regulationsfunktion ist als *sine qua non* der Translationstätigkeit zu betrachten. Die Subjektivität der Ergebnisse der Textverarbeitungsprozesse des Translators, aber auch der des ZT-Adressaten, erfordert vom Translator ein höheres Maß an Sensibilisierung und Empathie[5]. Das ausgebaute metakognitive Wissen ermöglicht überdies den distanzierten Blick auf die Translation, wodurch eine sachgerechte Evaluation und Antizipation der Ergebnisse der Translationshandlungen erzielt werden kann. Die Bewusstheit über die eigenen Fähig- und Fertigkeiten, über das eigene Wissen sowie das Wissen und die Fähig- und Fertigkeiten des AT-Produzenten und des ZT-Rezipienten wirkt sich bestimmend auf die Effektivität der unternommenen Schritte aus. Die Metakompetenz avanciert den Translator somit zum Experten für das eigene Handeln.

Bei der Bedeutungsaktivierung in der Verstehens- und Produktionsphase spielen auch das Assoziationspotenzial, die Kreativität und Intuition des Translators

[4] Der Begriff *Konzeptualisierer* wurde der Terminologie von Wilhelm Levelt (1989) entnommen (vgl. dazu Małgorzewicz, 2012).

[5] Vgl. dazu das Konzept der *soziokognitiven Kompetenz* (Małgorzewicz, 2013).

eine fördernde Rolle. Die Kreativität, unterstützt durch das laterale und divergente Denken, äußert sich in der Offenheit, in der geistigen Flexibilität, der Sensitivität für ein Problem und in der Originalität. Intuition kann mit Stolze (2003, S. 183) als „wertende[r] und richtungsweisende[r] Aspekt jeder kognitiven Handlung" verstanden werden.

Die Metakompetenz im Bereich der Textverarbeitung wird auf Grund des „deklarativen" und „prozeduralen Wissens aufgebaut (Małgorzewicz, 2012, S. 106–111). Das „deklarative Metawissen" umfasst das verbalisierbare und beschreibbare Wissen über die eigenen Textverarbeitungsprozesse und das des AT-Produzenten und des ZT-Empfängers wie auch das Wissen über Anforderungen an die eigene Kognition und die des ZS-Adressaten (vgl. Małgorzewicz, 2012, S. 109). Weiterhin handelt es sich dabei um Wissen über die Translationsaufgabe in der Auffassung von Żmudzki (2008) und ihre spezifischen Anforderungen als auch um Wissen über die einzusetzenden Translations- und Kommunikationsstrategien sowie über die sich bietenden Retrievalverfahren und deren Anwendung bei Translationsaufgaben unter variierenden Bedingungen. Das „prozedurale Metawissen" wiederum umfasst Prozeduren und Strategien zur Regelung und Kontrolle der für die erfolgreiche Ausführung der Translation durchzuführenden kognitiven Prozesse. Darunter fallen vor allem Verfahren der Analyse, Planung, Überwachung, Bewertung, des Erinnerns, der Schlussfolgerung, Interpretation, des Produzierens/Schaffens und der Regulierung von Prozessen bei der Ausführung der Translation – mithin Operationen, die in jedem der erwähnten Wissensbereiche eine ausschlaggebende Rolle spielen. Das ausgebaute metakognitive Wissen ermöglicht den distanzierten Blick auf die Translation, wodurch eine sachgerechte Evaluation und Antizipation der Ergebnisse der Translationshandlungen erzielt werden kann. Die Bewusstheit über die eigenen Fertigkeiten und über das eigene Wissen sowie das Wissen des AT-Produzenten und des ZT-Rezipienten wirkt sich bestimmend auf die Effektivität der unternommenen Schritte aus. Die Metakognition avanciert den Translator somit zum Experten für das eigene Handeln (Małgorzewicz, 2012, S. 110).

## 5. Resümee

Die vorgeschlagene Spezifikation der translationsspezifischen Textkompetenz kann ein Ausgangspunkt für die Entwicklung der translationsdidaktischen Methoden bilden. Die empirischen Untersuchungen haben bewiesen, dass fehlerhafte Translate aus dem falschen Verständnis der Text-Kategorie, also auch der Textfunktion im Kommunikationsgefüge und dem daraus resultierenden inadäquaten Umgang mit den Texten erfolgen. Infolge der Untersuchungen von Żmudzki (1995/1998, 2015) und Małgorzewicz (2012) konnten überdies Kompetenzdefizite bei angehenden Übersetzern aufgezeigt werden, die im Bereich der Metakompetenz und strategisch-kommunikativen Kompetenz zu situieren sind – somit der Kompetenzbereiche, die

bei der rezeptiven und produktiven Textverarbeitung von grundlegendem Belang sind. Die oben dargestellten Kompetenzen, Fertig- und Fähigkeiten sollten von Anfang an in ihrer Verankerung in reellen Translationsgefügen und in ihrer strategiehaften Ausrichtung entwickelt werden. Erfolgsversprechend im didaktischen Vorgehen wären problem- und aufgabeorientierte Methoden zur Entwicklung der translationsrelevanten Eigenschaften, Haltungen, Motivationen, Fertig- und Fähigkeiten. Die Problem- und Aufgabeorientierung in der Didaktik fördert nicht nur die operative Gewandtheit bei der Textarbeit, sondern auch die (auto-)reflexive und autonome Haltung der angehenden Translatoren, seine Selbstkontrolle sowie sein Verantwortungsbewusstsein für das erarbeitete Translat.

## Bibliographie


Berdychowska, Z. (2004). Ein Satz über den Diskurs. In F. Grucza, & H.-J. Schwenk & M. Olpińska (Eds.), *Konstrukte und Realität in der Sprach-, Literatur- und Kulturwissenschaft sowie in der Geschichtsforschung und Sozialwissenschaft. Materialien der Jahrestagung der Verbandes Polnischer Germanisten 23.-25. April 2004, Poznań* (pp. 108–119). Warszawa: Euro-Edukacja.

De Beaugrande, R.-A., & Dressler, A. U. (1981). *Einführung in Textlinguistik*. Tübingen: Niemeyer.

Grucza, F. (1981). Zagadnienia translatoryki. In F. Grucza (Ed.), *Glottodydaktyka a translatoryka* (pp. 9–29). Warszawa: Wydawnictwa Uniwersytetu Warszawskiego.

Heinemann, M., & Heinemann, W. (2002). *Grundlagen der Textlinguistik*. Tübingen: Niemeyer.

Kautz, U. (2002) *Didaktik des Übersetzens und Dolmetschens*. München: Judicum Goethe–Institut.

Kupsch-Losereit, S. (1995). Die Modellierung von Verstehensprozessen und die Konsequenzen für den Unterricht. *Text con Text*, 179–196.

Lasswell, H. D. (1948). The Structure and Function of Communication in Society. In L. Bryson (Ed.), *The Communication of Ideas. A Series of Addresses* (pp. 32–51). New York: Cooper Square Publishers.

Levelt, W. J. M. (1989). *Speaking: From Intention to Articulation*. Cambridge, Mass.: Bradford & MIT Press.

Małgorzewicz, A. (2012). *Die Kompetenzen des Translators aus kognitiver und translationsdidaktischer Sicht.* Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego.

Małgorzewicz, A. (2013). Socjokognitywna kompetencja tłumacza w procesie translacji. *Lingwistyka Stosowana/ Applied Linguistics/ Angewandte Linguistik*, *11*, 1–10.

Małgorzewicz, A (2017). Autonomie des Translators – Freiheit oder Notwendigkeit? In L. N. Zybatow, A. Stauder, & M. Ustaszewski (Eds.), *Translation Studies and Translation Practice: Proceedings of the 2nd International TRANSLATA Conference, 2014. Part 2* (pp. 321–327). Frankfurt am Main: Peter Lang Verlag.

Neubert, A. (1983). Translation und Texttheorie. In G. Jäger, A. Neubert (Eds.), *Semantik und Übersetzungswissenschaft. Materialien der 3. Internationalen Konferenz „Grundlagen der Übersetzungswissenschaft* (pp. 100–110). Leipzig: Verlag Enzyklopädie.

Nord, Ch. (2009). *Textanalyse und Übersetzen. Theoretische Grundlagen, Methode und didaktische Anwendung einer übersetzungsrelevanten Textanalyse*. Heidelberg: Julius Groos Verlag.

Nord, Ch. (2011). *Funktionsgerechtigkeit und Loyalität. Theorie, Methode und Didaktik des funktionalen Übersetzens*. Berlin: Frank & Timme.

Reiß, K. (1971). *Möglichkeiten und Grenzen der Übersetzungskritik. Kategorien und Kriterien für eine sachgerechte Beurteilung von Übersetzungen*. München: Hueber.

Reiß, K. (1976). *Texttyp und Übersetzungsmethode. Der operative Text*. Kronberg: Scriptor.

Reiß, K., & Vermeer, H. J. (1984). *Grundlegung einer allgemeinen Translationstheorie*. Tübingen: Niemeyer.

Schleiermacher, F. (1813/1973). Ueber die verschiedenen Methoden des Uebersetzens. In H. J. Störig (Ed.), *Das Problem des Übersetzens* (pp. 38–70). Darmstadt: Wissenschaftliche Buchgesellschaft.

Schwarz, M. (1992). *Einführung in die Kognitive Linguistik*. Tübingen: Francke.

Stolze, R. (2003). *Hermeneutik und Translation*. Tübingen: Gunter Narr Verlag.

Van Dijk, T. A. (1980). *Textwissenschaft. Eine interdisziplinäre Einführung*. Tübingen: Niemeyer.

Van Dijk, T. A., & Kintsch, W. (1983). *Strategies of Discourse Comprehension*. New York: Academic Press.

Wawrzyniak, Z. (1992). *Praktyczne aspekty translacji literackiej na przykładzie języków niemieckiego i angielskiego*. Warszawa: PWN.

Wilss, W. (1980). Semiotik und Übersetzungswissenschaft. In W. Wilss (Ed.), *Semiotik und Übersetzen* (pp. 9–22). Tübingen: Gunter Narr Verlag.

Żmudzki, J. (1995/1998). *Konsekutivdolmetschen – Handlungen, Operationen, Strategien*. Frankfurt am Main: Peter Lang Verlag.

Żmudzki, J. (2008). Ein holistisches Modell des Konsekutivdolmetschens. In B. Lewandowska-Tomaszczyk, & M. Thelen (Eds.), *Translation and Meaning* (pp. 175–183). Maastricht: Peter Lang Verlag.

Żmudzki, J. (2013). Holizm funkcjonalny w perspektywie translatoryki antropocentrycznej. *Lingwistyka Stosowana/ Applied Linguistics/ Angewandte Linguistik*, *8,* 177–187.

Żmudzki, J. (2015). *Blattdolmetschen in paradigmatischer Perspektive der anthropozentrischen Translatorik*. Frankfurt am Main: Peter Lang Verlag.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE Vol 46, No 2 (2022)
Maria Curie-Sklodowska University Press

E-ISSN 2450-4580

**Oleksandr Rebrii**, V.N. Karazin Kharkiv National University, Ukraine
**Inna Rebrii**, Ivan Kozhedub National Air Force University, Ukraine
**Olha Pieshkova**, V.N. Karazin Kharkiv National University, Ukraine

DOI:10.17951/lsmll.2022.46.2.85-97

# When Words and Images Play Together in a Multimodal Pun: From Creation to Translation

ABSTRACT
The aim of the article is to discuss the specifics of a multimodal pun functioning in the English source text of popular science discourse and its translation into Ukrainian. Multimodal pun is considered as a combination of two inhomogeneous elements – verbal and visual, – that is a variety of intersemiotic game/play intended for producing a humorous effect. While the leading role in a multimodal pun belongs to its verbal component, the visual one performs either a creative or an amplifying function. As a result of a case study, four strategies of reproducing multimodal pun in interlinguistic translation are outlined.
Keywords: intersemiotic game/play, language game/play, multimodal pun, popular science discourse, translation strategy

## 1. Introduction

Pun has always been considered an exemplary case of translation difficulties. We share this opinion following our own specification of translation difficulties as

> linguistic or textual formations of different levels that stay as barriers on the way of successful interlinguistic and intercultural communication due to objective differences in the structures and rules of functioning of the source and target languages as well as due to the subjective perception of these differences by the translator who has to exert considerable creative effort to overcome them (Rebrii, 2012, p. 106).

Similar position as to the linguistic nature of difficulties underlying pun translation is, for instance, peculiar to Dirk Delabastita who claims that

**Oleksandr Rebrii**, Scopus Author ID: 57197723276, Mykola Lukash Translation Studies Department, V.N. Karazin Kharkiv National University, 112 Moskalivska Street, apt 5, Kharkiv, 61157, rebrii1967@gmail.com, Phone: 00380677258403, https://orcid.org/0000-0002-4912-7489

**Inna Rebrii**, Foreign Languages Department, Ivan Kozhedub National Air Force University, 112 Moskalivska Street, apt 5, Kharkiv, 61157, inna.rebrij@gmail.com, https://orcid.org/0000-0002-1008-0142

**Olha Pieshkova**, Mykola Lukash Translation Studies Department, V.N. Karazin Kharkiv National University, 20 Komarov Boulevard, apt 17, Chuhuiv, Kharkiv region, 63503, o.g.peshkova@karazin.ua, https://orcid.org/0000-0002-3616-7852

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

> the translation of a playful text confronts the translator with the unique semantic structure not just of a text but of a language as well. Wordplay can therefore be seen as a kind of signature, epitomizing each language's unique individuality and therefore quite naturally resisting translation – but at the same time calling for the authenticating gesture of translation as a countersignature in another language (Delabastita, 2014, p. 13).

Bistra Alexieva's (2014) analogous opinion is grounded on the suggestion that "one of the basic difficulties in pun translation lies in the fact that there exists interlingual asymmetry on top of the intralingual asymmetry" (p. 140). But what happens when pun gets beyond the limits of language and employs additional visual means (pictures) for its formation and effect? Does it make the translator's decision-making easier, or, on the contrary, more difficult? Does this kind of wordplay require some special strategy and if so, what could it be like? To answer these and possibly other adjacent questions, we accept the term "a multimodal pun" and set the aim to investigate the specifics of its creation in the source text and recreation in the target text. For a similar approach, see, for instance, Eline Zenner and Dirk Geeraerts (2018), who use the same term alongside "image macro" as a specific example of "online content consisting of text superimposed on an image" (p. 167). We give preference to "pun" over "macro", because we see it predominantly as a variety of language game/play where an image plays a secondary role, while for macros, it is an image that serves as a starting point for creating a formation with a humorous effect.

## 2. Current linguistic approaches to the concept of language game/play

When Ludwig Wittgenstein introduced the concept of a language game in his fundamental *Philosophical Investigations*, he meant it in a very broad philosophical sense as basically any use of language, emphasizing that the term "'language-game' is meant to bring into prominence the fact that the speaking of language is part of an activity, or of a form of life" [quotes original] (Wittgenstein, 1953/1986, p. 127). The author characterized language games as "countless" and pointed out that their

> multiplicity is not something fixed, given once for all; but new types of language, new language-games, as we may say, come into existence, and others become obsolete and get forgotten (p. 127).

Among multiple and (intentionally?) mismatching examples of language games, Wittgenstein mentions "translating from one language into another", which gives modern researchers grounds to claim that his dichotomous (process–product) understanding of language games corresponds to that of translation.

Fifteen years (1938) prior to Wittgenstein, Johan Huizinga published his famous *Homo Ludens*, in which he described "playing" as the third function of the human being and "just as important as reasoning and making" (1838/1980, p. ix). He is believed to have given games a cultural dimension when he wrote that "play is to be understood not as a biological phenomenon but as a cultural phenome-

non" (Huizinga, 1838/1980, p. ix). Huizinga declared the play-concept to be also expressed in language as he stated that language allows man

> to distinguish, to establish, to state things; in short, to name them and by naming them to raise them into the domain of the spirit. In the making of speech and language the spirit is continually 'sparking' between matter and mind, as it were, playing with this wondrous nominative faculty [quote original] (p. 5).

Another important element of his play-concept that serves as a link with language is rules, in respect to which Huizinga uses a number of categorical statements:

> These rules in their turn are a very important factor in the play-concept. All play has its rules. […] The rules of a game are absolutely binding and allow no doubt. […] Indeed, as soon as the rules are transgressed the whole play-world collapses. The game is over (p. 11).

Philosophical approaches to the concept of game/play bear striking resemblance to psychological ones as can be seen on the example of Sergei Rubinstein's *Foundations of General Psychology* (1940) where he, similarly to Wittgenstein and Huizinga, accentuates both procedural and creative nature of a game:

> Human game is procreation of activity with the help of which the human being transforms the reality and changes the world. The essence of a human game lies in its ability to reflect the reality and to transform it (1989, p. 65).

