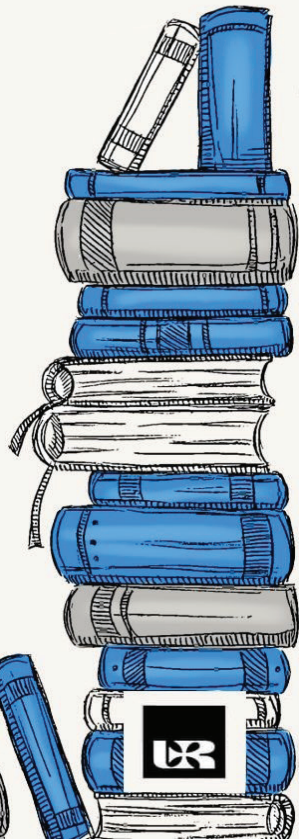


New Vistas in Language Studies



Young Scholars' Perspectives

ATENA 2



New Vistas in Language Studies

Young Scholars' Perspectives

ATENA 2



WYDAWNICTWO
UNIwersytetu Rzeszowskiego
RZESZÓW 2022

Recenzja
dr hab. OLEG DEMENCHUK, prof. Rivne State University
of Humanities, Ukraine

Redakcja monografii
dr AGNIESZKA BUK, dr IWONA SZWED,
mgr PIOTR MAZIARZ, mgr DEBORA ONIK-MAZIARZ

Redakcja językowa
mgr IAN UPCHURCH

Opracowanie techniczne, łamanie
PIOTR KOCZĄB

Korekta techniczna
EWA KUC

Projekt okładki
MIKOŁAJ SICIARZ

© Copyright by
Wydawnictwo Uniwersytetu Rzeszowskiego
Rzeszów 2022

ISBN 978-83-8277-036-0

1989

WYDAWNICTWO UNIwersytetu RZESZOWSKIEGO

35-959 Rzeszów, ul. prof. S. Pigoń 6, tel. 17 872 13 69, tel./faks 17 872 14 26
e-mail: wydaw@ur.edu.pl; <https://wydawnictwo.ur.edu.pl>
wydanie I, format B5, ark. wyd. 8,5, ark. druk. 11,25, zlec. red. 71/2022

Spis treści

Preface	7
---------------	---

Translation studies

Matylda Gackiewicz, Aleksandra Jaklik Controversy Surrounding Jerzy Łoziński's Translation of <i>The Lord of the Rings</i> Trilogy	13
Aneta Kłoczek Audiovisual Translation as an Example of the Importance of Translation in Global Popular Culture	24
Klaudia Kożuszek Travel, Culture and Translation: Polish Cultural Elements in the English Translation of Online Travel Guides	37
Renata Łukiewicz-Kostro Translating Sacrum with the Use of Liturgical Books as Intralingual Parallel Texts. A single case study of "Rabbuni"	49
Dagmara Solska Video Games as Multitextual Artifacts: Localizing a Text-heavy Game	73
Adrianna Stańczak <i>Jane Eyre</i> in Scots Translation – a Subversive Text in Minority Language Revitalization	91

Linguistics

Marcelina Bar, Marianna Czajkowska, Julia Rozmus EU Legal Language – Lexical bundles in zoom	107
Irina-Marinela Deftu The Concept of Evil in Romanian and Polish Cultures. Linguistic Study on the Construction and Reception of the Idea of Evil in the Orthodox Versions of the New Testament in Romanian and Polish	118
Natalia Dołba Comparative Analysis of Selected Feminativa in Polish, English and German	136

Literature

Maria Shudeiko Criticism of Society's Devotion to Military Force in Henry James' Ghost Story <i>Owen Wingrave</i>	147
Mariusz Stolarczyk Marieke Lucas Rijneveld's <i>The Discomfort of Evening</i> : Life Under the Six-stripe Rainbow or the Discomfort of Existence	156
Alexandra Vilchinskaya The Formation of the Political Novel Genre	170

Preface

This publication is a result of the inspiring discussions that developed during the second edition of the international Young Linguists' Conference ATENA, which brought together 35 researchers from different countries. This conference has already become a regular part of the scientific landscape of the University of Rzeszow.

We are pleased to present this volume, which is devoted primarily to the study of various aspects of translation and translatology – from Bible translation to audiovisual translation – linguistics of specialised texts, as well as literature research and various facets of cultural linguistics in general.

The specificity of specialist texts is explored in the paper by **Marcelina Bar, Marianna Czajkowska and Julia Rozmus** which analyses the structural profile and semantics of lexical bundles in English legal language.

The topic of cultural differences in the creation and perception of feminatives in three languages – Polish, English and German – is addressed in **Natalia Dołba's** paper. A cultural-comparative perspective can also be found in **Irina-Marinela Deftu's** work which scrutinizes different forms of expression that Romanian and Polish languages have for the concept of evil. This search strives to explain the etymology and motivation of the creation of these forms.

The volume also contains reflections on various aspects of literary texts. An attempt to describe the characteristics of a genre that has been not well explored in modern literary theory – the political novel – and to trace its evolution over time is the subject of the **Alexandra Vilchinsky's**

paper. While **Mariusz Stolarczyk** focuses in his work on drawing a line between fiction and reality within Rijnveld's *The Discomfort of Evening*, since the issue seems to play a decisive role in terms of grasping the message hidden between the lines of the novel, **Maria Shudeiko** presents the genre peculiarities and stylistic devices used by Henry James in his ghost story *Owen Wingrave* and reflects on why such a story was an appropriate genre to bring readers closer to the author's critical message about society's attachment to military power.

Klaudia Kożuszek, on the other hand, examines the cultural aspects of translation strategies (domestication or foreignization) adopted in the English translations of three online travel guides published by selected popular Polish travel portals and websites.

Translation analysis is also the subject of the paper by **Aleksandra Jaklik and Matylda Gackiewicz**, who, on the basis of the most controversial examples of Łoziński's imaginative translation of *The Lord of the Rings*, provoke reflections regarding the degree to which a translator can and should use the domestication strategy without losing the substance of the source text.

A very timely topic of the textual dimension of video games in the domain of translation studies can be found in a paper by **Dagmara Solska** who focuses on identifying text types that are utilized in the process of localizing text-heavy, narrative-oriented games.

Renata Łukiewicz-Kostro sets her sights on one of the oldest and greatest challenges for translators – Bible translation. She discusses, in the context of numerous translations of the Bible, whether a translator should contribute to making female biblical characters speak with their own voice. **Aneta Kłoczek**, by contrast, introduces the reader to a world based on media communication and shows how important the role of audiovisual translation is in providing access to the very much needed content in the age of rapid information flow caused by the development of social media.

Adrianna Stańczak points to a slightly different role of translation. Using *Jane Eyre* in Scots translation as an example, the author considers the extent to which literary translation can contribute to the protection and revitalisation of a minority language.

We hope you will enjoy your reading and find this thematically multifaceted publication interesting.

The editorial board

Agnieszka Buk

Iwona Szwed

Piotr Maziarz

Debora Onik-Maziarz

 Translation studies

Controversy Surrounding Jerzy Łoziński's Translation of *The Lord of the Rings* Trilogy

Abstract: As J.R.R. Tolkien frequently and openly stated, the proper names featured in his works should never be translated and should remain unchanged. Despite this fact, Jerzy Łoziński, an established translator, when translating Tolkien's 'The Lord of the Rings' into Polish, transferred the names to suit Polish language and culture through the process of domestication (Venuti, 1995), thus changing their reception substantially. As a result, doubts grew concerning the validity of his decisions.

The aim of the article is to set out the most controversial examples of Łoziński's imaginative translation of 'The Lord of the Rings', analyse them thoroughly and express the authors' opinion not only on the matter of proper names but also on the quality of the translation in general. The further purpose is to provoke reflection regarding the degree to which a translator can and should perform domestication without losing the substance of the source text.

Key words: Tolkien, J.R.R. Tolkien, domestication, translation, Jerzy Łoziński, proper names, controversy

Introduction

The translation of 'The Lord of the Rings' trilogy has been a sensitive issue for years. This applies especially to Jerzy Łoziński's traduction, which is commonly regarded as controversial and often meets with disapproval and criticism. This article will examine and discuss the topic as well as provoke some reflections.