Then he adds:

> The game realizes the actions whose aims are important for an individual according to their own internal meaning. This is the main trait of a gaming activity, and its charm, and its beauty as compared to other forms of creativeness (p. 67).

Though insightful, all these philosophical and psychological observations as to the nature and essence of game/play (the distinction between these two nominations is another and very interesting issue translation-wise, taking into account that it is not relevant for some languages, like Ukrainian or Russian) are of little help when it comes to conducting an applied kind of philological research implying the selection and analysis of some verbal material.

Leaving apart some slight variations, we can single out two major avenues of integrating the concept of language game/play into linguistic studies. The first one was mainly formed in the former Soviet Union and still cherishes its tradition on the post-Soviet territories. The proponents of this interpretation understand under language game(s) "all those phenomena when the speaker is 'playing' with linguistic forms, when his/her liberal attitudes to language receive an additional aesthetic task" (Zemskaya, Kitaigorodskaya, & Rozanova, 1983, p. 172). It should be noted

at this point that some researchers associate this understanding of language game(s) mainly with the author's "intention to produce a comic effect" (p. 173), "to evoke a smile, to cause laughter, to create a joyful atmosphere or ironic attitude" (p. 174). This function of language game(s) is associated with two types of speech behavior: buffoonery and wit. While the former "is rooted in the folk humor culture where funny is everything rude, low, unusual, inverted" (p. 175), the latter is "connected with a deeper expression of the speaker's thought and a more vivid and expressive form of rendering meaning" (p. 175). At the same time, language game(s) are associated with a number of other (and none less important) roles like "implementing emotive or expressive function of language that is aimed at conveying the speaker's attitude towards what's being said" (p. 174), or "serving as a means of 'softening' speech that reduces the seriousness of tonality and thus relieves the tension in the utterance" (p. 174), or "conveying the thought in a more precise manner and conveying the information in a more figurative and expressive manner" (p. 174–175), or "imitating the person or presenting the situation more vividly" (p. 175).

One of the most detailed definitions of language game(s) in this interpretation belongs to Aleksandr Skovorodnikov:

> Language game is such an employment of rhetoric devices (devices of speech expressiveness) that is directed at the creation of witty, predominantly comic, utterances possessing the qualities of aptness, originality and unpredictability (2010, p. 62).

Though we do not quite agree with limiting language game(s) to producing comic/humorous effect, we absolutely share the opinion that different rhetoric or stylistic devices can be used as a medium for language game(s). This opinion seems contrary to the second major interpretation of language game(s) as reducible to a limited number of stylistic devices, namely those, whose main characteristic is semantic ambiguity. Not accidentally, the proponents of this approach give preference to the term "wordplay" over "language game". One of the most renowned of them, Dirk Delabastita (2014), claims that "wordplay may come in many kinds and uses" (p. 2), but at the same time admits that in most cases it is "based on either homonymy (i.e. different words have an identical form) or polysemy (i.e. one word has different but related senses)" (p. 5). This admission leads to identifying wordplay with pun and defining it in the following way:

> Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings (p. 128).

Thus, both approaches to understanding language game/play may be viewed as overlapping with pun occupying the intersection area.

## 3. Multimodal pun as a variety of intersemiotic game/play

The comic effect of a multimodal pun results from "the combination of two inhomogeneous parts: verbal (language/speech) and non-verbal (belonging to other than language sign systems)" (Sorokin & Tarasov, 1990, pp. 180–181). The authors of this definition presuppose that "the correlation of inhomogeneous parts in the text structure is one of the ways of producing communicative tension" (p. 181), which, in its turn, allows: 1) to attract a potential recipient's attention to both speaker and information; 2) to make a recipient interested in this information and to stir their cognitive need to obtain it in the accessible form; 3) to consider this information as truthful by creating the atmosphere of trust towards its source (p. 182). Needless to say that multimodal pun cannot be reduced to language games proper. As a formation involving the signs of different semiotic origin, multimodal pun should rather be labeled as a variety of intersemiotic game/play.

To some extent, multimodal pun can also be described in terms of Michail Bakhtin's "heteroglossia" (a.k.a. "double-voicing") initially conceived as

> an alien speech in an alien language that serves for the refracted expression of the author's intentions. The word in this speech is a special double-voicing word. It serves two speakers at the same time and expresses simultaneously two different intentions: direct intention of the speaking character and refracted one of the author (Bakhtin, 1975, pp. 137–138).

Riitta Oittinen (2000) was the first who offered to adapt this concept to the situation with illustrations as part of the creolized text when she wrote:

> […] on the one hand, there are the visual codes that are part of the reader's entire situation; on the other hand, there is also the interaction of words and images as constructions of the reader's mind (2000, p. 100).

This idea immediately brought to our mind Bakhtin's (1975) another term – "a hybrid construction" (p. 118). This is how it is described by the author:

> A hybrid construction is a formation which […] in fact, is the mixture of two utterances, two speech manners, two styles, two 'languages', two semantic and evaluative worldviews. There is no formal – compositional and syntactical – line of division between these utterances, styles, languages, worldviews; the division of voices and languages takes place within one syntactical unity, often – within one simple sentence, often the same word belongs simultaneously to two languages, two worldviews that intersect in one hybrid construction and as a result has two different meanings [quotes original] (p. 118).

If we complement this list of the mediums for hybrid constructions with semiotic systems, Bakhtin's concept and its definition can be successfully spread on a multimodal pun as well.

## 4. Multimodal pun in a popular science discourse

Pun is considered a prerogative of a literary discourse, but recently it has been more and more actively penetrating the sphere of scientific communication, or, to be more precise, popular science discourse.

Popular science is in fact a fusion of two different discourses – scientific and literary, the phenomenon described by Basil Hatim (2005) as "competing discourses" or "discourse within discourse":

> This is when a given discourse borrows from or effectively 'hijacks' another discourse (Bakhtin's 'double voicing'), relaying in the process all kinds of marked meanings [quotes and brackets original] (p. 68).

In case of scientific–literary interaction, "marked meanings" mentioned by Hatim should embrace expressive devices including language game(s), in particular, wordplay.

Thus, multimodal puns help attract the audience's attention to scientific facts, which otherwise are at risk of remaining undervalued or even unnoticed, especially by younger readers. In this respect, the combination of verbal and visual material in a semantically challenging formation is even more pragmatically powerful, as young readers, whom popular science texts are often intended for, are used to consuming information in the visual format. This is the case, when images can still be "more preferable than linguistic signs for many reasons: they are more graphic, faster perceived and seldom require additional commentaries" (Maksimenko, 2012, p. 95).

In the process of this research, we got in touch with one of the authors of the book that was used as the source of illustrative material and received his comment that completely confirmed the above considerations:

> The goal of using humor in the book is first, in the hopes that the reader enjoys it. Physics can be heavy stuff, and a little bit of humor lightens the tone. Secondly, we hope that it puts the reader at ease, gives them the sense that the topic is at their level and not intimidating, and something they are fully capable of understanding (D. Whiteson, personal communication, February 3, 2022).

## 5. Strategies of translating multimodal pun: a case study

When it comes to translating multimodal formations where language is combined with some other semiotic system, the translator should always keep in mind that two separate parts within them (in our case, the verbal and the visual ones) "nonetheless operate seamlessly to create the text's overall meaning" (Ketola, 2016). According to Anne Ketola,

> this gives us a reason to suspect that visually presented information might, in some cases, alter the way in which the words are translated in multimodal texts combining words and images. If the image, in one way or another, changes the meaning of a certain word with which it is presented, the translation of the word might no longer be what could be considered as its most obvious 'word-for-word' translation.

Following this statement, it would be correct to assume that in respect to our object of research *in principio erat Verbum*, or in other words that the formation of a multimodal pun in the author's mind begins with the word(s) which are supplemented and/or augmented with images at some later stage. Not accidentally, Nilce M. Pereira (2008) sees relations between the words and the pictures as those between an original and its translation proceeding from the fact that in the majority of cases the text is "usually the first work to be created, the pictures being derived from it" (p. 105). But what is the role of an image as an instrument in this game? Our analysis of numerous examples allows to conclude that images carry out two possible functions: 1) a *creative* one when a visual component is directly involved in the pun production by provoking in the reader's mind the second (clashing) meaning in addition to the first one provided by the verbal component; 2) an *amplifying* one when both meanings of a pun are deduced from its verbal component while its visual component serves as an illustration to make the humorous effect more salient.

Consequently, translating a multimodal pun with a creative visual component presents a more serious challenge for the translator due to the fact that asymmetric semantic relations between source and target languages often require the use of different compensatory transformations that will potentially lead to the collision between words and images in the target text. In the following example, the pun is based upon the separate meanings of the words *particle* and *collider*, as well as their joint meaning in *particle collider*. The recipient's first interpretation proceeds from the information contained in the compound *particle collider* (and presumably present in their mind) as a piece of machinery designed and constructed to carry out complex experiments in physics. The second interpretation proceeds from the picture of a woman with a club (*collider*) in her hand trying to break into pieces some small objects (*particles*). Thus *particle collider* acquires a new meaning: "a club for breaking objects into particles":

In translation, the pun is virtually lost, since the translator could not find necessary equivalents suitable for expressing both meanings, and instead recreated its first meaning that was only implied in the original:

Figure 1: The "Particle collider" pun in the original and translation

On the contrary, while translating a multimodal pun with an amplifying visual component, the translator feels relatively at ease because he does not need to take care of the correlation between words and pictures. In the following example, the pun is based on juxtaposing two meanings of *dark* as used in *dark matter/energy* and in *dark chocolate*. While in the former expression *dark* is used metaphorically, because *dark matter* does not absorb, reflect, or emit electromagnetic radiation (like light) and is, therefore, difficult to detect; in the latter expression *dark* literally means the color of the chocolat

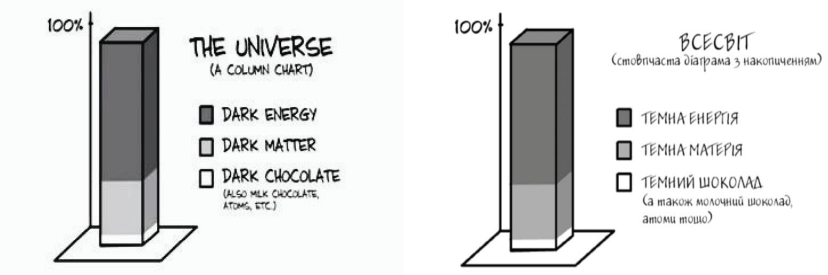



Figure 2: The "Dark energy/matter/chocolate" pun in the original and translation

In translation, the pun is not only preserved per se, but reproduced on the basis of direct equivalents of its verbal constituents. The graphics does not participate in pun production and remains unaltered as well:

Our next task was formulating possible strategies for dealing with multimodal puns in interlinguistic translation. Though of a hypothetical nature, these strategies as a whole are based on what may be called a general course of the translator's decision-making aimed, on the one hand, at providing the highest level of similarity between source and target texts or their elements, and on the other hand, at providing for those subtle and elusive qualities of translation that dozens of researchers from Eugene Nida to Lawrence Venuti characterized as its "naturalness" and "fluency". Of course, the decision in favor of a particular strategy in each case is taken not only on the basis of available linguistic possibilities but with regard to a plethora of other – subjective by nature – factors such as text typology, discourse type, translator's individual preferences/skills/experience, influence of other agents (editors, clients), current translation norms, ideology, etc.

In order to reaffirm or to refute the formulated strategies, we conducted a case study on the material from *We have no idea. A guide to the unknown Universe* by Jorge Cham and Daniel Whiteson (2017) and its Ukrainian translation by Oleksandr Astashov *Гадки не маємо. Подорож невідомим Всесвітом* (Cham & Whiteson, 2019).

According to the first strategy (of "direct translation"), the verbal component of the source multimodal pun is translated and the visual one remains intact.

Transferring the verbal component with the help of direct equivalents does not automatically entail preserving the wordplay (as we could see in the above example). It is also important to preserve the original ambiguity rooted initially in verbal semantic asymmetry, but also in interaction between words and pictures. In the following example, the pun is constructed on the basis of two different meanings of *massive* – 1) relating to mass; 2) exceptionally large:

Figure 3: The "Mass" pun in the original and translation

In translation, direct equivalents ensure similar wordplay effect amplified by the puzzled expression on the face of the first interlocutor:

According to the second strategy (of "transformation/compensation"), either verbal or visual component of the source multimodal pun undergoes certain transformation(s), because methodologically

> translators and illustrators share common translation procedures in their respective activities", such as "addition, omission, explicitation, condensation and others that characterize verbal translation" [quotes original] (Pereira 2008, p. 107).

In the following example, the pun is based upon double meanings of expressions *big bang* and *black hole* referring simultaneously to the sphere of physics and sexual encounters:

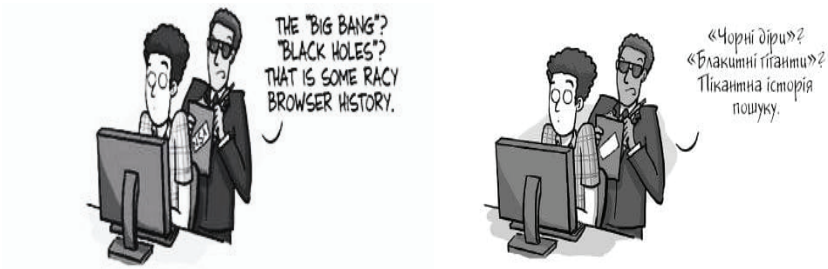



Figure 4: The "Big bang/Black holes" pun in the original and translation

In translation, one of the expressions – *big bang* – was substituted with a different expression of both sexual and physical reference – *блакитні гіганти* (liter-

ally, "blue giants" where "blue" is a slang word for "gay"), which made it possible to preserve the wordplay.

According to the third strategy (of "zero translation"), the verbal component of the pun remains in its original form completely or partially, and the visual component remains intact as well. In the situation of English–Ukrainian translation when two involved languages employ different alphabets (Roman and Cyrillic, correspondingly) this strategy can yield any positive result only when the original verbal element of the pun is familiar to the target reader as well. In the following example, we deal with what may be called "an acronym pun", that is the one in which the combination of the first letters of an expression/compound nomination reproduces the form of another word. In our case, acronym *LIGO* stands for *Laser Interferometer Gravitational–Wave Observatory*. The wordplay is based upon the formal resemblance between *LIGO* and *LEGO* (famous brand of children's toys). While *LIGO* is present and properly explained in the verbal context, *LEGO* only appears as part of the multimodal pun:

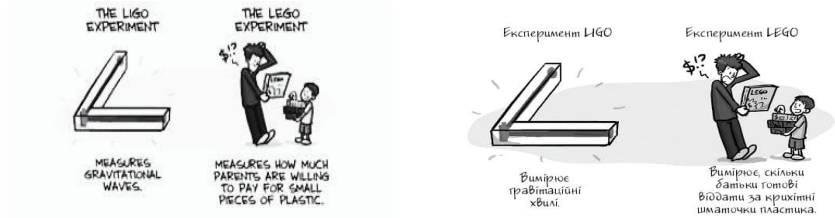



Figure 5: The "LIGO/LEGO" pun in the original and translation

In translation, the key words of the pun *LIGO* and *LEGO* remain untranslated, but because the former is deciphered in the context

> Вони розробили експеримент з назвою LIGO (лазерна інтерферометрична гравітаційно-хвильова обсерваторія)

and the latter is potentially known to the Ukrainian recipient, the implementation of the "zero translation" strategy allows to preserve the wordplay's intended comic effect:

According to the fourth strategy (of "omission"), visual component of the source multimodal pun is omitted in translation. In pursuit of this strategy, the verbal component may be preserved in the verbal context or omitted either. In our case we have three acronym-based puns in one situation referring to three different types of physical objects two real and one fictitious. What makes these puns even funnier is the fact that acronyms imply some semantic bridge between the meaning of the "behind-the-acronym" word and characteristic features of the objects in question. In the first pun, acronym *W.IM.P.* stands for *weakly interactive massive particle*, but at the same time coincides with the noun "wimp" that means

a weak and cowardly person. The ties between the two elements of the wordplay are obvious due to the presence of "weak" in their definitions. In the second pun, acronym *M.A.C.H.O.* stands for *Massive Astrophysical Compact Halo Objects*, but a t the same time coincides with the noun "macho" meaning a man who is aggressively proud of his masculinity. The not-so-obvious ties between the two elements of the wordplay reveal themselves through the association of a macho (man) with a big tough guy. Both puns are present and explained in the context:

> This candidate particle is known by the acronym WIMP, which stands for Weakly Interacting Massive Particle (i.e., something with mass that interacts weakly with regular matter). […] For a while, people considered other ideas, such as really huge blobs of normal matter the size of Jupiter. To distinguish them from WIMPs, they were given the nickname MACHOs (Massive Astrophysical Compact Halo Objects) (Cham & Whiteson 2017, p. 28).