Definition of domestication and Tolkien's opinion about the process

Firstly, before discussing a particular occurrence of domestication, it is pivotal to define this term. Lawrence Venuti, an American translator, translation theorist and translation historian, wrote in his book entitled 'The Translator's Invisibility' that:

In an 1813 lecture on the different methods of translation, Schleiermacher argued that "there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him." (Lefevere 1977: 74). (Venuti 1997: 19-20)

In other words, the translator has a choice between two opposite techniques, namely domestication and foreignization. Further Venuti stated that:

Admitting (...) that translation can never be completely adequate to the foreign text, Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad. (Venuti 1997: 20)

This suggests that it is impossible for any translation to be a complete copy of a text, but in a different language. Furthermore, one can assume that the method that this article concerns, namely domestication, can be, according to Venuti, regarded as a reduction and a transfer of the source-text characteristics, values and environment to suit the target-language culture.

Now that the definition of domestication has been established, the following question may be posed: what exactly was Tolkien's stance on per-

forming the said measure on the proper names contained in his works? In fact, he was as specific as one could predict a brilliant linguist to be. After translations in Dutch and Swedish languages were issued, he stated that they were unsatisfactory to him. As a response and an instruction at the same time, he created a set of notes – ‘Guide to the Names in The Lord of the Rings’ – later published by Christopher Tolkien in the set of essays ‘A Tolkien Compass’. In these notes, J. R. R. enumerated several guidelines to translating certain proper names (i.e. Baggins, Elf-Friends, Fatty Lumpkin, etc.). What is more, he incorporated a statement there which can be perceived as relevant in this instance. It regarded names originally derived in Elvish languages (Quenya or Sindarin) and then translated into English, which is the case for example in the word pair Imladris – Rivendell. Imladris (from Sindarin) means deep valley. This name is translated by calque into English – Rivendell (riven – split, cloven; dell – valley). This situation creates a dilemma – should one translate the name Rivendell into the target language or leave it untouched? In ‘Guide to the Names in The Lord of the Rings’, the author specified:

It is desirable to translate such names, since to leave them unchanged would disturb the carefully devised scheme of nomenclature and introduce an unexplained element without a place in the feigned linguistic history of the period. (Tolkien 1975)

However, these guidelines likely concerned only the Germanic languages, in which English proper names can be conveyed appropriately. That was not so in the case of translation into Polish, a West Slavic language. Although compounds like Rivendell, Snowmane, Underhill or Proudfoot sound undisputedly natural in English, compounding in Polish is decidedly less effective, and therefore some original proper names can be virtually untranslatable. In his letter to the publisher Allen & Unwin concerning the Polish edition of ‘The Lord of the Rings’, Tolkien wrote these words:

My own view is that the names of persons should all be left as they stand. I should prefer that the names of places were left untouched also, including

Shire. The proper way of treating these I think is for a list of those that have a meaning in English to be given at the end, with glosses or explanations in Polish. (Tolkien 1981: 312)

Thereby, Tolkien stated clearly that he did not approve of the translation of either surnames or toponyms in the Polish version. Even so, Jerzy Łoziński decided to use his (nota bene impressive) imagination and replace these elements of the Professor's work with Polish ones. To comprehend the extent of the issue, one must learn the meaning of certain of Tolkien's inventions and the semantics of Łoziński's version.

Meaning of certain proper names and propositions for their translation

J.R.R. Tolkien's works are commonly regarded as incredibly thoroughly constructed. They comprise not only compelling stories, imaginary lands, various races and remarkable characters. One can find in them also different cultures as well as fictional languages. In the group of the most commonly known constructed tongues it is possible to distinguish, for example, Elvish, Dwarvish, the Black Speech and Westron. However, the most visible in 'The Lord of the Rings' trilogy are the Elvish ones, namely Quenya and Sindarin. Both of these are impressively advanced and their grammatical systems could be regarded as complex. For some characters portrayed in the novels they appear as their native languages, hence there are numerous proper names that are derived from them. There are many examples to illustrate this point, for instance such important figures as 'Mithrandir', 'Arwen' and her father, 'Elrond', or 'Glorfindel' and 'Gil-galad'. It is also noteworthy that the proper names of Elvish origins do not refer only to persons but to places as well. An instance for this could be the name of the Land of 'Mordor'. As all of these words originate from Elvish languages, they do have their own meaning. 'Mithrandir' could be translated into En-

glish as 'Grey Pilgrim' or 'Grey Wanderer'¹. The queen of reunited Gondor and Arnor, 'Arwen', means 'Noble Maiden'², which perfectly matches her character. The name of 'Elrond', her father and the Lord of Rivendell, could be, in turn, translated as 'Star-dome'³. The remaining names, 'Glorfindel' and 'Gil-galad', would mean in English 'Golden-hair'⁴ and 'Star of Radiance'⁵ respectively. The example of the Land of 'Mordor', in turn, seems especially interesting due to the two possible sources of this word. From Sindarin it could be translated as 'Black Land'⁶, whereas in Quenya this word appears as a plural form of the noun 'mordo'⁷, which means 'shadow', hence 'mordor'⁸ would simply mean 'shadows'.

Therefore, one can regard the fictional languages occurring in Tolkien's universe as a part and parcel of his work and should bear in mind their complexity and development. All of the examples named above serve as evidence to the fact that conlangs have a vital role in 'The Lord of the Rings', since they possess their own meaning and they are generally relevant in the context of the plot as well as imparting uniqueness to the novels. However, the proper names deriving from the trilogy's own inner languages did not always remain untouched despite J. R. R. Tolkien's suggestion. The table below illustrates changes which have been introduced by Polish translators.

The land of Lórien, for example, was translated by Łoziński as 'Lōria', whereas Skibniewska and the Frącs preserved the original spelling. The reason for Łoziński's decision could be willingness to indicate a slightly different pronunciation of the vowel 'ó' in this word.

¹ http://tolkiengateway.net/wiki/Gandalf/Names#cite_note-3

² <https://www.elfdict.com/w/arwen/s>

³ https://www.elfdict.com/w/elrond/s?include_old=1

⁴ https://www.elfdict.com/w/glorfindel?include_old=1

⁵ https://www.elfdict.com/w/gil-galad?include_old=1

⁶ https://www.elfdict.com/w/mordor/s?include_old=1

⁷ https://www.elfdict.com/w/mordo/q?include_old=1

⁸ <https://folk.uib.no/hnohf/qcourse.htm>

Table 1. Propositions for translations of certain proper names by different translators

Original proper name	Skibniewska's translation	Łoziński's translation	Maria and Cezary Frąc's translation
Lórien	Lórien	Lōria	Lórien
The Shire	Shire	Włóść	Shire
Rivendell	Rivendell	Tajar	Rivendell
Cirith Ungol	Cirith Ungol	Kirit Ungol	Cirith Ungol
Arwen	Arwena	Aruena	Arwena
Shelob	Szeloba	Pajęczyca	Sheloba

All of the translators removed the article 'the' from the name of Bilbo and Frodo's homeland – the Shire; the reason could be the absence of articles in Polish. However, Łoziński decided to literally convey the meaning of this toponym, translating it to 'Włóść'.

As for Rivendell, Skibniewska and the Frącs did not change anything, whilst Łoziński translated the name into 'Tajar' to adapt the word to Polish culture.

As the table shows, the original Cirith Ungol was left untouched except for the controversial version where it was replaced by Kirit Ungol. Perhaps the cause is Polish phonology – Polish 'c' is not read as 'k'. The consonant *ð* is also absent – thus, this spelling brings the reader closer to the correct pronunciation.

When it comes to Arwen, it is noteworthy that all of the Polish translators added -a to the ending as all Polish female names end with that vowel. However, Jerzy Łoziński was the only one to change 'w' into 'u' to indicate the correct pronunciation of the consonant.

Skibniewska changed 'Shelob' into 'Szeloba', which is a spelling natural to a Pole. The Frąces added 'a' at the end, however; Łoziński translated it

into 'Pajęczycza', meaning female spider – the name of a group of animals, but not a proper name.

Effects of domestication in the Polish version of *The Lord of the Rings*

One dimension of the effects of Łoziński's translation could be associated with the aforementioned Elvish names. In the instance of Rivendell (which is translated into English from the Sindarin 'Imladris'), the translator decided to phrase the problematic name in a way more familiar to a Polish reader – Tajar. 'Jar' in Polish means 'deep, narrow valley', and the recipients could associate it with the right object more easily. Although controversial, this measure makes the places and characters easier to identify and form associations.

A curious facet of Tolkien's works is the phonology of the fictional languages. Although some inconsistencies do exist, this aspect of the Elven tongues is refined and accurately described. Łoziński decided to preserve the relationship between spelling and writing by changing the proper names in his version. A model example can be the name 'Arwen'. An English person pronounces it in the following way: ['arwen]. However, in a case where a Polish reader is not acquainted with Sindarin spelling and pronunciation, they would read it with a Polish accent: ['arven]. This deviates from the original and could be the reason why the translator chose to alter the names despite the author's opposition; nonetheless, it is also one of the main triggers of the controversy.

Not only that; Łoziński decided to 'domesticate' the atmosphere of the Shire as well. One could ask: what better way to do it than converting rural England's climate to one of rural Poland? Names like the following: Starzyk, Bagosz, Włość, could very well appear as actual names of Polish villages or villagers.

The readers' and experts' objections

As an objective observer, one must contemplate Łoziński's exceptional flair for creating names suiting the Polish reality. Nonetheless, the translator's measures have caused upheaval among the target readers. So controversial were they that a neologism arose amongst the recipients – 'fozizm', meaning a translation unnecessarily dissimilar to the original. As a matter of fact, this phenomenon perfectly illustrates the general opinion about the divergence of said translation from the original – many claim it to be a deliberate lack of compliance with the author's clear suggestions.

Moreover, with the proper names domesticated, the reader loses connection with the original version. As has already been mentioned above, Tolkien's aim was to capture and mirror a unique British atmosphere. Thus, the reader could immerse themselves in the Englishness presented in the novels and therefore they could have the opportunity to delve into the culture of the diegetic world, which, in turn, would lead to a better understanding of the very atmosphere of the whole trilogy. However, the domestication technique used by Jerzy Łoziński in his translation of 'The Lord of the Rings' is believed to deprive the recipient of this opportunity. Instead, the reader explores their own culture, with which they are obviously already familiar.

Furthermore, while one could call 'The Hobbit' a children's book, it was Tolkien's intention for 'The Lord of The Rings' to be more mature and appropriate for an older target audience. Not only may names like 'Radostek', 'Bagosz' or 'Gaduła' overly diverge from the source text, but they might also discourage a potential reader with their infantile verbiage. 'Bilbo Bagosz z Bagoszna' sounds to a Polish recipient more like a character in a children's folk story than a good-natured, but also brave hero of an epic tale.

Another significant objection to Łoziński's translation is domestication of the proper names originally appearing in the fictional languages. The trilogy, as well as the whole universe created by Tolkien, is widely known for the existence of constructed tongues. As has been already described

above, they possess their own spelling, phonology and meaning. Therefore, it is of great importance to draw attention to the fact that they do function as foreign languages even in the original and are unfamiliar to the English reader so they should remain unchanged. Moreover, the conlangs, especially Quenya and Sindarin, are well developed and thereby attractive for study. In this case every change in spelling can cause confusion and the entire process of learning would be rather frustrating and definitely more difficult than without the domestication.

The general quality of Łoziński's translation

Although proper names make up the atmosphere of a novel and set the stage for the diegetic world, they are only a part of the whole work – and therefore of the whole translation. Consequently, one could ask: what is the general quality of Łoziński's creation?

Due to the entire controversy and generally harsh criticism which occurred after the domestication of the proper names included in Jerzy Łoziński's translation of *The Lord of the Rings*, a tendency to notice only drawbacks of his work can be observed. Nevertheless, it is of significance to attract attention to the fact that although Maria Skibniewska's translation appears to have more sympathisers, there are also people who value Łoziński's work. An instance of that could be the reviews referring to the first volume of the trilogy, namely 'The Fellowship of the Ring' in Łoziński's translation. On the website of the internet bookshop <https://www.empik.com/>, it is to be seen that the revised edition (with the domestication of the proper names removed) of the novel mentioned above has 159 ratings and the average totals 4.6 stars of the 5 possible⁹. Of course, the majority of the

⁹ <https://www.empik.com/wladca-pierscieni-tom-1-bractwo-pierscienia-tolkien-john-ronald-reuel,p1106721536,ksiazka-p>

readers rated only the novel, not the translation; nonetheless, it may serve as proof that they did not find the translation disturbing. Although some people stated that they favour the work of Maria Skibniewska, it is worthy to notice that it is Skibniewska's version that is the basis for the translation of the films. Besides, for numerous people this is the first translation they came across, which means that every other version will sound peculiar to them. Taking everything into account, the example of the internet bookstore ratings given above proves that there are people who enjoy Łoziński's translation and find it dazzling as well as not losing any charm.

Still, the translation has some fierce critics; one of them is Agnieszka Sylwanowicz, a translator and a Tolkienist. Not only does she explicitly denounce most of Łoziński's translated proper names, but also emphasises numerous language and logical errors such as phrasing 'black steeds of the enemy' as 'stada czarnych bestii'. The phrase in English would mean 'hordes of black beasts', which is blatantly inaccurate. Sylwanowicz also discovered discrepancies in measurements, i.e. the translator confusing inches with feet.

Summary

Each translation has zealous proponents as well as fierce critics. Assessing its quality is always to a certain extent a matter of taste. It cannot be an objective process and thus one should perform it themselves, considering all of the traduction's faults and assets. However, apart from the subjective impression created by particular traits of the translation one could wonder about matters of a more ethical nature. Is the atmosphere of the work more important than staying true to the original? To what extent should the translator perform domestication given that the proper names are part and parcel of the diegetic world? The authors leave the task of answering these questions to the readers.

References

- Tolkien, J.R.R. (1954): *The Lord of the Rings*.
- Tolkien, J.R.R. (1963): *Władca Pierścieni*, przekł. Maria Skibniewska.
- Tolkien, J.R.R. (1997): *Władca Pierścieni*, przekł. Jerzy Łoziński.
- Tolkien, J.R.R. (2001): *Władca Pierścieni*, przekł. Maria i Cezary Frąć.
- Tolkien, J.R.R. (1981): *The Letters of J.R.R. Tolkien*.
- Tolkien, J.R.R./Tolkien, Christopher (ed.) (1975): *Guide to the Names in The Lord of the Rings*, published in *A Tolkien Compass*.
- Venuti, Lawrence (1997): *The Translator's Invisibility*.
- Sylwanowicz, Agnieszka: <https://home.agh.edu.pl/~evermind/jrrtolkien/nprzeklad.htm>
- <https://folk.uib.no/hnohf/qcourse.htm>
- <https://www.elfdict.com/>

Audiovisual Translation as an Example of the Importance of Translation in Global Popular Culture

Abstract: Nowadays, many people cannot imagine life without a computer or telephone, as well as without access to the Internet and social media. Popular culture is changing practically day after day. It has a huge impact especially on young people, who spend most of their time browsing the web and chatting with friends using online chat rooms. It also affects numerous fields in everyday life. This paper presents a discussion of issues related to global popular culture and its impact on different age groups in different countries. What is interesting in this field is the importance of translation in today's popular culture. The development of social media enables fast flow of information all over the world. As a consequence, translation is extremely important because it may provide full access to the information needed. In order to briefly introduce the term of translation we must carefully study Kuzenko's theory. We will review the types of audiovisual translation mentioned in "Audiovisual Translation Language Transfer on screen" by Jorge Diaz-Cintas, and briefly describe them. In order to describe the impact of language and translation on society, it is worth considering "Language and Culture: The Relationship between Language and Culture" by Novitasari. I will present my position based on the research of the abovementioned authors.

Key words: audiovisual translation, culture, translation studies

Introduction

In order to analyze the increase in the popularity of translations, and especially audiovisual translations, the author analyzed the information contained in the works of people involved in the study of this field. Pop culture is developing dynamically, which significantly affects many aspects of life. Comparing the latest research results, it can be seen that more and more people are learning foreign languages, and the demand for transla-

tions is increasing. The author of the article also analyzed the popularity of particular types of audiovisual translation in individual countries and the changes that have taken place in recent years. Information about the changes was mainly from “Audiovisual in the third millennium”.

Translation

What is translation

The word “translation” comes from Latin and it literally means “to bring or carry across”. There are many articles and studies on the subject, and the demand for translation has grown tremendously over the past few decades. According to Kuzenko,

Translation (or the practice of translation) is a set of actions performed by the translator while rendering the source (or original) text (ST) into another language. Translation is a means of interlingual communication. The translator makes possible an exchange of information between the users of different languages by producing in the target language (TL or the translating language) a text which has an identical communicative value with the source (or original) text (ST). This target text (TT, that is the translation) is not fully identical with ST as to its form or content due to the limitations imposed by the formal and semantic differences between the source language (SL) and TL. Nevertheless the users of TT identify it, to all intents and purposes, with ST – functionally, structurally and semantically (Kuzenko, 2008: 6).