The main function of the image in this case is to introduce the third pun absent in the verbal context – *N.E.R.D.S*, which stands for *neutral electric random decay spin*. The funny fact is that this definition was invented by the authors with the purpose to oppose "nerd" as a person who lacks social skills and is boringly studious to "wimps" and "machos". The writers did it in a playful form by offering the reader to distinguish real physical objects from a fictitious one:

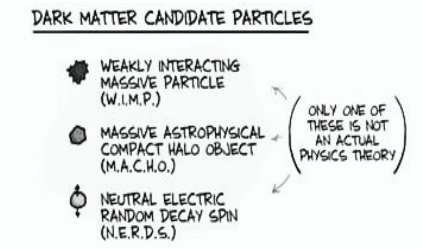



Figure 6: The "W.I.M.P./M.A.C.H.O/N.E.R.D.S." pun in the original

In translation, the picture and the third pun are omitted whatsoever, thus signaling the translator's defeat in the game of witticism. The decision to remove the visual component can be explained by the fact that the translator failed to reproduce the other two puns either and gave preference to their "zero translation".

## 6. Conclusions

Intersemiotic aspects of language use and translation have been in the focus of researchers' attention since Roman Jakobson (1971) proclaimed that

> the study of communication must distinguish between homogeneous messages which use a single semiotic system and syncretic messages based on a combination or merger of different sign patterns (p. 705).

Since then, more and more different forms of verbal-visual collaboration have been distinguished and studied. Multimodal pun, which is considered a variety of intersemiotic game/play, is formed on the basis of verbal wordplay, in which the visual component performs either creative or amplifying function. The former implies a more active role of a picture in generating humorous effect as it helps provoke in the reader's mind one of the pun's clashing meanings. The latter implies that the picture serves as an illustration to already illuminating verbal component. A case study conducted on the illustrative material from *We have no idea. A guide to the unknown Universe* by Cham and Whiteson confirmed four anticipated strategies of reproducing popular science multimodal pun in English–Ukrainian translation, those of "direct translation", "compensation/transformation", "zero translation" and "omission". The prospect of further research is determined by the necessity to expand current research in order to obtain enough information to make valid conclusions as to the productivity of the above strategies.

## References

Alexieva, B. (2014). There Must Be Some System in this Madness. Metaphor, Polysemy, and Wordplay in a Cognitive Linguistics Framework. In D. Delabastita (Ed.), *Traductio. Essays on Punning and Translation* (pp. 137–154). London, New York: Routledge. Taylor & Francis Group.

Bakhtin, M. (1975). *Slovo v romane* [A word in the novel]. In M. Bakhtin *Voprosy literatury i estetiki. Issledovaniya raznykh* let [Problems of literature and esthetics. Research from different years] (pp. 72–234). Moscow: Khudozhestvennaya literatura.

Cham, J., & Whiteson, D. (2017). *We Have No Idea. A Guide to the Unknown Universe.* New York: Riverhead Books.

Cham, J., & Whiteson, D. (2019). *Hadky Ne Maiemo. Podorozh Nevidomym Vsesvitom* [We Have No Idea. A Guide to the Unknown Universe]. Kyiv: Nash Format.

Delabastita, D. (2014). Introduction. In D. Delabastita (Ed.), *Traductio. Essays on Punning and Translation* (pp. 1–22). London, New York: Routledge. Taylor & Francis Group.

Hatim, B. (2005). Discourse analysis and translation. In M. Baker (Ed.), *Routledge Encyclopedia of Translation Studies* (pp. 67–71). London, New York: Routledge.

Huizinga, J. (1938/1980). *Homo Ludens. A Study of the Play-Element in Culture*. London, Boston, Henley: Routledge & kegan Paul.

Jakobson, R. (1971). Language in Relation to Other Communication Systems. In: R. Jakobson *Selected Writings II. Word and Language*. The Hague, Paris: Mouton.

Ketola, A. (2016). Translating Picturebooks: Re-examining Interlingual and Intersemiotic Translation. *Proceedings of DRS 2016, Design Research Society 50th Anniversary Conference*. Brighton, UK, 27–30 June 2016. Retrieved February 20, 2022, from https://www.drs2016.org/225.

Maksimenko, O. (2012). Polikodovyi vs. kreolizovannyi tekst: Problema terminologii [Polycode vs. Creolized Text: Terminology Problems]. *Vestnik RUDN. Seriya: Teoriya yazyka. Semiotika. Semantika* [Herald of RUDN University. Series: Linguistic Theory. Semiotics. Semantics], *2*, 93–102.

Oittinen, R. (2000). *Translating for Children*. New York, London: Garland Publishing.

Pereira, N. M. (2008). Book Illustration as (Intersemiotic) Translation: Pictures Translating Words. *Meta*, *53*(1), 104–119.

Rebrii, O. (2012). *Suchasni kontseptsii tvorchosti u perekladi* [Modern conceptions of creativity in translation]. Kharkiv: V.N. karazin kharkiv National University Publishers.

Rubinstein, S. (1989). *Osnovy obshei psikhologii* [Foundations of general Psychology]: Vol. 2. Moscow: Pedagogika.

Skovorodnikov, A. (2010). Ob opredelenii poniatia "yazykovaya igra" [On the definition of the concept of a "language game"]. In A. Skovorodnikov (Ed.), *Igra kak priyom tekstoporozhdeniya* [Game as an Instrument of Text generation] (pp. 50–62). Krasnoyarsk: SFU.

Sorokin, Yu., & Tarasov, Ye. (1990). Kreolizovannye teksty i ikh kommunikativnaya funktsiya [Creolized Texts and their Communicative Function]. In R. Kotov (Ed.), *Optimizatsiya rechevogo vozdeistviya* [Optimization of Speech Communication] (pp. 180–186). Moscow: Nauka.

Wittgenstein, L. (1953/1986). *Philosophical Investigations*. Oxford: Basil Blackwell.

Zemskaya, Ye., Kitaigorodskaya, M., & Rozanova, N. (1983). Yazykovaya igra [Language Game]. In Ye. Zemskaya (Ed.), *Russkaya razgovornaya rech. Fonetika. Morfologiya. Leksika. Zhest* [Russian Colloquial Speech. Phonetics, Morphology. Lexis. Gesture] (pp. 172–214). Moscow: Nauka.

Zenner, E., & Geeraerts, D. (2018). One does not simply process memes: Image macros as multimodal constructions. In E. Winter-Froemel, & V. Thaler (Eds.), *Cultures and Traditions of Wordplay and Wordplay Research* (pp. 167–193). Berlin: De Gruyter. DOI: 10.1515/9783110586374-008.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE Vol 46, No 2 (2022)
Maria Curie-Sklodowska University Press

E-ISSN 2450-4580

**Astrid Schmidhofer**, University of Innsbruck, Austria
**Enrique Cerezo Herrero**, University of Valencia, Spain
**Melita Koletnik**, University of Maribor, Slovenia

DOI:10.17951/lsmll.2022.46.2.99-109

# Integrating Mediation and Translanguaging into TI-Oriented Language Learning and Teaching (TILLT)

ABSTRACT
In recent years, multilingual practices like mediation and translanguaging have found their way into additional language pedagogy. This is due to the recognition that multilingual language users do not store or use their language in isolation, but rather build up a repertoire in which all languages are connected. Multilingual practices are particularly relevant for university programmes in translation and interpreting in which students are trained to work in multilingual environments in a mediating role. In this article, we will describe the professional demands that TI students have to meet and how multilingual practices can help them to develop towards these demands.
Keywords: translanguaging, mediation, TILLT, language teaching, TI training

## 1. Introduction

University training programmes in TI (Translation and Interpreting) are characterised by a strong orientation towards a rather well-defined set of future professions[1] that also serve as a reference point for course design, learning outcomes, and pedagogical activities. Students should develop competences according to a set of professional standards and develop a service-oriented mindset (see section 2). In this context, language learning plays a crucial role, especially in the early phases, as TI cannot occur without a sound knowledge of the languages involved in the TI process. In some cases, students build on already existing advanced or

[1] As we have been experiencing in the last years, due to social (e.g. migration) and technological (e.g. machine translation) developments, professional profiles are being expanded or modified, but the profile of the human translator and interpreter is still the most common benchmark for curricular design.

**Astrid Schmidhofer,** Institut für Translationswissenschaft, Universität Innsbruck, Herzog-Siegmund-Ufer 15, 6020 Innsbruck, Phone: 0043 512 507-42473, astrid.schmidhofer@uibk.ac.at, https://orcid.org/0000-0001-6287-3032
**Enrique Cerezo Herrero,** Departamento de Filología Inglesa y Alemana, Universitat de València, Av. de Blasco Ibáñez, 32, 46010 Valencia, enrique.cerezo@uv.es, https://orcid.org/0000-0003-1170-8488
**Melita Koletnik**, Oddelek za prevodoslovje, Filozofska fakulteta Univerze v Mariboru, Koroška c. 160, 2000 Maribor, melita.koletnik@um.si, https://orcid.org/0000-0003-4890-1177

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

intermediate language competence language competence, while in other cases, they start a new language from scratch. Either way, students' previous language learning experiences, which are usually constrained to high school, are frequently based on general communicative language teaching approaches and the use of language for personal or educational needs, interests and goals.

Language learning, especially in the case of children, adolescents and young adults, will rarely be seen as purely *instrumental* and targeted towards professional purposes, as learning a new language, especially at a younger age, also shapes the learner's self-perception and identity. Within TI training programmes, however, it is convenient and necessary to take into account the specific skills and competences required for professional practice and to design the target language courses accordingly (cf. Cerezo Herrero, Schmidhofer, & Koletnik, 2021). TILLT (Translation and Interpreting-oriented Language Learning and Teaching) must be conducive to the construction of a language service profession, hence the need not only to develop language as a tool for future professional use, but also to address how language learning contributes to the development of a multilingual and multicultural competence and what this means for identity and language use in Translation Studies.

On this basis, we will show how insights from multilingual practices can be integrated into TILLT. Insights from *translanguaging* can help to develop conscience of one's own multilingual identity and competence and how a multilingual language repertoire is used at both individual and societal levels; *mediation* practice can help to introduce students to the role and challenges of enabling communication between speakers from different languages and cultures.

## 2. Professional demands

Among the university degrees in the humanities, Translation Studies is probably one of those that best conforms to the demands of the Bologna Process to prepare students for the industry. In many TI degrees, practice-oriented courses in language proficiency, translation and interpreting are given much more space than are theory- or research-oriented courses. Learning outcomes and activities of many courses, especially at the MA level, are professionally targeted and are subject to changes in professional environments, as is observable currently with the ongoing debate surrounding the integration of machine translation and post-editing competence (cf. European Language Industry Surveys compiled by ELIS[2]). This orientation is reflected in many translation competence frameworks, most visibly in the European Master's in Translation (EMT) framework that "aims to consolidate and enhance the employability of graduates of Master's degrees in translation throughout Europe" (EMT, 2017, p. 3).

[2] https://elis-survey.org/ (retrieved on June 3, 2022).

The translation industry seeks graduates who can provide language services that comply with the requirements of institutions and the free market. These include primarily cross-linguistic translation and interpreting services in different modalities, but also other language-related profiles such as subtitlers, technical writers, reviewers, and, more recently, post-editors. Moreover, many students perceive TI university degrees to be professional training and, consequently, demand that TI degrees be oriented towards high employability[3] in order to have better job opportunities (e.g. LeBlanc, 2017). Thus, due to such expectations and increasing competition among educational institutions, curriculum designers are under pressure to comply with these requirements and define courses, learning outcomes and activities accordingly.

Consequently, an important aspect of competence building in BA, and especially MA, degrees is students' enculturation into the translation profession through not only the development of instrumental competences including language, translation and interpreting skills, but also the development of a series of professional attitudes. These include considering languages to be a tool for their work and to adapt their learning accordingly (Schmidhofer & Ahmann, 2015), growing into the role of the mediator, i.e. a person who provides people with access to text or speech that they would otherwise not understand, and developing a self-concept as language and TI experts as well as service providers who are able to offer solutions that satisfy clients' demands, guarantee good service and quality, and take into account market realities and their own possibilities and expectations.[4]

The enculturation into the profession also includes the idea of developing expertise that is in demand and will constitute their "capital" in the labour market (cf. Norton, 2014, p. 105), help them to excel when compared to translators and interpreters without academic TI training (Kadrić & Kaindl, 2016, p. 21), and motivate them to adhere to certain behaviours, ethics and codes that can be found in mission statements of translator and interpreter associations (cf. CIUTI[5] policy statement). This includes the development and maintenance of excellent skills in all languages, as well as L1, adherence to language conventions, and the idea that translation and interpreting, whenever possible, should be conducted from an additional language into L1.

## 3. Multilingual perspectives in language learning and teaching

In past years, the areas of language learning and teaching have been characterised by the *multilingual turn* (Conteh & Meier, 2014; May, 2014; Ortega, 2013) that

[3] Employability can be understood as the integration in curricula of key qualifications that are relevant for the labour market in general or for specific professions, or the success of graduates in the labour market (cf. the different readings of the term in Hessler, 2013, p. 46).

[4] Such topics are usually addressed in special courses like "translation project management" and "translation as a profession".

[5] Conférence Internationale Permanente d'Instituts Universitaires de Traducteurs et Interprètes.

contends the value of competence in various languages at the individual level and also the coexistence of various languages at the societal level. Moreover, it adopts a critical approach towards longstanding assumptions in prevailing L2 language pedagogy. It thus returns to the question of what the goal of language learning and teaching should be, and challenges the view of monolingual native speaker competence as *the* goal of additional language learning. According to these ideas,

> [r]ather than thinking of native-like speech as the central goal (an unattainable goal for many learners), the multi-competent L2 learner understands what it means to be an L2 user and is using the classroom to develop an understanding of who they are in our multilingual, multicultural world [brackets original] (Scott, 2016, p. 448).

Furthermore, it raises the question of cognitive processing supporting the view of "a communicative competence to which all knowledge and experience of language contributes and in which languages interrelate and interact" (Council of Europe, 2001, p. 4), and describes the use of the linguistic repertoire as flexible and adaptable to communicative needs and interlocutors: "multilingual speakers navigate among languages and do not use each of their languages for the same purposes in all communicative situations, in the same domains, or with the same people" (Cenoz, 2013, p. 11).

## 4. The role of languages in TI programmes

Most European TI programmes offer several mandatory language courses as part of their curricula to provide students with the required and necessary linguistic knowledge prior to embarking on their subsequent translation and interpreting subjects (Schmidhofer, 2018). Indeed, given the prominence of additional languages for TI, it is reasonable to say that this training determines to a large extent students' rate of success throughout their entire university education. However, some recently published research studies bring to the fore the fact that this training more often than not lacks TI focus (Carrasco & Navarro, 2019) and that it should be given its own distinctive place within foreign language teaching (Cerezo Herrero, 2019; Cerezo Herrero, Schmidhofer, & Koletnik, 2021; Clouet, 2021; Koletnik, 2021; Schmidhofer, Cerezo Herrero, & Koletnik, 2021).

As a rule, language courses in TI training adopt a generalist approach (Carrasco & Navarro, 2019; Fois, 2021) and mainly focus on the enhancement of communicative competence. Yet, this type of training is insufficient, as it fails to take into account the interlinguistic mediation role that a translator and/or interpreter plays (Schmidhofer, 2018). In the words of Pietrzak (2013, p. 236), "such a path of language development seems hardly relevant to future translators' needs". The task of a translator or interpreter is to put their linguistic knowledge at the service of other interlocutors who do not share the same linguistic code and to

facilitate communication between them. This entails the need to know their working languages, including foreign languages, at the highest level, as it is essential that a translator and/or interpreter use foreign languages with complete accuracy (Schmidhofer & Ahmann, 2015). The communicative approach, however, usually prioritises fluency over accuracy, with correction mechanisms being reserved for cases of interference that hinder comprehension in L2.

Thus, there is a need for a TI-oriented language approach. Linguistic training for translation must be undertaken whilst bearing in mind the ultimate goal of Translation Studies, i.e. the development of the translation (and interpreting) competence (Carrasco Flores, 2021; Clouet, 2021). For such a purpose, the appropriate pedagogical conditions must be met so that this maxim can be complied with (Schmidhofer & Ahmann, 2015). The teaching process should be geared towards targeting the differences between L1 and L2, for which the use of a contrastive approach both at the textual level, especially the structure and the common linguistic resources of a specific textual typology, as well as the agents involved in the communicative process (sender and receiver), and at the linguistic situation and linguistic levels (coherence and cohesion mechanisms, appropriateness, pragmatic aspects, etc.) is in place. This contrastive principle should preferably be materialised through a structural–functional approach (Ruzicka Kenfel, 2003). While the structural model allows detecting differences and similarities between the language pair, thus avoiding undesired negative transfers, the functional model gives communicative value to these structures (Ruzicka Kenfel, 2003).