The functional identification means that the user handles a target text (hereinafter referred to as the TT) as if it was a source text (hereinafter the ST, original text). The structure should follow the structure of the original text. The order of the narrative and the layout of the segments must not be changed or modified. The aim is to provide the closest equivalent structure to link each segment of the translation to the original text. The translation is assumed to have the same meaning as the original text, and no exchange of in-

formation is possible if there are discrepancies between the message and the received message. The translator's task is to produce a translated text that is as close as possible to the original text. The translation process consists of two main parts: comprehension and verbalisation. Firstly, the translator has to understand the main context of the sentence and then prepare the translation by importing the information into his/her thought programme, using appropriate words to preserve the context and meaning of the original text. This process is described in translation models (Kuzenko, 2008: 6).

Audio-visual translation

Nowadays, a lack of access to the mass media, television and information is unthinkable. According to Díaz-Cintas "In the twenty-first century, the media is omnipresent: to inform, arguably sometimes to misinform, to sell, to entertain and to educate" (Díaz-Cintas, 2009: 1).

Nowadays nobody can imagine life without access to the Internet, and instant access to information from different parts of the world means that translation plays a huge role. The medium is constantly evolving and becoming more important and AVT is becoming more and more necessary. In a very short time, multinational corporations have doubled the number of channels. The film industry is making huge profits, before the pandemic cinema audiences have increased over the past few years and film festivals were held all over the world. According to Díaz-Cintas:

Add to this the advent of the DVD and the fact that the Internet is firmly established in our society and the picture is virtually complete. There is also the theatre, the opera and other live events where translation may be required in the form of surtitles; and the rapid developments we are witnessing in the field of accessibility to the media for people with sensory impairments. (Díaz-Cintas, 2009: 1)

For people who cannot fully see or hear, certain forms of audio-visual translation have also been developed to enable them to know what is going

on the screen and what the actors are saying. Subtitling for the deaf and hard-of hearing or audio description for people who are blind or partially sighted are an inextricable part of everyday life. According to Díaz-Cintas:

The move from analogue to digital technology and the potential afforded by the digitization of images has also opened up new avenues, radically changing the essence of the industry. Together with the ubiquitous presence of the computer and the Internet, the arrival of the DVD can be hailed as one of the most exciting and revolutionary developments in recent decades. (Díaz-Cintas, 2009: 3)

Changes and innovations in the field have resulted in new ways of working, especially in preparing subtitles. The subtitling process has undergone a significant transformation. The demand for translation in the AVT field has also increased. Various forms of language transfer to the screen are required to make a film comprehensible to those not familiar with the original language of production. It may be preserved orally or transferred into written text. Revoicing is a process in which the original dialogue is replaced by a new soundtrack. According to Díaz-Cintas:

The replacement may be total, do not hear the original, as in lip sync dubbing and narration or partial, when the original soundtrack can still be heard in the background, as in voice-over and interpreting. All these modes are available to the profession and some of them are more suited to particular audiovisual genres than others. Lip sync dubbing for instance, is mainly used in the translation of films and TV series and sitcoms, whereas narration and voice-over tend to be more used in the case of documentaries, interviews and programs on current affairs. (Díaz-Cintas, 2009: 4)

Subtitling can be described as adding translated text to the screen, while retaining the original soundtrack. This method has become the most popular and goes hand in hand with globalisation. Nowadays it is difficult to imagine a film without subtitles, especially in countries where this is the main form of AVT. According to Chiaro:

Audiovisual translation (AVT) is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, opera, Web pages, and video games are just some examples of the vast array of audiovisual products available that require translation. As the word suggests, audiovisuals are made to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen. (Chiaro 2009: 141)

Language

Language is an expression of culture and an incredibly important part of it. An audiovisual text is an offer of cultural representation of the world, through language (audio) as well as the image (visual). A translator who creates audiovisual translation must have both bilingual ability and a bi-cultural vision. According to Hatim and Mason "Translators mediate between cultures (including ideologies, moral systems and sociocultural structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning" (Hatim & Mason, 1990: 223). The audiovisual translator has a very difficult challenge because they deal with complex semiotic texts, a film or programme which consists of signs that are verbal and non-verbal, intentional and unintentional, implicit and explicit, all of which combine to form a network of codes that creates the message to be received by the audience (Delabastita, 1989; Gottlieb, 1994). The image shows things that cannot be expressed by the words. It can illustrate the verbal message and create a certain effect. According to Dias Cintas "A cultural sign is a sign which contains culture-specific information, verbal or nonverbal, transmitted aurally or visually" (Dias Cintas, 2009: 44). In this sentence reference is made primarily to verbal and visual signs in a selection of subtitled and dubbed texts. In a subtitled version of an audiovisual product the viewer has access to both the original soundtrack and the written text in target language, hence two linguistic systems are operating simultaneously. In the dubbed version the translator creates an illusion that the actors speak the

same language as the audience. Despite the fact that the aim is to make the dubbed speech as authentic as possible, the image shows the original features of the source culture.

Subtitling

Luyken et al. (1991: 31) describe subtitles as: “condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen.” Subtitles appear and disappear at the same time as the relevant part of the original dialogue, and are almost always added to the screen image at a later point in time, as a post-production activity.

Interlingual subtitling a type in which subtitles do not replace the source text and both texts are presented at the same time. This text should not be noticed by the viewer during viewing. “For this to be achieved, they need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer’s attention from the programme” (Georgakopoulou, 2009).

Subtitles consist of “the rendering in a different language of verbal messages in filmic media in the shape of one or more lines of written text presented on the screen in sync with the original message” (Gottlieb, 2001: 87). This form of translation is a shortened written translation of what can be heard by the audience and is known as “open” when merged with the film itself and as “closed” when selected by the viewer. As the viewer needs time to read subtitles without missing any part of the speech while watching the production, the dialog ought to be shortened. In countless cases it is not simple, because important information cannot be omitted, and the translator must work according to several rules when reducing subtitles. Reading translated written text on the screen ought to be convenient for the viewer and, what is more, they should not be aware that they are read-

ing subtitles during the film. The audience must be able to read and watch without making pauses to understand the dialogue and enjoy the production simultaneously.

Dubbing/Revoicing

Not only subtitling but also revoicing/dubbing plays an important role in AVT. Revoicing is a generic term and Luyken et al. (1991) subdivide it into four categories:

- Lip-sync dubbing
- Voice-over
- Narration
- Free commentary (p. 71).

Dubbing

According to Dias Cintas “Dubbing involves replacing the original soundtrack containing the actors’ dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors’ lip movements are more or less synchronised” (Dias Cintas 2003: 195).

Burgess (1980) distinguishes three definitions of dubbing:

- to make a new recording out of an original tape or record or track in order to accommodate changes, cuts or additions;
- to insert a totally new sound track, often a synchronized translation of the original track;
- to insert sound into a film or tape (p. 297).

Dubbing is a longer process than subtitling and more people are involved. It is more expensive and it demands more changes before it is fin-

ished. The main purpose of dubbing is to make the audience believe that actors speak the same language as the audience and for this reason the movement of the lips and the voices of the characters must be perfectly matched. This type of audiovisual translation is considered better for children who can not read quickly and it does not distract them from watching because of the fact that they do not have to pay attention to text which appears on the screen and they can focus on the image and the sound. In many countries only programmes and movies for children are dubbed. Sometimes the voices of the dubbing actors eventually become repetitive. According to Szarkowska “the unity of the soundtrack inevitably undergoes reprocessing and it is more difficult for the viewer to believe and trust the new voices of – often very famous – actors” (2005: 8).

Voiceover

Voiceover is defined as follows:

Voiceover involves reducing the volume of the original soundtrack completely, or to a minimal auditory level, in order to ensure that the translation, which is superimposed on the original soundtrack, can be easily heard. It is common practice to allow a few seconds of the original speech before reducing the volume and superimposing the translation. The reading of the translation finishes a few seconds before the end of the original speech, allowing the audience to listen to the voice of the person on the screen at a normal volume once again (Dias Cintas 2003: 195).

This method is especially popular when AVT is needed for monologues and documentaries. The original sound is reduced to an audible level with aim of making the audience feel the authenticity of the broadcast. “In theory, voiceover gives priority to the source language text, which can be translated very accurately. This is because the translation is not subject to the same strict constraints relating to such issues as the exact duration, which apply in the case of lip-sync dubbing” (O’Connell 2003: 66).

Narration

Luyken et al. (1991) claim that “narration is basically an extended voiceover” (p. 80). Gambier (1995) points out that there is a difference between voiceover and narration and it is linguistic. In narration, a text that is read is prepared before in an advance while voiceover is a rather spur-of-the-moment interaction. He states that “The difference between voiceover and narration is linguistic. With narration, the text, which will be read by a journalist or an actor, is prepared in advance, translated and sometimes condensed, whereas voiceover is used mainly for spontaneous interaction” (Gambier, 1995: 5).

Changes

Spain is a country that has had a clear traditional preference for dubbing; however, the numbers of films with subtitles in the Spanish language screened in the original version has grown markedly over the last 25 years. In large cities such as Barcelona, Madrid and Valencia cinema audiences have a chance to choose between the dubbed version and subtitles, as they prefer. Nowadays, in France, where dubbing has been long preferred by viewers, there is a similar situation. Countries where subtitling is preferred do not tend to be in favour of change, though the case of Greece is a great example of change in the opposite direction. Greece, a country which has traditionally preferred subtitling, has switched to dubbing, starting with Latin American soap operas. This has proven to be very effective, as viewers can follow, for example, the plot of a soap opera without having to look at the screen to read the subtitles. A surprising reaction to the commercialisation of films, especially American family films, is that of Denmark, a country that has been pro-subtitling.

On the home video market, blockbusters such as *Flubber* (Les Mayfield, 1997), *Dr. Dolittle* (Betty Thomas, 1998) and *Antz* (Eric Darnell & Lawrence Guterman, 1998), for instance, can be bought on a VHS (Video Home System)

tape containing both the dubbed and subtitled versions into Danish, and for the same price as the tape with only one version" (Dias Cintas, 2003: 197).

For a commercial hothouse like the United States, the powerhouse of the Western film industry and therefore a country that does not often use English translations, it is particularly encouraging to think that things could change in the near future. Controlling one of the largest film markets around the world, the US is reluctant to use productions from other cultures and in other languages: remakes have always dominated. So the change that some have mentioned is indeed food for thought. The first Academy Awards, the Oscars, in the third millennium seemed to "herald an opening up of the United States to foreign cinema, as evidenced by the huge audience and box office success of the film *Wohu cang long* (Crouching Tiger, Hidden Dragon, Ang Lee, 2000)" (Dias Cintas, 2003: 1997). For some people, this Taiwanese film may dispel the myth that a subtitled film cannot be popular in the US. According to the president of the company that produces and distributes the films, Sony Pictures Classics, email and chat rooms are technologies that are teaching young people how to communicate through subtitles. Many are accustomed to short texts and messages that appear in a window on the screen (Valenzuela, 2001) or on the screen of a mobile phone. If this trend develops, there is no doubt that there will be a significant boom of English translation and it will become more visible. This greater acceptance of subtitling may also emerge in countries where it has not been very popular so far. In the UK, other interesting attempts to promote audiovisual translation have been made, where films such as *Gazon Maudit* (French Twist, Josiane Balasko, 1995) were both dubbed and subtitled to determine which version was preferred and more readily accepted by viewers.

There are two observations that can be made based on these changes and developments. First, AVT and the world of audiovisual production is constantly being changed. Translation modes are not as unchangeable as some would like to believe. Secondly, this diversification of modes creates

the need for translation and generates more work in the field (Dias Cintas 2003: 198).

Another important technological change that affects the world of audiovisual translation and its perception, more or less shaped by the media, is the emergence of the DVD. This film distribution format can accommodate up to eight versions of the same film in different languages and with 32 different subtitle options. This way of watching films is creating a class of privileged viewers who have greater control over how to use the translation, as they are able to compare the original dialogue with the subtitled version in their own or other languages that they know, or the translation for the dubbed version with the translation for the subtitled version in their own language" (Dias Cintas, 2003: 198). This, in turn, had an impact on professional practice, since the appearance of the DVD changed the way in which translators worked. Companies started to demand "literal" translations that are very accurate and do not deviate from the original, even if there is a risk that the final translation will not make sense in the TL. The synchronisation of translations with dubbing and subtitling is another significant change. In order to avoid criticism from viewers for possible discrepancies between the two versions – even if such discrepancies are completely justified due to the different modes – there is a tendency to get two texts in the TL that are very similar in their rewording of the original dialogue, sometimes even unnecessarily so.

With regard to the increased volume of translations, it is clear that technological progress has led to more films being released onto the market in both versions. In this way, films which until a few years ago would only have been released after having been dubbed into Spanish or German are now marketed on DVD in both the dubbed and subtitled versions. According to one of Columbia Tristar's subtitling and dubbing executives, approximately 90% to 95% of its films are now dubbed and subtitled (Dias Cintas, 2003: 198).

For the release of the DVD version of some classic films, which were originally distributed in the dubbed version because of the lack of demand

for subtitles, they are now being subtitled. However, the increase was not as spectacular as expected because – above all in the case of dubbing – those films that were dubbed many years ago and could have benefited from a language upgrade were not re-translated. This situation may be seen in Spain and “it is particularly poignant with regard to films where dialogue was censored in the past and which we continue to watch today, with the same censored dialogue, although now under a democratic regime” (Diaz Cintas, 2003: 198).

Dubbing is probably the mode that is experiencing the least international growth of the three mentioned above, despite the developments in Denmark, Greece and the UK. One of the greatest obstacles is without a doubt high cost. The prospects for voiceover are very promising, as it is a cheaper form of translation than dubbing, making it more attractive to many companies. It is also a more direct and seductive form of conveying information than the written word. “Increasingly immersed in the world of the image, it is not surprising that many companies choose to communicate important information by means of commercials and corporate videos, which are usually translated through the use of voice-over or narration” (Diaz Cintas, 2003: 199). In view of these changes, the European Union, one of the world’s largest consumers of translation services, is considering the possibility of diversifying the production of its information material emphasising the importance of the production and distribution of audiovisual material in all official languages. There is no doubt that changes on this scale will result in a surge in demand for voiceovers, narration and possibly subtitles.

Conclusion

Translation is of great importance nowadays and is becoming more and more popular. The development of pop culture has significantly influenced the field of translation and contributed to many changes. It is hard to

imagine not being able to watch favourite movie or series without subtitles, dubbing or voiceover. Audiovisual translation is also an important part of the learning process and plays a huge role in classrooms. By hearing a foreign language and reading subtitles, students develop their language skills. Watching videos, translating, or preparing subtitles are effective methods of learning. The popularity of AVT has also increased during the pandemic when a significant part of the social and working world has moved to the “online” level.

References

- Burgess, A. (1980). Dubbing. In L. Michaels & C. Ricks (Eds.), *The state of the language* (pp. 297-303). Berkeley: University of California Press.
- Chiaro, D., Munday J. (2009). *The Routledge Companion to Translation Studies Revised Edition*, 2 Park Square, Milton Park, Abingdon, Oxon.
- Díaz Cintas, J. (2003) Audiovisual translation in the third millennium (pp. 192-203).
- Díaz-Cintas, J. Anderman G. (2009). *Audiovisual Translation Language Transfer on Screen*. Palgrave, Macmillan.
- Georgakopoulou, P. (2009). “Subtitling for the DVD industry” in: *Audiovisual Translation Language Transfer on Screen*, Palgrave, Macmillan.
- Gottlieb, H. (2001). “Subtitling: Visualizing filmic dialogue”. In L. Garcia & A. M. Pereira Rodríguez (Eds.), *Traducción subordinada (II): El subtitulado*, Vigo, Spain: Servicio de la Univeridad de Vigo (pp. 85-110).
- Hatim, B & Mason, I *Discourse and the Translator* London: Longman, (1990). Hatim, B & Mason, I *Discourse and the Translator* London: Longman, (1990).
- Kuzenko G. M. (2008). *International Translation Studies*. Wydawnictwo Moskiewskiego Uniwersytetu Państwowego im Petra Mogili” Moskwa.
- Luyken, G. with Thomas, H., Langham-Brown, J., Reid, H. and Spinhof, H. (1991) *Overcoming Language Barriers in Television*. Manchester: European Institute for the Media.
- Luyken, G.-M., Herbst, T., Langham-Brown, J., Reid, H., & Spinhof, H. (1991). *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. Manchester, England: European Institute for the Media.
- O’Connell, E. M. T. (2003). *Minority language dubbing for children: Screen translation from German to Irish*. Oxford, England: Peter Lang.
- Szarkowska, Agnieszka (2005). “The Power of Film Translation”, *Translation Journal*, vol. 3, no. 3. Retrieved 20 January 2010.