On this basis, it can be argued that this linguistic contrastive principle cannot occur at the sentence or grammatical level, but rather at the discursive level. This is the reason as to why it is essential to include the textual component as the core element of the training. Translation is a textual operation (Hurtado, 2011), so the binomial *communication* and *text* are inseparable (Roiss, 2015). This specific teaching principle precludes the use of published textbooks for not conforming to the teaching tenets that govern this training (Clouet, 2021; Fois, 2021) and disregarding the contrastive aspect previously alluded to (Fois, 2021). Rather, the use of authentic materials must be prioritised in order to simulate tasks reflective of real professional practice in the classroom through different genres and textual typologies (Adams & Cruz-García, 2017; Carrasco & Navarro, 2019; Clouet, 2021). Given the dearth of readily available materials (Cruz García, 2017), language lecturers are compelled to design their own teaching materials so that they can meet the real needs of students (Cerezo Herrero, 2019).

In keeping with the aforementioned contrastive principle, teaching materials should feature exercises that help to connect L1 and additional languages. In this regard, cross-linguistic mediation and translanguaging constitute two pedagogical processes that can greatly help to target this aim, as both of them involve the use of the mother tongue and the additional language. Given that a translator and/or

interpreter must straddle the divide between both languages in contact, they constitute valuable assets for this kind of training.

### 4.1. Mediation

Mediation refers to enabling communication that otherwise would be difficult or impossible. The most common form is cross-linguistic mediation,[6] i.e. oral mediation between speakers of two different languages or the translation of a text for a reader who cannot understand the original text. Mediation combines oral and written, receptive and productive skills in different ways and, though sometimes called the fifth skill, is rather a *transversal* competence (Reimann, 2016, pp. 12–13). Despite or maybe due to the undeniable similarities with professional translation and interpreting, there have been attempts to delimit both activities. Criteria that have been used are the focus of mediation on communication and contents, while translation also takes into account form (Schöpp, 2013, p. 6), as well as the mediator's liberty to select "what might interest the target audience or might be relevant to the new context of situation" (Stathopoulou, 2015, p. 31) or the mediator being party to the conversation in oral mediation. As cross-linguistic mediation involves the use of different languages, it has also been considered a form of translanguaging (Stathopoulou, 2015).

The inclusion of mediation in language curricula brings about should be was caused by changes in different areas. On a societal level, the past decades have brought increased mobility and, thus, more multilingual environments in private, social and professional contexts (Nord, 2010, p. 126). On a political level, multilingualism has been recognised as a valuable trait for individuals and communities (Council of Europe, 2001), and in Second Language Acquisition, the *multilingual turn* has led to heightened interests in cognitive, social and psychological aspects of multilingualism. In short, these changes call for "the need for a revision of pedagogical approaches and practices related to language learning for linguistically prepared citizens, preferably with good mediation skills" (González Davies, 2017, p. 126). Following this demand, it needs to be discussed what competences or attitudes are necessary for cross-linguistic mediation (Kolb, 2016) and how these can be developed in language classes. The claim implicit in the new CEFR descriptors that mediation activities can be performed by learners without additional mediation training has not escaped criticism and has been called into question by translation scholars (Stachl-Peier, 2020).

[6] However, the CEFR defines mediation in a much wider sense, including "different languages, varieties of the same language, registers of the same variety, modalities of the same language or variety, or any combination of the above. However, they may also be identical" (Council of Europe, 2020, p. 93).

Within TILLT literature, mediation has hardly been discussed. Thus, it is difficult to say whether mediation is common practice in TILLT classrooms. However, thanks to the striking similarities to professional translation and interpreting, its use in classrooms can be beneficial in many ways to take the first steps towards developing TI competence. Cross-linguistic mediation can be used to practise different language skills in motivating and realistic activities (though this is not unique to mediation and could also be achieved via more traditional activities). What mediation can doubtlessly do for TI students is acquaint them with their future role as a mediator between speakers of different languages and from different linguistic backgrounds. In this way, students start to use their linguistic repertoire to express the communicative needs of others (Schmidhofer & Ahmann, 2015). Nowadays, various resource books are available for different language combinations (Katelhön & Nied Curcio, 2012; Stathopoulou, 2015), but mediation activities can easily be designed by language teachers with a variety of authentic materials taken from everyday contexts.

### 4.2. Translanguaging

Translanguaging is possibly the most visible (and frequently disputed) contemporary theoretical and increasingly practical concept closely associated with multilingualism. Arising from an opposition to the monolingual approach in L2 teaching and the emerging "separate bilingualism" (Baynham & King Lee, 2019, p. 3) that it fostered, translanguaging refers to complex and fluid practices of language users who draw on all available (linguistic, cognitive, semiotic, etc.) resources to make meaning. In this process, they transcend the boundaries between national/named languages and their varieties and between languages and other semiotic systems (García & Lin, 2017). Translanguaging also ties in with the latest cognitive research on bilingualism, with a growing number of studies providing evidence that both languages become activated even when bilinguals intend to use only one of them. The ensuing relations or dynamics between both languages are thus different from those of monolingual speakers (Kroll, Bice, Botezatu, & Zirnstein, 2022).

In pedagogy, translanguaging refers to approaches aimed at leveraging such fluid meaning-making practices to support learning. Pedagogical translanguaging "can refer to the use of different languages for input and output or to other planned strategies based on the use of students' resources from the whole linguistic repertoire" (Cenoz, 2017, p. 194). Considering that all intrinsic resources are deployed in flexible and creative ways, pedagogical translanguaging necessarily entails (inter)acting at the intersection of all students' languages. A distinction should perhaps be mentioned, as highlighted by Cenoz and Gorter (2021, p. 18), between pedagogical and spontaneous translanguaging, which is frequently encountered in multilingual classrooms. However, they are not exclusive and can be interwoven to produce pedagogical added value.

The core characteristics of pedagogical translanguaging, as identified by Cenoz and Gorter (2021, p. 18), connect with the main attributes of TILLT: according to the *type of programme*, pedagogical translanguaging takes place in programmes that focus on activating the multilingual repertoire; according to the *type of student*, it is aimed at multilinguals or emerging multilinguals; its *aim* is linguistic and academic development; in terms of *organisation*, it is planned; and the *approach* is multilingual/heteroglossic.

Central to TILLT are also main pedagogical translanguaging practices that Cenoz and Gorter mention: *enhancing metalinguistic awareness*, e.g. by analysing and reflecting on languages cross-linguistically and comparing them at various levels; *using the whole linguistic repertoire*, e.g. by working with two or more languages in parallel, changing language for input and output, and finding sources in different languages; *horizontally integrating curricula* of different language (and translation, we add) classes so that the syllabi reinforce one another; and *translanguaging shifts*, unplanned linguistic decisions that respond to communicative needs in classrooms and involve the use of different languages.[7]

## 5. Practical considerations and conclusions

In TI programmes, students' training and professional and personal development take place in two areas. On the one hand, they advance their multilingual skills; on the other hand, they enhance their professional competences and attitudes in consonance with professional standards. The inclusion of activities that acknowledge, build on and expand their multilingual competence is particularly relevant to TI students. By allowing for and giving space to all of their languages, utilising and leveraging all of their resources, and thus contributing to their academic and linguistic development, the concept and pedagogy of translanguaging seems to be perfectly suited for use in TI programmes. However, it need not be forgotten that language teachers are possibly the most important source of L2 input for their students; thus, multilingual activities should be carefully considered and well thought out. Consequently, judicious use of mediation and translanguaging activities is advised.

Nevertheless, both mediation and translanguaging can greatly contribute to enculturing TI students into their role as expert multilinguals. On the one hand, mediation exercises, especially those of a cross-linguistic nature, promote certain aspects that greatly favour language learning for TI. Exercises can be approached from a textual perspective, e.g. rewriting paragraphs or short texts from L1 to L2, thus fulfilling this translation maxim. Having to transfer textual content from one language to another necessarily requires a deep understanding of the message. To this end, it is essential to go beyond the superficial structure of the text and access

[7] For more multilingual hands-on activities that can be used in language classes of TI programmes, see, for example, Cenoz (2022).

its deep structure. Mediation exercises can also be geared towards connecting ideas or information in L2, which involves paying heed to and using discursive devices. This cross-linguistic textual approach can also be very useful to work register, e.g. transforming an informal text into a more formal one, and vice versa, and for introducing different textual genres into classrooms. This will also help to notice both linguistic and textual differences between the language pair and, therefore, to separate both languages in contact. Oral mediation can be tried out in a protected environment in which interlocutors from different backgrounds, who might have converging or conflicting goals, interact and communicate with the help of a mediator. Moreover, it can be developed by sensitising students to the relevance of cultural beliefs, values and norms for cross-linguistic communication, e.g. by watching videos of mediated conversations and discussing culture-related aspects and the behaviour of mediators. In this way, interculturality can also be targeted through the use of mediation exercises, which is fundamental for a translation and interpreting professional.

On the other hand, translanguaging can also be used to control and monitor both (all) languages in contact. This can be achieved by enhancing metalinguistic awareness so that multilingual speakers benefit from their own multilingualism, e.g. by working with authentic texts, dictionaries, and preparing glossaries in several languages so that terminology management skills can be promoted, boosting, at the same time, the multilingual expert profile of students.

As expounded throughout this paper, TI trainees not only become expert multilinguals, but also are socialised into a professional culture of language service provision and develop their linguistic and professional competences between these two poles. Given the nature of translation and interpreting, both mediation and translanguaging constitute excellent pedagogical resources with which to approach language learning from this two-pronged perspective. Thanks to expanding their language competence in different languages and building a multilingual competence, they become multilingual individuals who can use their language repertoire in a variety of contexts. By using translation-related resources, students become more encultured into the profession(s). In order for foreign language courses to serve as truly preparatory courses for their subsequent translation and interpreting subjects, they must serve both purposes, as language needs to necessarily be linked to TI.

## References

Adams, H., & Cruz García, L. (2017). Use of teaching materials in foreign language classes for trainee translators in Spain. *BABEL A.F.I.A.L, 26*, 101–118.

Baynham, M., & King Lee, T. (2019). *Translation and Translanguaging*. Abington: Routledge.

Carrasco Flores, J. A. (2021). Analysing *English for Translation and Interpreting* materials: skills, sub-competences and types of knowledge. *The Interpreter and Translator Trainer, 15*(3), 326–342.

Carrasco Flores, J. A., & Navarro Coy, M. (2019). English language teaching in translator training in Spain: a cross-sectional study. *Quaderns. Revista de Traducció*, *26*, 255–268.

Cenoz, J. (2013). Defining Multilingualism. *Ann Rev Appl Linguist, 33*, 3–18.

Cenoz, J. (2017). Translanguaging in school context. International perspectives: An introduction. *Journal of Language, Identity and Education*, *16*, 193–198. DOI: 10.1080/15348458.2017.1327816.

Cenoz, J. (2022). *Languages Matter: Weekly discussions about pluri-/multilingualism*. [Video]. Retrieved May 13, 2022, from https://www.youtube.com/watch?v=8XkLTeNewoo.

Cenoz, J., & Gorter, D. (2021). *Pedagogical Translanguaging*. Cambridge: Cambridge University Press.

Cerezo Herrero, E. (2019). Systematization of competences in language B teaching for Translation Studies in the EHEA from a translation competence model. *MonTI*, *11*, 77–107.

Cerezo Herrero, E., Schmidhofer, A., & Koletnik, M. (2021). An LSP Framework for Translation and Interpreting Pedagogy. *Revista de Lenguas para Fines Específicos, 27*(2), 140–156.

CIUTI Policy Statement. Retrieved March 18, 2022, from https://www.ciuti.org/about-us/policy-statement/.

Clouet, R. (2021). Foreign languages applied to translation and interpreting as languages for specific purposes claims and implications. *Revista de Lingüística Teórica y Aplicada*, *59*(1), 39–62.

Conteh, J., & Meier, G. (Eds.). (2014*). The multilingual turn in languages education. Opportunities and challenges*. Bristol, Buffalo: Multilingual Matters.

Council of Europe. (2001). *Common European Framework of Reference for Languages: Learning, teaching, assessment*. Cambridge: Cambridge University Press.

Cruz García, L. (2017). Foreign Language Training in Translation and Interpreting Degrees in Spain: a Study of Textual Factors. *Revista Digital de Investigación en Docencia Universitaria, 11*(2), 75-89.

Fois, E. (2021). Translator training, English language teaching and corpora: Scenarios and applications. *International Journal of Language Studies, 15*(4), 59–78.

García, O., & Lin, A. (2017). Translanguaging in Bilingual Education. In García, O., Lin, A., & May, S. (Eds.), *Bilingual and Multilingual Education* (pp. 117–130). Cham: Springer.

González Davies, M. (2017). The use of translation in an Integrated Plurilingual Approach to language learning: teacher strategies and best practices. *Journal of Spanish Language Teaching, 4*(2), 124–135.

Hessler, G. (2013). Employability in der Hochschule? Analysen zur Perspektive von Studierenden der Sozial- und Geisteswissenschaften. *ZFHE, 8*(1), 45–59.

Hurtado Albir, A. (2011). *Traducción y traductología. Introducción a la Traductología*. Madrid: Cátedra.

Kadrić, M., Kaindl, K., & Cooke, M. (2012). *Translatorische Methodik*. Wien: Facultas.

Katelhön, P., Nied Curcio, M. (2012). *Hand- und Übungsbuch zur Sprachmittlung Italienisch – Deutsch*. Berlin: Frank & Timme.

Kolb, E. (2016). *Sprachmittlung. Studien zur Modellierung einer komplexen Kompetenz*. Münster, New York: Waxmann.

Koletnik, M. (2021). LSP and Additional Language Teaching for translators: New researched-based evidence. In A. Schmidhofer, & E. Cerezo Herrero (Eds.), *Foreign Language Training in Translation and Interpreting Programmes* (pp. 69–86). Berlin: Peter Lang Verlag

Kroll, J., Bice, K., Botezatu, M., & Zirnstein, M. (2022). On The Dynamics of Lexical Access In Two or More Languages. In A. Papafragou, J. C. Trueswell, & L. R. Gleitman (Eds.), *The Oxford Handbook of the Mental Lexicon*. Oxford: Oxford University Press. DOI: 10.1093/oxfordhb/9780198845003.013.26.

LeBlanc, M. (2017). Translators on Translator Training: A Canadian Case Study. *Current Trends in Translation Teaching and Learning E*, *4*, 1–47.

May, S. (Ed.) (2014). *The multilingual turn. Implications for SLA, TESOL and bilingual education*. New York: Routledge.

Nord, Ch. (2010). *Fertigkeit Übersetzen. Ein Kurs zum Übersetzenlehren und -lernen*. Berlin: Bundesverband der Dolmetscher und Übersetzer.

Norton, B. (2014). Identity, Literacy, and the Multilingual Classroom. In S. May (Ed.), *The multilingual turn. Implications for SLA, TESOL and bilingual education* (pp. 103–122). New York: Routledge.

Ortega, L. (2013). SLA for the 21st century: Disciplinary progress, transdisciplinary relevance, and the bi/ multilingual turn. *Language Learning, 63*, 1–24.

Pietrzak, P. (2013). Divergent Goals: Teaching Language for General and Translation Purposes in Contrast. In K. Piątkowska, & E. Kościałkowska-Okońska (Eds.), *Correspondences and Contrasts in Foreign Language Pedagogy and Translation Studies, Second Language Learning and Teaching*. (pp. 233–240). Berlin: Springer.

Reimann, D. (2016). *Sprachmittlung*. Tübingen: Narr Francke Attempto.

Roiss, S. (2015). DaF für Übersetzer: Die zielgruppengerechte Vermittlung unter lernpsychologischen, methodologischen und textlinguistischen Aspekten. In M. A. Recio Ariza, B. Santana López, M. De la Cruz Recio, & P. Zimmermann González (Eds.), *Interacciones, Wechselwirkungen: reflexiones en torno a la Traducción e Interpretación del/al Alemán* (pp. 77–91). Frankfurt am Main: Peter Lang Verlag.

Ruzicka Kenfel, V. (2003). Lengua alemana en traducción/interpretación: un concepto particular de la enseñanza de alemán como lengua extranjera. *Babel – AFIAL: Aspectos de Filoloxía Inglesa E Alemá, 12*(12), 5–30. Retrieved March 13, 2022, from https://revistas.webs.uvigo.es/index.php/AFIAL/article/view/169/166.

Schöpp, F. (2013). Grundlagen. In F. Schöpp, & P. Katelhön (Eds.), *Kommunikativ stark – Sprachmittlung Italienisch* (pp. 5–15). Stuttgart: Klett.

Schmidhofer, A. (2018). Cómo preparar la traducción e interpretación especializadas en la clase de lengua extranjera para traductores. In J. M. Castellano Martínez, & A. Ruiz Muzcua (Eds.), *Traducción, interpretación y ciencia: textos, contextos y tendencias contemporáneas* (pp. 165–174). Granada: Comares.