Travel, Culture and Translation: Polish Cultural Elements in the English Translation of Online Travel Guides

Abstract: The relationship between travel, culture, language and translation is complex. In the era of the Internet, digital online content and cross-culturalism, people from all around the world have become interconnected and exposed to the unknown, which can lead to endless misunderstandings, biases and stereotypes. Therefore, during the process of translating cultural elements, which are deeply rooted in a country's history, folklore, culture and heritage, there is an increased need for the acquisition of cultural sensitivity, linguistic competence and thoughtful translation choices. The purpose of this presentation is to analyze Polish cultural elements in the English translations of three online travel guides Discover Warsaw, VisitMałopolska City Breaks and VisitMałopolska Customs and Traditions published by popular Polish travel websites and portals in order to examine the translation tendencies as well as to seek an answer for the following research question: which of two translation strategies, domestication or foreignization, is chosen more frequently by the translator? Further, the phenomena and notions of culture as an iceberg, hybridity, text types, multi-functionality and translation strategies such as domestication and foreignization are scrutinized. The comparative analysis focuses on examples categorized on the basis of our own adopted typology of cultural elements and juxtaposes the two language versions of the online travel guides – revealing that out of 40 examples, 27 are foreignized and 13 domesticated. In general, domestication was the translator's choice when it comes to cultural elements referring to well-known and more popular proper names among foreigners, and foreignization was the choice for the ones referring to specific and more culturally-bound elements. However, in answer to the research question, foreignization is the dominant translation strategy in the English translations of Polish cultural elements in online travel guides.

Key words: translation strategies, comparative analysis, foreignization, domestication, Polish cultural elements

Introduction, main objective and research question

Translation is deeply connected with culture, language and travel. Travel is the best form of cultural immersion and exploration. Culture influences all aspects of language. Language is the mirror of culture. In 1976, Edward T. Hall compared culture to an iceberg, dividing it into two components:

1. Surface culture – 10% of the elements of culture that are easily visible and observable with touch, taste, smell and sound (e.g.: language, cuisine, folklore, clothing, literature, customs, traditions, holidays and festivals),
2. Deep culture – 90% of the elements of culture that are hidden below the surface and difficult to observe (e.g.: norms, core values, assumptions, biases, body language, priorities, attitudes, approaches to various aspects of life). (Hall 1976)

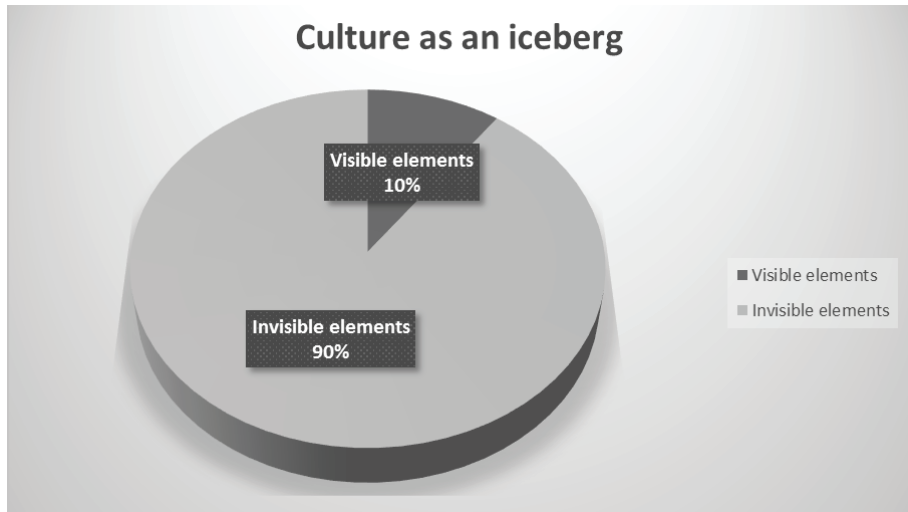


Figure 1. Culture as an iceberg (own elaboration based on – Edward T. Hall's the Cultural Iceberg Model, developed in 1976).

Therefore, the need for deeper understanding of cultural peculiarities, differences and foreign languages requires a lot of unbiased wisdom, cultural awareness and tolerance from the translator. Undoubtedly, a successful translation of cultural elements, which are described *inter alia* in travel guides, can bridge cultural gaps, enhance cultural intelligence and educate travellers on various topics. As a consequence, every translator can be undeniably described as a “cross-cultural specialist” (Mary Snell-Hornby 1992, cited in Katan 2014: 21). Susan Bassnett (2002: 6) claims that:

the translation process of cultural elements is not just the transfer of texts from one language into another, it is now rightly seen as a process of negotiation between texts and between cultures.

The uniqueness of the process of translating cultural elements is also affected by the fact that, based on Reiss’ examples of text varieties or genres (Textsorte) (1977/1989: 20), tourist brochures and therefore travel guides, represent the intriguing phenomenon of hybridity. Thus, online travel guides can be referred to as “a blended or mixed-genre text” (Elster and Hanauer 2002: 89–134) that integrate: informative, expressive, operative and multi-medial text function. Generally speaking, the multi-functionality of online travel guides is clearly illustrated in Figure 2. below:

When it comes to the process of translating cultural elements and proper names, which can both cross barriers and bridge cultures, the translator has two basic translation strategies to choose from *domestication* and *foreignization*. Cultural elements, also called culture-bound terms or culture-specific items, can be a major challenge for translators, since often times during a translation attempt no equivalents can be found in the target language and thus they cannot be literally translated. Cultural elements are deeply-rooted in history of a country. Moreover, their context of use, naming and connotations may considerably vary across country regions, all of which creates a cultural gap between two different cultures, not to mention, two languages. With that being said, it is absolutely essential to learn, research and perpetually analyze the translation differences in the available

source and target texts, as this provides numerous insightful conclusions on the usage of matching translation techniques, strategies and translation methods in order to avoid linguistic errors, calques, bias or cultural gaps. Therefore, the major objective of this paper is to analyze Polish cultural elements in the English translations of three online travel guides: Discover Warsaw, VisitMałopolska City Breaks and VisitMałopolska Customs and Traditions, published by popular Polish travel websites and portals in order to examine the translation tendencies as well as to seek an answer to the following research question: which of the two translation strategies – domestication or foreignization, is chosen more frequently by the translator? The comparative analysis focuses on examples categorized on the basis of our own adopted typology of cultural elements and juxtaposes the two language versions of the online travel guides.



Figure 2. Online travel guides in a nutshell (own elaboration).

Materials and methods

From the dozens of online travel guides published on official tourism portals and websites, such as Warsaw Tour and VisitMałopolska, 3 online travel guides were selected for the purpose of comparative analysis. Discover Warsaw, VisitMałopolska City Breaks and VisitMałopolska Customs and Traditions are available in Polish (source language) and English (target language), among many other languages. The cultural elements needed for this paper were selected through the process of purposive sampling. As for the travel guides, the examples of culture-specific terms and proper names were carefully studied in search of representative translation strategies and tendencies. After selecting the most interesting examples, they were segregated into particular categories. Therefore, for the purposes of this research, taking inspiration from Newmark's – categorization of culture-bound items (1988), our own extended and slightly modified typology of cultural elements was adopted.:

1. Places and locations:

- Sights and tourist attractions,
- Buildings and institutions: museums, castles, palaces, market squares, cloth halls, universities,
- Statues, monuments, tombs,
- Chapels, basilicas,
- Geographical places: lake, mountain, river, park names

2. People:

- Famous figures (history, science, arts),
- Minorities and groups

3. Material culture:

- Cuisine: foods
- Transport: vehicles

4. Non-material culture:

- Customs and traditions

This typology of cultural elements could provide the translator with a good basis for the analysis and translation of culture-specific items. The next step was a comparative analysis in order to determine which translation strategy: domestication or foreignization, was chosen more frequently by the translator.

Research findings

The first step in comparative analysis was data collection. As was mentioned in the materials and methods section, 3 online travel guides were studied. The number of 40 examples of cultural elements were matched with the following 4 categories and subcategories: places and locations, customs and traditions, people: famous figures and cuisine: foods.

The analysis of translation of the cultural elements in the category of places and locations mentioned in the Discover Warsaw travel guide revealed that culture-specific items referring to the names of places that are well-known and more popular among foreigners have been domesticated by inserting an English equivalent or a literal translation of the mentioned term, for instance Muzeum Powstania Warszawskiego is replaced by its English equivalent *The Warsaw Rising Museum* and the most recognizable landmark in Warsaw Pałac Kultury i Nauki is literally translated into *The Palace of Culture and Science*. Nevertheless, those referring to local and more culturally-bound place names have been foreignized by only adding a specifying word to the preserved Polish proper name as a sort of explanation for the foreign reader, as in the following example, the place name *Wisła* refers to the largest and the longest river in Poland and is translated into *The Vistula River*.

However, when it comes to the names of people and famous figures in the *Discover Warsaw* online travel guide, foreignization is the most domi-

nant translation strategy, employed by preserving the Polish proper names in the target text (TT). The names of prominent Polish figures ranging from monarchs and artists to scientists, such as Jan Matejko, Maria Skłodowska-Curie, *Stanisław August Poniatowski* and *Jan III Sobieski* are preserved in the unchanged form. Nevertheless, the domesticating translation strategy is used where possible or necessary by adapting the spelling of terms in order to make the TT more natural and understandable to the foreign audience, as in the case of the forename and surname of the most famous Polish pianist, *Fryderyk Szopen*, which is only partially domesticated, the translator has decided to replace the surname *Szopen* by its internationally used version *Chopin*.