Schmidhofer, A., & Ahmann, H. (2015). Translationsrelevanter Fremdsprachenunterricht: Besonderheiten und Zielsetzungen. *Moderne Sprachen, 59*(1), 49–70.

Schmidhofer, A., Cerezo Herrero, E., & Koletnik, M. (2021). Why We Need TI-Oriented Language Learning and Teaching (TILLT). *ELOPE: English Language Overseas Perspectives and Enquiries, 18*(1), 71–89.

Scott, V. M. (2016). Multi-competence and language teaching. In Vivian, C., & Wei, L. (Eds.), *The Cambridge handbook of linguistic multi-competence* (pp. 445–460). Cambridge: Cambridge University Press.

Stachl-Peier, U. (2020). Language Mediation, Translating/Interpreting and the CEFR. In A. Schmidhofer, & A. Wußler (Eds.), *Bausteine translationsorientierter Sprachkompetenz und translatorischer Basiskompetenzen* (pp. 35–77). Innsbruck: University Press.

Stathopoulou, M. (2015). *Cross-language mediation in foreign language teaching and testing*. Bristol, Buffalo, Toronto: Multilingual Matters.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE Vol 46, No 2 (2022)
Maria Curie-Sklodowska University Press

E-ISSN 2450-4580

**Radegundis Stolze**, University of Darmstadt, Germany

DOI:10.17951/lsmll.2022.46.2.111-122

# Hermeneutic Translation and Translation Criticism

ABSTRACT
The point of departure is the concept of translation as a social and hermeneutic activity to facilitate understanding among people with different knowledge backgrounds. Human translation is depicted as a dynamic, mind- and body-bound process that is referred to in relevant literature as embodied, embedded, extended and enactive. The decisive role of the translator's attitude is emphasised, including his or her awareness of a historical character of the mediated text. Within a hermeneutics-related approach to translation, several criteria for the translation analysis are postulated. Utmost caution is recommended in error-seeking evaluation of translation where a valid translation strategy might be confused with linguistic error.
Keywords: translator, responsibility, reflection, knowledge, translation error, manipulation

## 1. Introduction – The translator's responsibility

Teaching translation has long been related to Linguistics. Translation was defined as an "interpretation of verbal signs by means of other signs" (Jakobson, 1959, p. 233), and an interlingual transfer was invented. When comparing target texts with source texts, Contrastive Stylistics found seven so-called "translation shifts" in "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford, 1965, p. 20). Generations of students were treated with the respective "transfer rules" (Newmark, 1988, p. 8), when working on texts.

However, when we look at the role of translation in society, a different picture comes up. Translation is a social service that people provide to facilitate communication with others. The backdrop is Hermeneutics that questions understanding and social action. Translators are anchored in their own culture and yet they should enable communication across language barriers to foreign cultures. They will try to understand the source text message and then will write down what is present in their mind as a translation. Herein, translators have a great responsibility for precision because the readers expect to read the content of a source text unaltered so that they can themselves react to it.

**Radegundis Stolze,** Institut für Sprach- und Literaturwissenschaft, Fachbereich Gesellschafts- und Geschichtswissenschaften, Technische Universität Darmstadt, Karolinenplatz 5, 64289 Darmstadt, radi.stolze@t-online.de

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

Of course, this is, to a certain extent, an utopia, which Schleiermacher (1813/1973) already exposed when he saw communication in principle as misunderstanding due to the different knowledge backgrounds of the interactants (cf. Stolze 2011, p. 79). The translator as a person with cognitive, existential and individual qualities (cf. Stanley, 2012, p. 251) is actively involved in the translation. The top terms here are "interest", "intuition" and "creativity".

> Hermeneutics immediately places us in the quandaries of knowledge. How much knowledge do we attribute to the author? What knowledge does a work activate? What knowledge is relevant to that work? Is the person who brings more knowledge to a work a better reader? Is an ignorant reader condemned to interpretative incompetence? Is the world of interpretation a naturally competitive world? Is the best interpretation the one that commands the broadest consensus? (Scott, 2021, p. 44).

These are the issues for modern Translation Studies, but we cannot treat them all here.

"Hermeneutics cannot be reduced to a mere method of scientific or philosophical knowledge, because it is not only a collection of rules for the successful interpretation of texts or historic events, but there is a human way of life at its base, this is, understanding treatment of reality" (Govedarica, 2020, p. 631).

## 2. The translator in the world relationship – interest

Hartmut Rosa (2012, p. 11) defines: "It is not the world knowledge of modern subjects that is put to the test, but their world relationship [...] per se, and this is always and primarily a bodily, emotional, sensual and existential one, and only then a mental and cognitive one" [translation mine], and this offers us a new sociological basis for the question of a translator's activity.

The starting point for an investigation into human-bound translation as a social action is thus the translator's attitude to his or her texts, and not, for example, the visible linguistic differences between two languages and cultures.

Well-known, because it's so easy to grasp, is the idea of the 4 E's: *embodied, embedded, extended* and *enactive* is human action (cf. Zahavi & Michael, 2018, p. 590). It is about the context in the lived physical world, where there are relations to the experienced and the social body. Mind and body in a person are bound together and any action has social consequences. Instructions do not automatically lead to corresponding action. One can describe it like this:

- **Embodied** means that actions are to be grasped as an interplay of cognitive and physical, i.e. physical-sensory and emotional dimensions. Relevant prior knowledge is indispensable. Translation as work does not happen as a purely cognitive act doing transfer procedures. Rather, in professional translating, the concrete physical areas, the sensitivities

(disturbances), one' s interest, the being touched emotionally by the text, are often relevant.

- **Embedded** means that language actors are not detached but stand in a social space of culture. In the practice of technical translation, community rules, e.g. text type conventions and terminology work, must be observed, even if the basic approach to texts is the same as in literary translation, where emotions are more prominent. Cultural differences mean that the foreign is not easily understood or that translations do not have the desired effect.
- **Extended** means that human cognition also needs tools for its social action; in the case of translation, specifically, we are working with paper, computer/ telecommunication and dictionary, and issues of ergonomics influence the performance. Indeed, it has been documented that professional translators, when reflecting on their own practice, often refer to the concrete-physical dimension of the act of translation or to their sensual experiences and in this sense understand their translating work as a holistic process (cf. Hubscher-Davidson, 2017).
- **Enactive** means that there are certain expected emotional moods in people's behaviour and reactions to what they have experienced, which has an effect on concrete action. It is true that translation also unfolds medially, as in interpreting, for example, or in representations on the theatre stage; even dance interpretations or film adaptations of texts as performative translations are possible.

It becomes clear that the translation process is a dynamic, body-bound phenomenon. Taking into account the passage of time in which translation takes place, Stolze (2011, p. 191) has developed a „systemic model of translation" that also includes a growth of the translator as a person (lifelong learning), what modifies the attitude towards texts in any new approach.

What is translated is what has been understood and is now mentally present in the translator, and the original and the translation in their content of are closely linked to each other in the translator's mind through their correspondence of meaning. However, the final cognitive representation is not obtained purely cognitively, but also emotionally and sensually. Rosa's central concept is "resonance". He defines it like this:

> Resonance is a form of world relationship formed by affectation and emotion, intrinsic interest, and self-efficacy expectation, in which subject and world touch each other and at the same time transform each other. Resonance is not an echo but a response relationship; it presupposes that both sides speak with their own voice, and this is only possible where strong values are touched. Resonance implies a moment of constitutive unavailability [translation mine] (Rosa, 2016, p. 298).

We can see this as a model of the translator's attitude towards his or her texts. One has an intrinsic interest in the message and reformulation of what is understood, and an expectation of self-efficacy in that writing. At the same time, one is affected by the foreign world showing in the text and is thus transformed oneself in the constant process of learning. The translator responds to the source text, though staying neutral in this mode of relationship.

This is what Hans-Georg Gadamer (1990, p. 434) meant when he spoke of "entering into a history of tradition" that we encounter by language. "The consciousness of being affected by history" (p. 301) is the principle of understanding here.

Language and cultural knowledge are acquired by learning that extends from one's identity of the self, over the individual environment in the family and belief, and the possession of a mother tongue with its world view and values, onto foreign languages and worlds of thought in other cultures and in subject areas with specialization. A fundamental openness and curiosity prepare us for lifelong learning because interest is based on knowledge.

## 3. Understanding texts – reflection

Hermeneutics says that we understand all phenomena "in the light" of what we already know, based on given knowledge, even an ideology. This is the so-called "hermeneutic circle" that connects persons to contents, and outside of this there is no good understanding.

Here it is important to distinguish between the knowledge of humanity, of cultural communities, of research groups, etc., and the knowledge of an individual. While the former is growing rapidly and can certainly be stored and passed on by media, the latter is an eminently subjective matter as an excerpt from one's own world. World knowledge or feelings that have not become our own identity-forming experience are not relevant to us, we forget them immediately. In this sense, "experiences are appropriated experiences that have been transformed into memories", says Rosa (2012, p. 318). That is why open interest is so important for translators.

Different people do not understand a text in a completely identical way because of different "previous knowledge", and even one person can see different meanings in a later reading because he or she has learned something in the meantime, has made new experiences. It is about hearing the author's voice – literary or professional – in a text, so we also call a text a "communicative event". Written texts remain present for repeated reading, and many people can perceive and read a text. Depending on the epoch of reading, one will understand the text somewhat differently, difficult passages suddenly become clear through increased knowledge. Therefore, we should ever reflect on whether our understanding is correct or requires more investigation.

Fields of orientation for understanding and writing in view of the "situational background, the discourse field, the meaning dimension and the predicative mode" have been developed and may be applied for any type of texts (Stolze 2019, pp. 80–81). Rhetorical decisions in formulating a translation may be described with linguistic categories such as *genre, coherence, stylistics* and *function.* Language aspects and empathy in the translator are combined in the task of translating, the translation competence being a subjective mixture of socio-communicative and linguistic aspects (Stolze, 2019, p. 92).

Translations can only reach their goal in an "optimal way", there is no model translation. In technical and scientific communication, the goal will be correctness. In the sense of a resonance space of communication, this means keeping to the functionally adequate level of style instead of transferring literally. Stilted translations don't really work if you can do it better, they often seem alienating, there is no person behind them. Resonance in a technical context means speaking like a professional person would do. The aim is correspondence to the content and stylistic expectations of the target audience, and terminological precision. Of course, in addition to specialist knowledge, this requires a pronounced rhetorical and functional formulating competence in the translator as an author. And in literary translation, creativity in writing is needed to enhance emotionality and make reported situations visible.

## 4. Texts and translations

Emphasizing the responsibility in the translation expert might be supported by some criteria for translation analysis and criticism in the classroom. Anna Pavlova (2014) notes:

> In all assessments of translation performance, it is always noticeable that no distinction is made between the situations 'free decision of the translator' and 'solution forced by objective language or cultural circumstances'. Yet there are obviously cases when an experienced and highly professional translator simply 'can't do it any other way', regardless of whether the result is counted among the objectively successful, less successful or even defective ones [quotes original] [translation mine] (pp. 257–258).

In the case of a translation as a product, we do not know what the translator (also the student) as the co-author was thinking. When reading a translation, it is like reading an original text: if you want to understand it, you should ask what is usual about it in the form (text type) and what came about "by the author's free decision" (Schleiermacher, 1813/1973, p. 39). Every new reading brings about a change in the meaning of the whole text as it appears subjectively. Formulations are often only fleeting, because one can always express every thought differently. There is no absolutely correct translation that would be "objectively successful" (Pavlova, 2014, p. 257), it is always only provisional, a draft.

"Errors" then arise mainly through gaps in knowledge, misunderstandings or no understanding at all, all aspects based in the translator's person and not "forced by language circumstances". Gyde Hansen (2006, p. 24) has empirically investigated sources of interference in translation, which often lie in the translator's profile as a person. On the other hand, there are also manipulations in texts through intentional or involuntary ideological reactions by a translator.

By definition, of course, translation is related to a source text, but it does not originate from the source text, but from the mental representation of its message understood by the translator. Therefore, translation criticism cannot focus on the object of the source text as a reference, but only on the idiomatic system of the target language and its grammar. It's possible to determine "translation errors" in view of certain linguistic criteria of the target text (post-editing) on all linguistic ranks (word, sentence, text).

This is always needed at products from automatic translation. The learning computers are fed with a large corpus of texts and their translations done by humans, then they find correspondences and react accordingly. The problem is the lack of creativity: the results are very often similar, which for technical translation might be correct but for literary translation it is often boring. And any novel proposition not stored will not be translated correctly.

## 5. Criteria for translation criticism

In order to define something in a translation as a "translation error" and, if necessary, to sanction it, a reference point is needed, and here the three dimensions of signs in their usage, according to the Organon model of language (Bühler, 1934, p. 28), are usefully applicable (*Referent Sender Receiver / Symbol Symptom Signal / Denotation Connotation Appeal*).

In the holistic examination of a translation, violations of the target language system can first be named: Orthography, semantics (*referent, symbol, denotation)*, then syntax, stylistics (*sender, symptom, connotations*), and coherence (*receiver, signal, appeal*) (cf. Stolze, 2011, p. 175). These five areas can be verified critically without comparing the translation with the original (as is usually done in translation examinations and in post-editing).

### *Orthography*

This aspect is immensely important in professional practice. Clients do not accept texts that contain spelling mistakes, even if this is often seen as a negligible oversight in translation classes. This also includes numerical errors, and grammatical errors such as incorrect punctuation, incorrect sg./pl. endings in German, for instance, article congruence and the like. These problems are virulent among beginners in foreign language translation, but also in automatic translation, where post-editing is often limited to correcting respective errors. The question of whether the layout

of the translation meets the specifications in terms of design, text length, formality, type face, is also relevant.

### *Semantics*

In this area of the mentioned dimension of the *denotation*, the correct translation of word meanings and the correct subject-specific *terminology* are at issue, which can be justified with dictionaries and database contents. Comparison with source text words is useful in order not to oversee semantic dimensions that perhaps were omitted. The target language-specific technical terminology must be considered (cf. Stolze 2009, pp. 113–115). Even if the translator has understood the text correctly, the translation sometimes still appears colloquial and naïve when terminological choices are awkward or missing. An important aspect is the paradigmatic semantic compatibility all over the text, the word fields around central lexemes. The message is bound in linguistic forms, in semantic fields. This can be especially observed in translation criticism.

### *Syntax*

The aim here is to formulate thoughts idiomatically in the target language, free from interference by the source language, avoiding the so-called stilted, bumpy translations (translationese). Unsatisfactory results arise here primarily from a transfer-linguistic approach in the sense of literal translation, where one sticks to the sentence structures and only allows modulation in the case of grammatical-linguistic differences. The knowledge about technical text genres is decisive. The linearity of sentences, e. g., is different between English and German (Clyne 1991), the English relative sentences sometimes hinder a good German translation. The analysis of complex sentence constructions in English technical texts causes problems for many students, just as the technical word compounding in German, on the other hand. This area also includes speech acts, and target language text blocks and phraseology (Stolze, 2009, p. 182), which may look different from the source text. The possibility of using proverbs common in the target culture should also be considered if the source text presents such sayings.

### *Stylistics*

According to the *symbolic function* of signs, the style of a text is an indication of both the subject-specific diction and the style of an author, as the translational style must be adequate to the text's message regarding dialect, epoch, register. According to the rhetorical rules of stylistics, style should be appropriate to the textual message itself (Clyne, 1991), hence expressive connotations such as "outdated, pathetic, elevated, regional, technical, politically correct or colloquial" etc. are relevant here and their imitation might be a literary effect. Deviations from the appropriate use can seem alienating, and stylistically inappropriate

formulations in the translation may impair the perception of whole situations, characters, or their relationships. On the other hand, respective connotations in style also make the translator symptomatically visible what is not always wanted when his or her personal formulation preferences in a dialect become visible.

It is also worth mentioning here that the substitution of literal transfer, mainly in English-German translation, by linguistic condensation, would lead to more concise expressions (cf. discussion of examples in Stolze, 2011, pp. 164–176). Conversely, ambiguous passages in the text, which in literary terms often represent a suspense, and in technical-legal terms are usually an indication of the original cultural circumstances, should not be resolved and thus be levelled into the familiar. Only when the translator (student) has the courage to leave unclear passages as they are, does the author's world view become transparent. In most cases, a stronger orientation towards conspicuous stylistic features in the source text may be advisable, precisely to enable a reading experience in view of the original author. A translation criticism should also take this into account. Ambiguous and compact formulations are to be accepted and translated literally, because they testify to a higher degree of reflection.

*Coherence*

It is the aim of every translation to produce a coherent text in the target area. This involves correction of errors in the logic of the text's message, lacunae or omitted sentences, the consistency of the terminology in the overall text, the compatibility of semantic word fields. The dimension of an intended *appeal* function (Bühler) of the text can only be achieved with a coherent, consistent statement. There are, for instance, inappropriate logical connectors in German (such as *auch, und, demgegenüber, aber,* etc.) whose unsuccessful choice in English would impair the logical flow and coherence of facts through confused thought or, in translations, show that the text was not fully understood after all, cf. Stolze (2009, p. 385). Students often forget to check the finished translation once again at the end as a convincing holistic unit, where corresponding deficiencies would easily become visible. As long as a translation text seems "strange", it has not yet been fully understood.

## 6. So-called manipulations in texts

After assessing a translation based on the above-mentioned five linguistic aspects under the dimensions of the Bühler's Organon model, some so-called "manipulations" can now also be observed as textual changes in comparison with the original text, and they may be the result of a deliberate or unconscious decision on a higher level on the part of the translator as a person. These can hardly be called "errors", since a reference point of the "correct" is missing. But here, too, we can name some aspects, since corresponding textual changes may discursively

be justified, and these are *functional adaptation, metaphorical compensation, political ideology, time-bound interpretation, artistic adaptation.*

### *Functional adaptation*

From the very beginning, the aim of the so-called Skopos Theory (Reiß &Vermeer, 1984) had been to encourage translation students not to stick literally to the text in their work, but to make functionally appropriate changes: "A translational act depends on the purpose of the translation", and one should therefore not be afraid to "re-text poorly composed source texts […]" [translation mine] (p. 41). Because texts are always also a "cultural transfer" (p. 30), culture-specific textual changes can also be useful to facilitate an understanding of the translation in the target area. This always requests non-literal translation.

Reiß and Vermeer (1984, pp. 26–30) provide many examples of this, which can be used to justify a textual change. We might think of compensatory translation strategies in the case of comprehension barriers in the target audience, such as explication or adaptation of unknown aspects. Supposedly necessary "text improvements" can, of course, also be based on a lack of understanding of the technical source text. Then they are not acceptable, as the new version would be an ideological or solipsistic manipulation. But when a translator emotionally rejects the affirmation in a source text, he or she might look at it more deeply and find more precise formulations.

### *Metaphorical compensation*

Often, metaphors in literary texts, but not only there, are culture-specific, so that respective literal affirmations are no longer comprehensible in another target area. For this reason, many literary translators state that they would formally compensate elsewhere for an established metaphor or figurative expression, by with which a certain statement is made in terms of content, i.e. they would insert a target-language metaphor at a point where there is none in the source text. Such a translation decision may be discussed. It is similar with the deliberate omission of certain structures in the source text because this is considered unnecessary for the target text. Katharina Reiß has commented on this in detail, referring to various text types (*informative-expressive-operative*) as justification for this (Reiß & Vermeer, 1984, pp. 204–216). Here, Bühler's Organon model of language functions is used again as the basis for text types, and this can lead to a more appropriate, fairer assessment of translations.

### *Political ideology*

In the field of translational sociology there have now been calls to introduce a particular political belief into translations, or to reinforce aspects of such beliefs visible in source texts. This is referred to as a perfectly legitimate "translational

ethics" (Tymoczko, 2006). Similarly, in the field of feminist translation research, the demand has arisen to produce specific deviations, as "creative mistranslations" (Prunč, 2007, p. 292) (in relation to literal transfer), precisely in order to make female dimensions more visible. If, for example, a Bible translation speaks of brothers and sisters instead of literally the brothers, or of female and male disciples of Jesus, then this change is not a "translation error" but can be discursively justified with this political ideology.

*Time-bound interpretation*

For centuries, it was customary to transform foreign texts according to one's own world view; the French made "belles infidèles" in order to find such a thing readable at all; Schleiermacher (1813/1973, p. 70) pleaded for an education of readers in foreign languages; Schlegel had "his Shakespeare", which was long considered a "naturalized" translation, as it were, of Shakespeare's dramas into German; the ethnocentrism of older translations from the British colonial empire, which often enough did not understand the source culture and thus changed it, is subject of much criticism. Manipulations of this kind are mainly based in unconscious reactions to the text. This can be revised by conscious reflection which is a prerequisite of hermeneutical translation.

Such interpretations are the reason for the provisional nature, the tendency of translations to age. When this is then revised in a later novel translation, often a completely different original world view will appear. Detailed annotations may reveal the buried network of old literary references and quotations behind the text. Another phenomenon is the personal emotional reaction to a source text what might lead to some exaggerated formulations in the translation. These findings go beyond the system of linguistic "translation errors" and elude conventional scholastic translation criticism. One may discuss about it.

*Artistic rendering*

As already defined by Roman Jakobson (1959, p. 261), there is also "intersemiotic translation", i.e., a transfer of linguistic texts into other sign forms. This is practiced extensively today in the field of art as "performance" (Fischer-Lichte, 2012), with adaptations of historical literary texts, for example, on stage, in film settings, etc., even in dance and paintings. This is a particular expression of the translators' emotional world. Such artistic interpretations elude the usual translation criticism, but they can be the subject of interesting discussions. Creativity in translational formulation is central here.

We might present an overview of the criteria for translation analysis as presented above:

Table 1. Criteria for translation analysis

| **Target language proficiency** | | | | |
|---|---|---|---|---|
| *Reference* | | *Sender* | | *Receiver* |
| Orthography | Semantics | Syntax | Stylistics | Coherence |
| **Manipulations on holistic level** | | | | |
| Functional adaptation | Metaphorical compensation | Political ideology | Time-bound interpretation | Artistic rendering |

If someone is looking for a classification of translation errors, then the linguistic criteria according to the Organon model of the target language are applicable. However, whether this already leads to "objectively successful translations" (Pavlova, 2014) is questionable. Other translation strategies based on a specific goal by "free decision of the translator" (Pavlova, 2014, p. 257) cannot be called "mistakes". Their result must be discussed in terms of more or less appropriateness. Thus, a translation is always only approximately possible, it remains a "hermeneutic draft" (Paepcke, 1978, p. 86).

## References


Bühler, K. (1934/1999). *Sprachtheorie. Die Darstellungsfunktion der Sprache.* Jena. (3rd ed.). Stuttgart: Fischer.

Catford, J. C. (1965). *A Linguistic Theory of Translation. An Essay in Applied Linguistics.* London: Oxford University Press.

Clyne, M. (1991). Zu kulturellen Unterschieden in der Produktion und Wahrnehmung englischer und deutscher wissenschaftlicher Texte. *InfoDaf, 18(4)*, 376–383.

Fischer-Lichte, E. (2012). *Performativität. Eine Einführung.* Bielefeld: transcript Verlag.

Gadamer, H.-G. (1990). *Truth and Method* (2nd rev. ed.). (W. Glen-Doepel, Trans.). New York: Crossroad.

Govedarica, M. (2020). Hermeneutics and community. *NOMOTHETIK: Philosophy. Sociology. Law, 45*(4), 623–632. DOI: 0.18413/2712-746X-2020-44-4-623-632.

Hansen, G. (2006). *Erfolgreich Übersetzen. Entdecken und Beheben von Störquellen.* Tübingen: Gunter Narr Verlag.

Hubscher-Davidson, S. (2017). *Translation and Emotion. A Psychological Perspective.* London: Routledge.

Jakobson, R. (1959). On linguistic aspects of Translation. In R. A. Brower (Ed.), *On Translation* (pp. 232–239). Cambridge, MA: Harvard University Press.

Newmark, P. (1988). *A Textbook of Translation.* London: Prentice Hall.

Paepcke, F. (1978). Übersetzen als hermeneutischer Entwurf. In K. Berger, & H.-M. Speier, *Im Übersetzen leben. Übersetzen und Textvergleich* (pp. 86–101). Tübingen: Gunter Narr Verlag

Pavlova, A. (2014). Strategie der Übersetzung und Beurteilung der Übersetzungsqualität. *Trans-kom, 7*(2), 256–271. Retrieved February 14, 2022, from www.trans-kom.eu.

Prunč, E. (2007). *Entwicklungslinien der Translationswissenschaft. Von den Asymmetrien der Sprachen zu den Asymmetrien der Macht.* Berlin: Frank & Timme.

Reiß, K., & Vermeer, H. J. (1984). *Grundlegung einer allgemeinen Translationstheorie.* Tübingen: Niemeyer.

Rosa, H. (2012). *Weltbeziehungen im Zeitalter der Beschleunigung. Umrisse einer neuen Gesellschaftskritik.* Berlin: Suhrkamp.

Rosa, H. (2016). *Resonanz. Eine Soziologie der Weltbeziehung*. Frankfurt am Main: Suhrkamp.

Scott, C. (2021). "After Babel" and the Impediments of Hermeneutics: Releasing Translation into its own Territory. In M. Agnetta, L. Cercel, & B. O'Keeffe (Eds.), *Engaging with Translation. New readings of George Steiner's After Babel.* Yearbook of translational Hermeneutics, *1*, 43–67. DOI: 10.52116/yth.vi1.18.

Schleiermacher, F. (1813/1973). Ueber die verschiedenen Methoden des Uebersezens. In H.-J. Störig (Ed.), *Das Problem des Übersetzens* (pp. 38–70). Darmstadt: Wissenschaftliche Buchgesellschaft.

Stanley, J. W. (2012). The Dilemma of Subjectivity in Translational Hermeneutics. In L. Cercel, & J. Stanley (Eds.), *Unterwegs zu einer hermeneutischen Übersetzungswissenschaft. Radegundis Stolze zu ihrem 60. Geburtstag* (pp. 246–273). Tübingen: Gunter Narr Verlag.

Stolze, R. (2009). *Fachübersetzen – Ein Lehrbuch für Theorie und Praxis.* Berlin: Frank & Timme.

Stolze, R. (2011). *The Translator's Approach – Introduction to Translational Hermeneutics. Theory and Examples from Practice*. Berlin: Frank & Timme.

Stolze, R. (2019). The Translator's Responsibility in Cross-Cultural Communication. In L. Harmon, & D. Osuchowska (Eds.), *National Identity in Translation* (pp. 77–95). Berlin: Peter Lang Verlag.

Tymoczko, M. (2006). *Enlarging Translation, Empowering Translators.* Manchester: St. Jerome.

Zahavi, D., & Michael, J. (2018). Beyond mirroring: 4E perspectives on empathy. In A. Newen, L. de Bruin, & S. Gallagher (Eds.), *The Oxford Handbook of 4e Cognition.* Oxford, UK: Oxford University Press.

LUBLIN STUDIES IN MODERN LANGUAGES AND LITERATURE Vol 46, No 2 (2022)
Maria Curie-Sklodowska University Press

E-ISSN 2450-4580

**Andrejs Veisbergs**, University of Latvia, Latvia

DOI:10.17951/lsmll.2022.46.2.123-137

# The Abrupt Turns in Translation Policies in Latvia during the Occupations (1939–1946)

ABSTRACT
Within the period of changing occupations and ideologies, shifts in the translation policies in Latvia were incredibly fast. The independence period saw a developed translation industry with a great variety of source languages, literature and quality. The Soviets nationalized the publishers, ideologised the system and introduced censorship. Russian was made the main source language. After the German invasion the publishers regained their printing houses and a partial return to normality occurred. Most of the source texts now were German or Nordic – classics, travel literature and biographies. There were surprisingly few ideologically motivated translations. Most translators left for the West in 1944 when the soviet system was reinstated. The new occupation regime was even more repressive than in 1940/1941. During these years Latvian translation agents adapted to the ideological dictum of the times and tried to retain their own agendas.
Keywords: translation, Latvian, Russian, German, source language, publishers, visibility

## 1. Introduction

Latvian national identity, the literary polysystem and even the written language itself are all to a large extent the result of translation. Translations have always constituted the majority of serious literary texts. Translation played a pivotal role in the beginnings of written Latvian in the 16th–18th centuries. Translators (native German speakers) shaped, codified and modified written Latvian. Religious translations applied an approach of rigorous fidelity. Secular translations were localisations of easy-reading, sentimental German stories. Parallel to the rise of native literature in the 19th century, the main approach gradually shifted from adaptation and domestication to foreignisation and fidelity. More ambitious translations of Western classics started, usually done by distinguished Latvian writers. Alongside the traditional, faithful translations, some were freely shortened and otherwise modified.

Secular vernacular translation has often helped to initiate national literary traditions and even nation-building (Chernetsky, 2011; Easlick, 2014; Kumar, 2013; Ožbot, 2021). The Latvian nation emerged late in the 19th century and did so as a cultural nation: the aim of national liberation was to develop the language

**Andrejs Veisbergs**, Humanitāro zinātņu fakultāte, Latvijas Universitātes, Visvalža iela 4A, Rīga, LV-1050, anveis@lu.lv, http://orcid.org/0000-0001-6107-2348

This work is licensed under CC BY 4.0
The journal is financed by the Institute of Modern Languages and Literatures of Maria Curie-Sklodowska University.

and culture (Levits, 2012, pp. 73–74). Latvian national identity is therefore very language-centred. However, many aspects of Latvian national identity have arisen and developed in contact with other languages and cultures. Many national traditions and artefacts were in fact creatively borrowed from other nations. Because nation-building began late, various elements deemed necessary for nationhood had to be imported, adapted and modified. Two attitudes could be seen working in combination: the *defective* stance against the alien (absorbing everything that is missing) and the *defensive* one (defending and absorbing through transformation) (Robyns, 1994). Usually this was done through the translation and dissemination of new ideas. The various people involved in this process can be viewed as *agents of translation* (Milton & Bandia, 2009). Among them were Latvian writers and poets, most of whom were prolific translators. Generally, they started with translations, where they looked for ideas, for trends to be replicated and adapted to the Latvian scene and necessities of the period. Thus, paradoxically, Latvian identity and language formation have translations at their very core (Veisbergs, 2012).

## 2. Independence period (1918–1940)

With the establishment of the new state, the above processes acquired new depth and intensity. Latvia's brief period of independence saw book publishing on a massive scale. Latvia ranked second in Europe in terms of book publications per capita and boasted a developed translation industry. The range of source languages was growing, with English slightly ahead of German in the pre-war years (German was also the main intermediary language), and French and Nordic languages following. This was a change from the total dominance of German as source and intermediary language until the end of the 19th century. Print runs were not very long: 2793 in 1938 when 1601 titles were produced. The percentage of translations seems to fluctuate widely, for example it stood at 17.8% in 1938. Yet this figure is much larger when the size of the works translated is considered. Thus, in the domain of novels, translations always numerically surpassed native production. German and Russian occasionally functioned as intermediary languages.

The publishing scene was very liberal. Pre-censorship was abolished after independence, although the authoritarian regime reinstated it for a short period from 1934. Extremist literature was banned, but was still imported by Soviet or Nazi bootleggers. Post-censorship was liberal, focusing mostly on moral issues, for example banning sales of D. H. Lawrence's *Lady Chatterley's Lover*. When *Grāmatu Draugs* was about to publish Remarque's *Three Comrades 1936* [Trīs draugi 1937] Latvian Ministry of Foreign Affairs was willing to stop the book after the protest of the German Ambassador (the author was viewed unfavourable in Nazi Germany as non-aryan/pacifist/anti-German). A compromise was reached: not to advertise the book in newspapers (Rudzītis, 1997, p. 117).

The literature translated was varied, as was quality. Generally the quality of both source texts and translation rose; pulp literature of the 1920s gradually disappeared, to be replaced by semi-sensational and glamourous books. With the advent of the authoritarian system in 1934, the media and the general drift of public thought also moved in the direction of more substantial and classical values. The choice of works to be translated was very much in the hands of translators and publishers, who in turn thought of marketing interests.

Translator visibility grew over time and depended on the status of the work translated. Visibility was high for high-quality texts and lower for the lower end. A large number of translators were also writers in their native Latvian, many were highly notable ones (Ezeriņš, Zālīte, Upīts, Virza), but members of other professions frequently produced specialised translations as well (Švābe, Straubergs, Galenieks, who edited Alfred Brehm's *Tierleben* translation (A. Brems *Dzīvnieku valsts.* Rīga: Grāmatu draugs. 1927–1928, 1935–1936) 6000 pages long). Some individuals gradually become professional translators from the favourite source languages, e. g. Valdemārs Kārkliņš translated over 70 books, mainly from German, English and Russian; Roberts Kroders translated around 80 works: Hamsun, Roland, Maupassant, London, Kellerman, Sienkiewicz and Schnitzler; Emīls Feldmanis translated around 100 works from German and English, including most of Wallace's novels.

Translation criticism remained very limited, mainly focusing on the quality of the Latvian, and lambasting pulp-literature translation in general. While translation criticism adhered to the defensive stance, suggesting that only the best foreign literature had to be translated, the publishers and translators implemented defective stance, translating anything that might have a readership and disseminating ideas and trends as yet unknown to Latvians.