When it comes to the translation of food names in the Discover Warsaw tourist guide, the translator opts for foreignization. Therefore, the form of all culture-specific items related to Polish culture were preserved by inserting an intra-textual gloss or by adding a specifying word or phrase in the TT. Thus *Pierogi* is preserved as *Pierogi – thin dough casings stuffed with various fillings (...)*, *Pyzy* as *Pyzy – round potato dumplings with a meat stuffing (...)*, *Wuzetka* as *a Wuzetka cake*, *Delikatne Ptasie Mleczko* as *Delicate Ptasie Mleczko chocolates* and *Flaczki* as *Flaczki (tripe soup)*. Such brief explanations and descriptions are much-needed as they will allow many TL readers may be able to visualize what kind of food is being described in the travel guide, memorize the proper name and then order it during the trip to Poland.

The analysis of the translation of place names and locations mentioned in the VisitMałopolska City Breaks online travel guide revealed that once again -place names that are more popular among foreigners have been domesticated by replacing Polish proper names with their already established, internationally known English translations or equivalents, therefore *Rynek Główny w Krakowie* is replaced by *Kraków's Main Market Square*, *Kościół Mariacki* by *St. Mary's Basilica*, *Uniwersytet Jagielloński* by *the Jagiellonian University*. Those referring to local and more culturally-bound place

names have been foreignized by incorporating a specifying word or phrase in the TT with the goal of explaining the meaning of the term better. For example, the geographical place name *Morskie Oko* is transferred into *Morskie Oko* and then followed by a specifying phrase *mountain lake* and the proper name of *Tatry*, which refers to the highest mountain range in Poland, is translated into *the Tatra Mountains*.

When it comes to the Polish proper names referring to customs and traditions in the VisitMałopolska travel guide, the translator mainly opts for foreignization. In general, the translator has made a decision to:

- preserve the exact proper names used in the ST,
- add texts with English equivalents in brackets.

Thus, *Lajkonik* is explained as *Lajkonik – the famous Kraków hero on a hobby horse*, *Hejnał Mariacki* as *Hejnał mariacki (also known as the Heynal)* and *Lany poniedziałek, czyli Śmigus-Dyngus* as *Wet Monday (also known as Śmigus-Dyngus)*. Thanks to the explanations included in parenthesis, the TT has become more accessible to its multicultural audience and potential tourists who may be interested in acquiring knowledge about Poland's unique culture and rich history.

When it comes to the food names mentioned in the VisitMałopolska Customs and traditions travel guide, the translator opts for foreignization by preserving all the food names and incorporating brief descriptions or English translations in the TT in order to prevent the loss of the culture-oriented, informative and educational functions of travel guides. When it comes to the Polish food name *oscypek*, the translator opts for two different alternatives: *smoked cheese called oscypek* and *the ocypek (sheep's cheese)*. The cake name *kremówka papieska* is translated into *papal cream cake* with inserted Polish food name *kremówka papieska* in brackets. In the next example, the cultural element *jodłownicki kołacz z serem* is preserved in the TT and then followed by the English translation *ring-shaped cake with cheese* in parenthesis.

When comparing the two language versions of the analyzed online travel guides, some translation trends are easily noticeable.

Domestication was applied in the case of Polish cultural elements that already have established and widely used translations which are adapted to the pronunciation, spelling and grammar rules of the TL, moreover, often times slight modifications are added to the original Polish names.

On the other hand, speaking about foreignization, the most noticeable translation tendency is preservation of Polish cultural elements that are extremely culture-specific and thus untranslatable. Such Polish proper names are mostly left unchanged in the TT in order to prevent the loss of the culture-oriented, informative and educational functions of travel guides. Moreover, other translation tendencies include adding a specifying word or phrase after the mentioned cultural elements or simply inserting a brief description in brackets as a sort of explanation and provision of necessary information about the described term.

With that being said, Figure 3. below provides an overview of the 5 most used translation techniques and the total number of their uses during the translation process of the juxtaposed online travel guides:

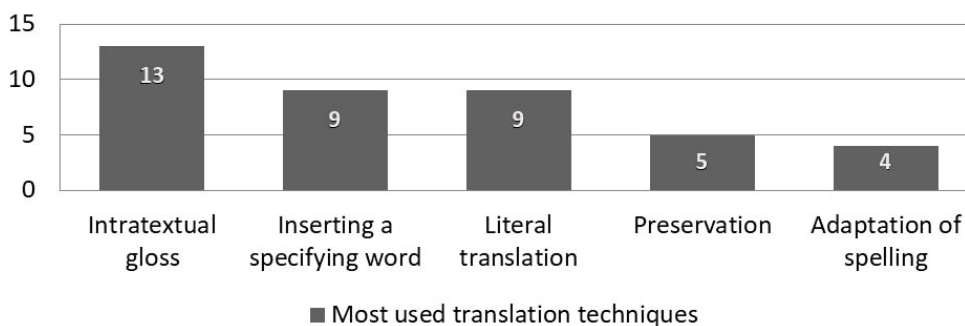


Figure 3. Most used translation techniques – own elaboration.

Overall, a general review of the results obtained in the comparative analysis of Polish cultural elements showed that out of 40 examples, 27 were foreignized and 13 domesticated, as shown in Figure 4. below:

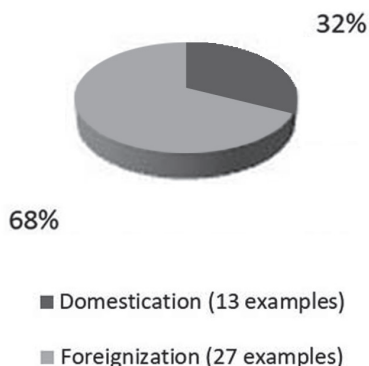


Figure 4. A general overview of the use of translation strategies: domestication vs. foreignization – own elaboration.

Therefore, in answering to the research question of this paper, foreignization is the dominant translation strategy in the English translations of Polish cultural elements mentioned in online travel guides, with the translator having a clear intention to retain and describe all the most crucial details and charms of Polish culture and thus somehow educate and encourage foreign readers to be interested in Polish folklore, history and heritage.

Conclusion

According to the findings of this paper, the comparative analysis of Polish cultural elements in the English translation of online travel guides showed that foreignization is the dominant translation strategy with the translator clearly intending to:

- retain and describe all the most crucial details and charms of Polish culture,
- educate and make foreign readers interested in Polish folklore, history and heritage, thus promoting Poland as a tourist-friendly travel destination.

In 68% of the translated examples, the translator has chosen either to preserve the foreign term, or to incorporate an intra-textual gloss or a specifying word or phrase in the TT.

At the other end of the spectrum, domestication was chosen in 32% of the translated examples, with the most commonly used techniques ranging from literal translation of Polish proper names to adaptation of their spelling.

In general, domestication was the translator's choice when it comes to cultural elements referring to proper names that are well-known and more popular among foreigners, and foreignization for those referring to specific and more culturally-bound elements.

References

- Bassnett, Susan (2002): *Translation Studies*. 3rd edition. Routledge: London and New York.
- Elster, Charles/ Hanauer, David (2002): Voicing texts, voices around texts: Reading poems in elementary school classrooms. *Research in the Teaching of English*. 37(1), 89–134.
- Hall, Edward Twitchell (1976): *Beyond culture*. New York: Anchor Books Doubleday.
- Katan, David (2014): *Translating Cultures: An Introduction for Translators, Interpreters and Mediators*. Routledge: London and New York.
- Newmark, Peter (1988): *A Textbook of Translation*. Hertfordshire: Prentice Hall International.
- Reiss, Katharina (1977/1989): Text-types, Translation Types and Translation Assessment. (in A. Chesterman (ed.)(1989). *Readings in Translation Theory*, Helsinki: Finn Lectura).