## 3. Soviet occupation period

The occupation of Latvia and transfer of power in 1940 was swift; it step by step introduced soviet norms in all walks of life including the cultural sphere. The communist system was quick to nationalise publishers: Soviet Latvia was declared on 21 July 1940, nationalisation took place on the 22nd. On 5 August Latvia was incorporated in the USSR, on the 6th a single publisher authority, VAPP *(State publishing and polygraphic enterprises authority),* was set up and publishing became a state monopoly (Briedis, 2010, p. 49). A total of 134 publishers were nationalised (Zelmenis, 2007, p. 21). On 10 August LGLP, a Latvian version of the Soviet censor *Glavlit,* was established envisaging "political editors" (Likums, 1940, p. 1), the USSR precensorship was introduced on 3 September. There was eliminatory censorship at three levels: manuscript, typesetting, and release for sale (Latviešu, 1941b, p. 2). Around 90 publishers, authors and translators were

deported to Siberia or killed (Unāms, 1969, p. 22) or committed suicide.

The proscription and destruction of ideologically unacceptable books started. Religious books were removed from the public and school libraries, as were books deemed bourgeois, and books on the history and politics of the Republic of Latvia, which reminded readers of the existence of the independent state. Altogether, it is estimated that around 0.5 to 1.5 million books were withdrawn and destroyed (Zelmenis, 2007, p. 33–34). A newspaper from the German period provides the following figures: 740,954 titles are documented as banned, but the real figure is around 1.5 million, including many innocuous ones withdrawn by overzealous, often semi-illiterate overachievers, who considered Dante's *Divine Comedy* religious enough to warrant a ban (Latviešu, 1941a, p. 2). Four lists of banned books were published containing 4586 titles (Frazer, 2014, p. 304).

The state ideologised the publishing industry and reshaped the pattern of translation. Market mechanisms were abolished, ideological reasons determined what was published and in what form, and the state subsidised the publication of whatever the Communist Party considered necessary (Zelmenis, 2007, p. 23). Books about Marxism-Leninism, anti-religious writings and the new lifestyle enjoyed huge print runs. The population had to be moulded into Soviet people, and books had to be cheap. The proportion of ideological literature grew exponentially, one third of all books could be called political or socioeconomic (Zanders, 2013, p. 341). Thus there were two books by Lenin in 1940, and 10 in 1941, together with 15 by Stalin (Stalin clocked up a total of 45 books in 1940–1945). Print runs for political literature were huge: the History of the Communist Party (*VKP(b) vēsture.* Rīga. Part. Apg. 1941.) ran to 50,000 copies.

As the building of the "New society" called only for books "interwoven with Leninist- Stalinist ideology" (Latvijas, 1940, p. 3) there was little to be expected as regards translation from non-soviet countries. Russian immediately became the main source language, and Soviet literature turned into the mainstay of fiction translation: five books by Gorky, three by Mayakovsky, two by Fadeyev (*The Rout* had been translated in the USSR) and Sholokhov's *And Quiet Flows the Don* had large print runs. Political literature was translated from Russian, Russian plays for the new menu of the theatres were translated, also translation of Russian classics experienced a boost. The rapid advance of Russian to main source language is obvious in neighbouring Estonia, too: Russian suddenly occupied the centre of the literary polysystem and provided a matrix for the new, original socialist literature (Monticelli, 2011, p. 191).

German was almost completely ousted: a book by Willi Bredel (communist, Moscow based, future GDR statesman) and Goethe's *Faust* was republished (in 1941, by VAPP), mostly as a homage to the greatest Latvian poet and translator Rainis, whom the Communists now branded 'the great proletarian writer'. This is

interesting as Nazi Germany and Soviet Russia were nominally allies at this time. Other languages were minimised: Western literature was reduced to progressive authors only (around a dozen books): Barbusse's *Under Fire*, Steinbeck's *Grapes of Wrath* and Voynich's *The Gadfly* were published in 1941. All in all, the Russian year (mid-1940 to mid-1941) saw approximately 1100 titles published, about two thirds of the previous level. The average print run was 7250 (Karulis, 1967, p. 195), more than double the average for the independence period. This was mostly due to the huge number of schoolbooks and political books. Transition to new schoolbooks started with translations from Russian. Amazingly it involved even language learners: thus a Russian compiled German study book for secondary schools was revised for Latvians by Šmits (K. M. Pogodilovs un I. V. Rachmanovs *Deutsch = Vācu valoda: māc. grām. vidusskolas 10. kl.* LPSR skolām pārstr. M. Šmits. 1941); an English learner latvianized by the translator Turkina, who used to publish her own English learners (J. I. Godjiņņiks, M. D. Kuzņecs. *Lessons in English: angļu val. māc. vidusskolai un nepilnai vidusskolai*. latviskojusi E. Turkina. Rīga: VAPP. 1941); world geography (G. Ivanovs. *Pasaules daļu un galveno valstu ģeografija (bez PSRS): māc. grām. nepilnas un pilnas vidusskolas 6. kl.;* tulk. T. Priede un M. Bērziņa. Rīga: VAPP. 1941).

Translator's visibility disappeared, especially for non-fiction and political books. A guide for soviet writers – a compilation of Gorky's essays and speeches was translated by the anonymous "translators collective of the Latvian SSR Writers Union" (Maksims Gorkijs. *Par literatūru: apceres un runas: 1928–1935*. Tulkojis LPSR Rakstnieku sav-bas tulkotāju kolektīvs. Rīga: VAPP. 1941).

As the soviet plans envisaged quick mass translation of the standard soviet literature of Marxism-Leninism-Stalinism translators were in great demand. Translation occasionally became the refuge of politically unreliable people who accepted free-lance jobs for translation from Russian (Karule, 2017, p. 144; Unāms, 1969, p. 16; Treiguts-Tāle, 1996, p. 341). Amazingly many prominent Latvian writers out of fear or necessity took to translating politically tinted and literary worthless rubbish, e. g. the ethereal poet Jānis Sudrabkalns translated A. Tolstoy's book on the battle of Tsaritsyn, which was important for Stalin (A. Tolstojs. *Maize.* Rīga: VAPP. 1941). He also translated the letter in verse of The Great Fergana canal diggers to Iosif Vissarionovich Stalin *(Lielā Ferganas kanāla racēju vēstule Josifam Visarionovičam Staļinam* (dzejā izteikuši uzbeku dzejnieki Gafurs Gulams (Gafur Gul-jam) un Chamids Alimdžans (Chamid Alimdžan)) Rīga: VAPP. 1940). The sophisticated essayist Zenta Mauriņa translated a biography of Maxim Gorky (A. Roskins. *Maksims Gorkijs.* Rīga: VAPP. 1941). The brilliant Latvian poet Čaks translated history of Soviet painting (A. Roms. *Padomju gleznie cība: 1917–1940*. Rīga: VAPP. 1940). Kārkliņš, who used to translate Western literature, translated a novel on the prototypical Russian rebel Razin (A. Čapigins. *Stepans Razins.*

Rīga: VAPP. 1940). M. Goppers the former publisher of elitist *Zelta ābele* translated a play on Soviet leader Kirov, whom Stalin had secretly killed as an unwelcome competitor (A. Golubeva. *Sergejs Kostrikovs* [par S. Kirovu] Rīga: VAPP 1941). Mežsēts who had translated Duma, Maupassant, Zola, D. H. Lawrence now did a drab novel on kolkhozs (F. Panferovs. *Brusku kolhozs.* No krievu val. tulk. A. Mežsēts. Rīga: VAPP. 1941).

New translators appeared on the scene specializing in Russian translations: Jēgere, Dobele, Ozols, Krauliņš.

Literary translation criticism was close to a zero, with regular critics reduced to silence and new ones not knowing what to say. One of the rare references to translation by the new bigwig of soviet literary scene Jānis Niedre (the first boss of *Glavlit*) says the following: "Surveying translations, one concludes, that many members of the Writers Union have approached revising of translations of classics of the soviet peoples and foreign nations very formally" (Latvijas, 1941, p. 4.). This sentence actually carries all the landmarks of the new regime – it is impersonal (*one* concludes), it emphasizes the need to *revise* classical translations and it complains that the translators are not enthusiastic enough. Rūdolfs Egle published a few general translation theory papers, abstaining from obsequious following the trends.

Translation policies in this period swung to a peculiar state-imposed form of defective stance, namely, an imposition of the soviet ideas and type of literature little known in Latvia before. This presumed pre-eminence of Russian and soviet literature.

## 4. The German occupation period

The Nazi occupation came swiftly in June 1941; within a week the Germans captured Riga, and a week later the army was beyond the Latvian borders, deep into Russia. After the deportations and violence of the Soviet occupation, the fabled 700–year hatred of Germans was gone and Wehrmacht were received as liberators. Though there was terror, a holocaust against the Jewish population and less severe oppression of Communist sympathisers, the German occupation was generally seen as more benevolent and certainly more predictable and civilised than the Soviets' Year of Terror. However, early aspirations and hopes of renewed independence were quashed pretty fast, causing disillusionment; the wartime scarcity of resources caused hardship and the German authorities' arrogant behaviour provoked resentment.

The various Nazi organisations produced many different plans for the future of the Baltic peoples, and the Latvians in particular. Most of these would not have boded well for local languages and cultures. The realities of war led to adaptations watering down of the radical solutions. However, the Ministry for the Occupied

Eastern Territories, the *Ostministerium*, was so notorious for its internal divisions over its Baltic policies "that it became known as *Chaostministerium*" (Bassler, 2003, p. 79). There were some understanding Baltic German repatriates, others bore ancient grudges and were more anti-Latvian than the Germans proper (Marnitz, 1991). Berlin authorities were aware of the problems and tried to limit the influx of Balts into the administration over the years (Kangeris, 2007, pp. 87–91). The confusion was often exacerbated at individual level, with the chief and his deputy holding widely different views on the issue of Latvia's present and future (Bassler, 2000, pp. 110–113).

In addition to the German authorities, there was a semiautonomous Latvian Self-administration with two departments, dealing with cultural matters. Although by decree its official language had to be German, it operated in Latvian in practice (Unāms, 1969, p. 117). The Self-administration both collaborated with the Nazis (Biezais, 1992) and resisted them. It soon learned to play the German agencies off against one another. As the war proceeded, the Latvian authorities gradually gained more power in cultural matters, and also some leeway in nationhood issues. The German authorities themselves recognised that "in Latvia more than elsewhere in *Ostland*, the *Generalkommissariat* had largely lost control to the semiautonomous Latvian Self-administration" (Bassler, 2003, p. 82). As a result the cultural sphere was very much ruled by general consensus, by imitating German practices, or by spontaneous decisions and oral directives from local agents.

Like the Soviet authorities, the German regime purged the libraries of unwelcome books. The lists were drawn up as early as September 1941 and sent to libraries and bookshops (Liste, 1941). Withdrawals, sorting and destruction took several years and involved various agencies. In time, some titles were added, others were reclassified as harmless, and from some specific pages had to be torn out (Zellis, 2012, p. 134). Around 750,000 books were destroyed.

However, in the cultural field there was relative freedom compared with the Soviet year. For example, the Germans did not interfere in the theatre: no play with any Nazi elements was ever staged, the general drift was towards classical works both Latvian and foreign. The proportion of German plays among the imported ones rose, but works of Shakespeare, Molière, Ibsen, Shaw (who was critical of the UK) and other foreign playwrights, even Russian classics, were regularly staged. Thus, in contrast to some other fields, there was a "relatively tolerant cultural policy" (Lumans, 2006, p. 201). The emphasis was on European culture, which was presumed to be first and foremost German culture (Kalnačs, 2005, p. 49).

Soon after occupying the area, the Germans set about denationalising Soviet nationalised enterprises. As part of this process, publishers regained their printing works and resumed printing. Several publishers restarted activities in autumn, among them *Latvju Grāmata*, specialising in schoolbooks and publishing a total

of 260 titles (Zanders, 2013, p. 341). Schoolbooks were changed again, doing away with the Soviet-period stock. In contrast to the Soviet times, the old Latvian books were reprinted and brought back into use, and the new ones were generally written by Latvians. All in all, around 30 publishers received licences and 19 operated (Zanders, 1999, p. 115). Publishing was a very profitable business. The surprisingly robust state of Latvia's wartime publishing industry, in the face of wartime austerity, can partly be explained by the need to invest money in something durable in the absence of commodities, by the long curfew hours that could be spent reading and by the constant presence of death. During the German occupation, around 1500 titles were published (Zanders, 2013, p. 342). This was a reduction of 60 per cent in comparison with the pre-war years, due to wartime austerity.. Print runs were generally larger than during the independence period (perhaps because there were fewer titles), some books had huge print runs, such as hymnbooks, textbooks, dictionaries and picture books. Books with propaganda value also had large print runs. Many pre-war reprints were published.

The official policies of the regime as regards publishing in Latvia seem to have been uncoordinated and unclear, with decisions often taken by individuals in power according to their own personal views (Handrack, 1981, p. 82). As in Nazi Germany, censorship was implemented or attempted by a whole range of agents and was neither fully formalised nor very coherent (Sturge, 2002). Strange as it may seem, rivalries within the German bureaucracy delayed the collected works of Goethe, of all things, and it never got published. There was nominal pre-censorship, but the authorities relied on editors and publishers to know what was good and acceptable. They in turn played safe, sticking to classical and neutral translations. In 1943 the Germans suggested lifting censorship for translations from German altogether. The verbal guidelines were that 'books should not spoil the good relationship between Germans and Latvians, should not contradict Germany's war aims and should not discredit the German people,' as pointed out by Žanis Unāms, Director of the Latvian Self-administration's Art and Social Affairs Department (Unāms, 1969, p. 130). After the year of Soviet rule which had gone before, editors seem to have developed a good sense of what was acceptable, and no conflicts or confiscations are reported. Latvian publishing suggests a return to a relatively tolerant and bearable system, which falls in line with the feeling of cultural normality that the unthreatened Germans seem to have felt in Germany itself (Schaeffer, 1981). Some "unwelcome" writers who had tainted their reputation with active soviet collaboration, were allowed to work as translators, so was Egle, who had served five months in prison after the German takeover.

The percentage of translations was broadly the same as in the independence period, and print runs rose from 2000 to 5000 at first, and occasionally to 10,000 and more. Several reprints were published. Another reorientation occurred, with

German literature providing around 70 per cent of the source texts. This may be viewed as an ideological imperative, "soft propaganda" (Solberg, 2020) or convenience (for example, copyright issues, which were strictly observed, must have been problematic in wartime). Only a couple of translations from Russian were published during the German period, and a couple from English, e. g. Cronin's *The Stars Look Down* came out in July 1944, shortly before the Russians returned. Cronin was considered anticapitalist, and was published in Germany even in wartime.

Most other source texts were Nordic and Estonian. Translations from other languages were scarce: only occasionally French, such as Jules Verne's *Captain Grant's Children* (*Kapteiņa Granta bērni.* Rīga: Zelta ābele. 1943), Cervantes' novels from Spanish (Migels de Servantess. *Parauga noveles.* Rīga: K. Rasiņš. 1943), an anthology of Italian prose (*Italiešu prōzas antoloģija.* Rīga: Latvju Grāmata. 1942/1943) and Homer's Odyssey from Greek (Homēra *Odiseja*. Rīga: Latvju grāmata. 1943). Two books by the German-Japanese author Wilhelm Komakichi von Nohara were published. He was a mixed-race bilingual, worked as Japanese press attaché in Berlin, and wrote in German.

In contrast to Germany no pulp fiction was produced. The general focus was on literary classics, travel literature and biographies (many of German musicians and composers). It seems that, as in Estonia, 'permission to publish was granted only to works, which were suitable for Nazi ideology, to manuscripts, propagating a positive attitude, forbearance, and hard work' (Möldre, 2005, p. 3). Most translated literature was fairly apolitical. Ideological currents were much more visible in the daily press, cinema and posters. It is notable that, in contrast to Soviet practices, none of Hitler's writings were published in book form. There was one semi-biography: Philipp Bouhler's *Adolf Hitler. Das Werden einer Volksbewegung 1932* (Bouhler's Philipp's. *Adolf's Hitler's. Tautas kustības tapšana.* Rīga: Kreišmanis. 1942). There were a couple of anti-Semitic booklets, such as translations of Georg Kahle. One was entitled *The Vampire of Mankind* (*Cilvēces vampīrs.* Rīga: Pelle. 1943), an 80-page book, with a dedication by Adolf Hitler. It reviews 20th-century European history from the viewpoint of the Third Reich. There is a classical anti-Semitic and anti-Bolshevik caricature on its cover. Another Kahle book was *In the Footsteps of the Global Conflagration* (*Pasaules ugunsgrēka pēdās*. Rīga: Taurētājs. 1944). Most anti-Semitic publications were original, including a whole series by Jānis Dāvis which were, perhaps, covert translations or compilations.

Anti-British and anti-American views were to be propagated as well. This was done because most Latvians tended to look in that direction, partly because of loyalties, and partly because they hoped that, when the war ended, things might go back to the way they had been after the First World War. John Amery published an anti-Bolshevik monograph called *L'Angleterre et l'Europe par John Amery*

(England and Europe by John Amery) in Paris in 1943. He was the son of a senior British MP, his father was in Churchill's war cabinet. An anti-Communist, he moved from Franco's Spain to France and Germany and was executed after the war. His book was translated and had two editions (Džons Emerijs. *Anglija un Eiropa.* Rīga: Kontinents. 1943; 1944). Also translation of Heinz Halter's *Ņujorkas polips: Tamani Hola* [Tammany Hall] *vesture.* Rīga: Kontinents. 1944; (Halter, Heinz. *Der polyp von New York.* Dresden: F. Müller. 1942) fell in line of this propaganda drive.

The apolitical character of the books published, and the publishers' surviving memoirs, seem to suggest a relatively free choice of titles and access to them. This is in line with Rundle's observations that translated literature under fascism in Italy and Germany was not restricted or repressed institutionally and that the fascist states were leaders in translation (Rundle, 2011, pp. 36–37). Latvian publishing statistics show that while the proportion of ideological translations was remarkably small in comparison with the Soviet period, the distribution of source languages and the topics covered suggest considerable self-restraint on the part of editors, if not unwritten advice or orders. As for the general ranges of topics of non-fiction translated, there was a strikingly high proportion of books on German composers (there could be no safer subject for all concerned), biographies and travel books. Several books on Mozart, Handel and Beethoven were published in quick succession.

German resumed its place as the main source language (around 67 per cent of translations in 1942 were of German literature). These were generally apolitical, as the books were mostly classics. They were frequently published with high-quality illustrations by leading Latvian artists. Some non-fiction books had an ideological tinge, dwelling on German submariners, pilots, car racers.

Translators were clearly named both in fiction and nonfiction texts, usually on the title page. This was a return to the pre-Soviet norms. The translator thus enjoyed a high degree of paratextual visibility under the Germans (Veisbergs, 2014, p. 109). Some books had introductions by experts or translators. Translations were precise, in keeping with the German traditional of fidelity to the original, as was the norm for serious literature. Footnotes and endnotes were not usual, in case of use, they focussed on explaining foreign language or linguistic items, e.g. in E.T.A. Hoffmann's *Kater Murr* (E. T. A. Hoffmann's. *Runča Mura dzīves uzskati*. Rīga: Apgāds Zelta ābele. 1943). The quality varied: classics and "serious" works are well translated, while non-fictions is sometimes translated in haste and in a clumsy language.

Translation criticism was limited since there were not many newspapers and journals, but serious translations were discussed reasonably and occasionally the critics launched vitriolic attacks on translators pretending to translate from

"exotic" languages but in fact using the standard German or Russian intermediate translations.

Playing safe, avoiding overtly political themes and withdrawing into apolitical titles was the normal practice (Sturge, 2002). This seemed liberal enough to publishers and translators after the year of Soviet repression. Wartime austerity, copyright issues and paper shortages naturally constricted the volume of publishing, but high-class translations were produced and published in Latvia under the German occupation. The translation policies swung back to a peculiar mix of defensive and defective stance, the latter focussing on "approved" German writing.

With the soviet army approaching publishing ceased, and many projects collapsed, e.g. only an advance copy of voluminous World Yearbook by Professor Bokalder was published and was lost (Rudzītis, 1997, p. 157).

## 5. Soviet occupation again

Starting with mid-October 1944 the Soviets were back in control in the capital Rīga, though part of Latvia remained under German rule until the end of the war. The sovietisation routine was again carried out, this time on a larger scale, around 16 million books were destroyed (Strods, 2010, p. 180). The general principle was that anything printed under fascism was to be destroyed: "there was neither time nor workforce/effort to find Goethe or Schiller" (p. 145). From 1933 onwards lists of banned books and authors were published regularly. The publishers and printing plants were again nationalized and the pre-war soviet authority VAPP reinstated, later to be turned into LVI (Latvian State Publisher). Anything composed and typeset in cliches in the printing plants was to be destroyed as well.

A month later Jānis Niedre, again in charge of literature (also deputy head of VAPP), reported that VAPP had published the first book in Riga after the soviet overtake – Stalin's speech book about the Great Patriotic War of the USSR – "the greatest modern book of all" (Niedre, 1944). Less than a year later in a special article dedicated to literary translation Niedre asserted that translations from Russian now were to be the preeminent ones, since only Russian had been of any value to Latvian culture. Conceding that most translators today were not of the visible literati and translations were of poor quality, he expostulated that translators were dunces and editors were slobs who had taken up translation because they had no other jobs. As a result "the ideologically important soviet works have been totally defaced" (Niedre, 1945, p. 935). The new stance is manifest in figures: of the 79 books published in 1944 half were translations, of which 95% were from Russian. Of the 334 books published in 1945 132 were translations (40%). Of these 122 were translations from Russian (92%). The figures for the next year (1946) were similar – a total of 528 books, 214 translations (41%), of these 202 translations from Russian (94%). The end to the former diversity is striking.

Several history books for schools were translated from Russian already in 1944, e.g. the short history of the USSR for the early school forms 3–4 (*Īss PSRS vēstures kurss: mācības grāmata pamatskolas 3. un 4. klasei.* A. V. Šestakova red.; tulk. E. Rūtentāle. Rīga: VAPP. 1944), geography books and again the above mentioned English learner. In 1945 other history and geography books followed, as well course books in algebra, geometry and even physics (I. Sokolovs. *Fizikas kurss: mācības grāmata vidusskolai.* Rīga: VAPP 1945) setting a unified soviet/ Russian education pattern.

In these years apart from numerous translations of Stalin (4 books already in 1944) and Lenin, and translations of Marx and Engels, there were few well-known names: Cronin, Aldridge, Andersens-Nexø, Hašek, Priestley (2), Sholem Aleichem. Cronin's book is a curiosity as in fact it was the same edition as published at the end of German rule, with only the printer's street name changed. Another mystery was publication of the totally alien to the soviet mentality E.T.A. Hofmann's *Devil's Elixirs*. The book had been translated and printed during the German occupation but had not been released waiting for illustrations. The soviets changed the title page and added a communist stalwart to the sole translator Kliene. But the book was never ever commented upon. A gross error had occurred in the ideological mechanism of coordinated translation agents.

The translation scene was totally biased and slanted. Domination of Russian extended even to well-known foreign books, which were now translated from Russian, e. g. Blyton's *The Famous Jimmy (Slavenais pīlēns Tims. E.* Blaitonas teksts. No krievu valodas tulkojusi Ārija Silabriede. Rīga: LVI. 1946); or from modified Russian editions, e.g. Defoe's *Robinson Crusoe* from Chukovski's purged Russian translation (Daniels Defo, *Robinsons Kruzo*. Pēc Korneja Čukovska jaunā atstāstījuma tulkojis Ed. Mārēns Rīga: LVI. 1946).

Most of the prolific and professional translators and publishers had emigrated to the West either because they could expect little mercy from the Soviets, or were not ready to compromise their views again (Kārkliņš, Skalbe, Veselis, Švābe, Mauriņa, Raudive, Kroders, H. Rudzītis, Goppers, etc.). These publishers and translators had restarted their activities in the West already in 1945.

New, politically reliable ones appeared on the Soviet Latvian scene: Bauga, Ķempe, Sakse, Lukss, Vanags, who had all been in Russia during the war, or had shown their loyalty to the new regime (Talcis, Vīlips, Šmidre). Some later became established translators. Egle (who had served a German prison term), A. Upīts (who had been evacuated to the USSR) Kliene and E. Zālīte were the most prominent old-school translators who were carrying on, however, Upīts mainly republished old translations, Egle died in 1947. Kliene, and Zālīte, had to do some Russian translations, and could only later return to their traditional Nordic menu. However, this was only after Stalin's death when translation scene acquired some

normality, albeit a soviet one. Many translators were deported to Siberia immediately after the reoccupation. In 1951 a group of translators from French ("the French group") were arrested as anti-Soviet dissidents and deported to Siberia. Their main crime was reading and discussing French literature.

After the renewed Soviet occupation, translators' names again often tended to be removed from the title page to the back of it or to the 'technical passport' at the end of the book, or deleted completely (in case of non-fiction texts).

Translation criticism in these years amounted to nothing, apart from Niedre's party stance lamentations. The only exception was Egle's theoretical research writings which dwelt on general translation issues and carefully escaped utterly ideological platitudes. The translation policies within this period reflect and extremely defective stance, fully subordinated to Russian and soviet writings and isolating Latvian cultural sphere from the Western world.

## 6. Conclusions

The books translated in these fast-changing periods reflect the political situation and change of ideological stance remarkably well. The succession of totalitarian systems with their dogmas, censorship mechanisms, but also various interests of the translation agents lead to a rapid change of source languages, rapid change of domain proportions, rapid change of translation stances, orientation and translator visibility. Translators and publishers adapted to changes, had their own agendas, collaborated and resisted. During the occupations translation was occasionally a refuge for politically deviant people.

### Acknowledgements

This work is supported by state research programme "Letonika – Fostering a Latvian and European Society" project "Diversity of Latvian Language in Time and Space" (№ VPP-LETONIKA-2021/4-0003).

## References

Bassler, G. P. (2000). *Alfred Valdmanis and the Politics of Survival*. Toronto: University of Toronto Press.

Bassler, G. P. (2003). The collaborationist agenda in Latvia 1941–1943. In *The Baltic Countries under Occupation, Soviet and Nazi Rule 1939–1991. Acta Universitatis Stockholmiensis, Studia Baltica Stockholmiensia, 23: Baltic Countries under Occupation, Soviet and Nazi Rule 1939–1991,* 77–84.

Biezais, H. (1992). *Latvija kāškrusta varā: sveši kungi − pašu ļaudis*. East Lansing, Michigan: Gauja.

Briedis, R. (2010). *Teksta cenzūras īsais kurss: prozas teksts un cenzūra padomju gados Latvijā*. Rīga: LULFMI.

Chernetsky, V. (2011). Nation and translation. In B. J. Baer (Ed.), *Contexts, Subtexts and Pretexts* (pp. 33–53). Amsterdam, Philadelphia: John Benjamins.

Easlick, K. (2014). Literary and Cultural Exchange: Translation Trends in the Nordic and Baltic Countries. *The Romanian Journal for Baltic and Nordic Studies*, *6*(2), 77–94.

Fraser, J. H. (2014). *Publishing and Book Design in Latvia 1919–1940: a Re-discovery.* Rīga: Neputns.

Handrack, H. D. (1981). *Das Reichskommissariat Ostland: die Kulturpolitik der deutschen Verwaltung zwischen Autonomie und Gleichschaltung 1941–1944.* Hannover-Munden: Gauke Verlag.

Kalnačs, J. (2005). *Tēlotājas mākslas dzīve nacistiskās Vācijas okupētajā Latvijā, 1941–1945.* Rīga: Neputns.

Kangeris, K. (2007). Baltvācieši Latvijas ģenerālapgabalā (1941–1945): labi okupācijas varas 'kalpi' vai Latvijā nevēlamas vācu tautības grupas piederīgie? *Latvijas vēsture 20. gadsimta 40.–90. gados. Latvijas vēsturnieku komisijas raksti, 21,* 84–121. Rīga: Latvijas vēstures institūta apgāds.

Karule, I. (2017). Manas mājas ir latviešu valoda. In V. Zelče (Ed.), *Amor vincit omnia. Konstantīns Karulis dzīvē un darbos* (pp. 137–161). Rīga: Zvaigzne.

Karulis, K. (1967). *Grāmata gadsimtu gaitā.* Rīga: Liesma.

Kumar, R. (2013). *Role of Translation in Nation Building*. New Delhi: Modlingua.

Latviešu literātūras moku gads (1941a, July 24). *Tēvija,* p. 2.

Latviešu literātūras moku gads (1941b, July 25). *Tēvija,* p. 2.

Latvijas padomju rakstnieku veiktais darbs (1941, June 15). *Cīņa,* pp. 3–4.

Latvijas Komunistiskās partijas Centrālās komitejas sekretāra b. Ž. Spures runa sabiedrisko iestāžu darbinieku arodbiedrības kopsapulcē 20. septembrī (1940, September 21). *Latvijas PSR Augstākās Padomes Prezidija Ziņotājs,* p. 3.

Levits, E. (2012). Latviešu nācija, Latvijas tauta, Latvijas valsts. *Zinātne, sabiedrība un nacionālā identitāte,* 61–84.

Likums par Galveno literatūras pārvaldi (1940, August 10). *Valdības Vēstnesis,* p. *Liste des aus den lettischen Volksbuechereien un Antiquariaten zurueckstellenden Schrifttums.* (1941). *No latviešu tautas bibliotēkām un antikvariātiem izņemamo grāmatu saraksts.* Riga: Mākslas un kultūras lietu direkcijas Bibliotēku nodaļa.

Lumans, V. O. (2006). *Latvia in World War II.* New York: Fordham University Press.

Marnitz, H. (1991). *Nordlicht über der Düna. Kritische Betrachtungen und Erinnerungen an die deutsche Besatzungszeit in Lettland 1941-1943.* Michelstadt: Neuthor Verlag.

Milton, J., & Bandia, P. (Eds.) (2009). *Agents of translation.* Amsterdam, Philadelphia: Benjamins.

Möldre, A. (2005). *Publishing and book distribution in Estonia in 1940–2000* [Abstract].Tallinn: TLU Kirjastus.

Monticelli, D. (2011). "Totalitarian translation" as a means of forced cultural change: the case of postwar Soviet Estonia. In A. Chalvin, A. Lange, & D. Monticelli (Eds.), *Between Cultures and Texts*. *Itineraries in Translation History* (pp. 187–200). Frankfurt am Main: Peter Lang Verlag.

Niedre, J. (1944, November, 30). Pirmai VAPP'a grāmatai iznākot. *Cīņa*.

Niedre, J. (1945, September 1). Literārā tulkojuma problēma. *Karogs*, pp. 930–936.

Ožbot, M. (2021). *Translation and Multilingualism. A Dynamic Interaction.* Ljubljana: Univerza v Ljubljani, Filozoeska Fakulteta.

Robyns, C. (1994). Translation and discursive analysis. *Translation and (Re)Production of Culture,* 57–77.

Rudzītis, H. (1997). *Manas dzīves dēkas.* Rīga: Zinātne.

Rundle, C. (2011). History through a translation perspective. In A. Chalvin, A. Lange, & D. Monticelli (Eds.), *Between Cultures and Texts. Itineraries in Translation History* (33–43). Frankfurt am Main: Peter Lang Verlag.

Schaefer, H. D. (1981). *Das gespaltene Bewußtsein. Deutsche Kultur und Lebenswirklichkeit 1933–1945*. München, Wien: Carl Hanser.

Solberg, I. H. (2020). Translated Literature as Soft Propaganda: Examples from Occupied Norway (1940–1945). *Translation Matters, 2*(2), 144–159.

Strods, H. (2010). *PSRS politiskā cenzūra Latvijā 1940–1990.* Rīga: Jumava.

Sturge, K. (2002). Censorship of translated fiction in Nazi Germany. In D. Merkle (Ed.), *TTR: Études sur le texte et ses transformations, Special Issue: Censorship and Translation in the Modern World 15*, (pp. 153–169). Montréal: Association canadienne de traductologie.

Treiguts-Tāle, E. (1996). *Latvieši, karš ir sācies!* Rīga: Zinātne.

Unāms, Ž. (1969). *Karogs vējā.* Waverly, IA: Latvju grāmata.

Veisbergs, A. (2012). The Latvian translation scene: paradigms, change and centrality. *Translation Quarterly*, *66,* 31–57.

Veisbergs, A. (2014). Translation quality, translator visibility, paratexts. In G. Ločmele, & A. Veisbergs (Eds.), *Translation, Quality, Costs* (pp. 97–117). Rīga: The University of Latvia Press.

Zanders, V. (1999). Latviešu grāmatniecība nacistu okupācijas laikā. *Bibliotēka, Grāmatniecība, Ideoloģija Otrā Pasaules kara laikā (1939–1945): Starptautiskā konference. Materiālu krājums* (pp. 113–120). Rīga: Latvijas Nacionālā bibliotēka.

Zanders, V. (2013). Nacionālā grāmatniecība gadsimtu ritumā. *Latvieši un Latvija, 4*, 331–354.

Zellis, K. (2012). *Ilūziju un baiļu mašinērija.* Rīga: Mansards.

Zelmenis, G. (2007). Kultūras pārraudzība un cenzūra Latvijā padomju okupācijas apstākļos 1940–1941. gadā. *Latvijas vēsture 20. gadsimta 40.–90. gados. Latvijas vēsturnieku komisijas raksti, 21*, 15–44.