Internet sources

Travel websites and portals

<https://warsawtour.pl/en/main-page/>

<https://visitmalopolska.pl/strona-glowna>

Discover Warsaw “Odkryj Warszawę” online travel guides (Accessed on February 2nd, 2021)

https://issuu.com/visitwarsaw/docs/internet-odkryj-warszaw_-en-2018-12

https://issuu.com/visitwarsaw/docs/internet-odkryj-warszaw_-pl-2018-12

VisitMałopolska online travel guides (Accessed on April 3rd, 2021)

Małopolska-City Breaks and Małopolska-Customs and traditions available on:

<https://visitmalopolska.pl/wydawnictwa>

Renata Łukiewicz-Kostro

The John Paul II Catholic University of Lublin

Translating Sacrum with the Use of Liturgical Books as Intralingual Parallel Texts. A single case study of “Rabbuni”

Abstract: The Bible represents a pertinent area of translation activity globally. The best-selling book ever remains the greatest challenge to translators. The book so packed with female characters, both ordinary and prophetesses, visionaries, even protagonists, still lacks female contribution to biblical translation. There is a huge gap that calls for female translators and interpreters to contribute, so that female biblical characters can speak with their own voice bringing the sense of a woman and her unique human and Divine perception. From times immemorial dissatisfaction with a certain reality has always launched the pursuit of an improved and more satisfactory solution. The author of the paper has been appointed and anointed to a very prestigious function in the Catholic Church, namely to be a female lector to read the Lectionary and the Prayer of the Faithful during liturgical celebrations of the Holy Mass. In this service she has been frequently dissatisfied with the mistranslations, or entire lack of translation of the original concepts. The strongest disagreement occurred vividly in the case of “Rabbuni” as spontaneously expressed by Mary Magdalene, the very first witness to the key event in Christianity in the New Testament, i.e. the Resurrection of Jesus Christ.

In her personal quest for more quality in modern biblical translation, the author first spotted and presented in her former publication some potential credible parallel texts, i.e. the documents of West Christian female mystics, called Brides of Christ (Łukiewicz-Kostro, 2022: 296). Now, an inspiration has come to use the Lectionary and the Prayer of the Faithful as intralingual parallel texts. Such a selection guarantees the desired credibility of the research because liturgical texts are never selected ad hoc, nor are they coincidental, but always carefully chosen by the appointed Catholic Church Authorities. This way, the improved new translation cannot be accused of being heretical or risky.

For the methodology, the author applied the already well established mixed-method case-study analysis with their credible and responsible research tools, in order to reach evolution, rather than revolution, as this text needs to bring innovation with respect to the tradition and centuries of previous scholarly efforts worldwide. An experimental linguistic

case-study combined with a creative transposition method using intralingual parallel texts is conducted.

Finally, a further development is suggested for global biblical translation projects on the Name of God with the use of other liturgical, religious and non-religious intralingual and interlingual parallel texts, bi-texts and para-texts combined.

Key words: translating Sacrum, Rabbuni, intralingual and interlingual parallel texts, liturgical books, the Name of God, case study, creative transposition

Introduction

Sacred texts are considered globally to contain and convey some of the most potent meaning in literature that comes from the implications hidden which guide people to live by certain values. For this reason, the accuracy of translation and transmission of the original meaning is the core task in translation (Evjen, 2019: 75). Searching for the best translations preserving the original meaning requires a new reading of sacred and traditionally accepted concepts, which is not an easy task at all. (Pieciul-Karmińska, 2017: 75). Having considered the difficulties in biblical translation outlined in the previous publication one can just imagine how challenging, tedious, difficult and complex the task is (Łukiewicz-Kostro, 2022). To define the meaning of a single word is extremely challenging as single words are just linguistic constructs. Only a full utterance in the context of a specific social situation is a linguistic fact. In every language there are untranslatable culture-specific words (Malinowski, B: 2013, p. 39). Lewicki approaches “foreignness” in translation as derived from three sources: foreignness of extraordinary expressions, cultural otherness and religious and axiological otherness (Lewicki, R: 2013, p. 313). However, on the contrary, Roman Jakobson claims that every cognitive experience is communicable in every single language, so universal translation is possible (Jakobson, R: 1955, p. 147). Anna Wierzbicka has been searching for such linguistic universals following Leibnitz who claims that in human minds there are universal resources of elementary semantic units that can be found via semantic analysis of every natural

language. These universal semantic units (atoms of human thought) are hidden in the un-definable expressions of natural language. So, she proposes the hypothesis that full and universal translation is possible (Wierzbicka, A: 2013, p. 161). While the author of this paper was researching modern English translations certain passages that have never been translated directly in any way, just left in their Hebrew or Aramaic form, were spotted. We seem to be dealing here with the problem of deficiency when the terms regarded as culture specific are left untranslated as they are considered untranslatable, or under-translated. “Rabbuni” and its other variations is regarded as such a culture-specific concept with zero equivalence. It has very specific connotations and implications in the source language (SL) and the foreign culture (FC), but not necessarily in the target language (TL) and the target culture (TC). Therefore, this term was selected as a linguistic sample for a single case study. All cognitive experiences can be expressed in a language and while translating whenever there is a lack or deficiency of words, loan words, neologisms and circumlocutions can be used to fill in this lack¹. Mary Magdalene in a way invents “her own translation” for the Name for Jesus Christ and actually uses the diminutive form as usually used to speak with love to loved ones.

“Rabbuni”. The brief state-of the art in contemporary English-language translations

“Rabbuni” is a biblical black pearl as it occurs in the Bible only twice. Once, in The Gospel of Mark 10:51 as uttered by the blind man Bartholomew healed by Jesus, and the second time in John 20:16 as expressed by Mary Magdalene in her encounter with Resurrected Jesus at the tomb. The author is interested in the latter case as Mary Magdalene

¹ https://en.wikipedia.org/wiki/Cognitive_semiotics (10.6.2022).

is considered the very first witness to the Resurrection, received the most honourable title in the Catholic Church as a saint and the female Apostle of the male Apostles. This amazing woman chosen by Jesus Himself to be His beloved disciple remains neglected behind the curtain of biblical investigations.

Firstly, the modern English translations presented on-line as the best known versions that are most widespread among the general public globally were explored to see how they deal with “Rabbuni”. They are: American Standard Version, God’s Word, God’s New Translation, King James Version, Lexham English Bible, Douay-Rheims Catholic, New American Standard Bible, New International Version, New King James Version, New Living Translation, The Message Bible, The Darby Translation, The Latin Vulgate, The Webster Bible, Tyndale, Wycliffe, New Century Version, New International Readers’ Version, Orthodox Jewish Bible, The Bible in Basic English, Third Millennium Bible, Greek New Testament. They all show a few varieties of untranslated “Rabbuni” as follows: “Rabboni”, “Rabboni!”, “Rabbouni!”, “Rab-bo’ni”, “Rab-bo’ni!”, “Rhabbouni!”, “Rabbani”, “Rabbouli”, “Rabbuli”, “Rabbani”, some with an exclamation mark, some without.

Below, these versions are investigated as to how they deal with the problem of translation of the Name, both in their Hebrew or Aramaic forms and their translations.

The on-line modern translations in the English language go as presented below².

KJV – Rabboni, which is to say, Master; LEB – Rabboni, which means “Teacher”; RHE – Rabboni, which is to say, Master; NAS – Rabboni, which means, Teacher; NIV – Rabboni! Which means “Teacher”; NJKV – Rabboni! Which is to say, Teacher; NLT (NLT) – Rabboni which is Hebrew for “Teacher”; NRS – Rabbouni! Which means Teacher; RSV – Rab-bo’ni which means

² The abbreviations commonly used and accepted by international biblical scholars.

Teacher; MSG – Rabboni! Meaning “Teacher”; HNV – “Rhabbouni!” which is to say, “Teacher!”; DT – Rabboni, which means Teacher; HNV – Rhabbouni! Which is to say, “Teacher”; NCV – “Rabboni” (this means Teacher); NIRV – Rabboni! Rabboni means Teacher; OJB – Rabboni. This means mori [my teacher]; BBE – Rabboni! Which is to say, Master; CJB – “Rabbani!” (that is, “Teacher!”); TMB – Rabboni! Which is to say, “Master”; WEB – Rhabbouni! Which is to say “Teacher!”; YLT – Rabbouni that is to say, “Teacher”; SBLGNT – Rabboni!: the word means “Teacher!”³

Challenge for translations of “Rabbuni”

The examples presented above clearly show the predominant translation for “Rabbuni” as “Teacher” or “Master”, sometimes preceded by a possessive pronoun “My”. The study of the historic figure of Mary Magdalene and her encounters with Jesus reveal that she had a very special, unprecedented relationship with Him, was very dear to Him and was His beloved female disciple (Łukiewicz-Kostro, 2022: 291). Without any doubt, she considered Him as much more than just a teacher or master. In the final scene at the tomb, hearing His voice she had known before as that of the human person of Jesus she met and then followed, she recognises Him also as a Divine Person of Christ. What she unconsciously felt in her heart when they met before the crucifixion, is now erupted in her female “volcanic” brain and heart combined in the linguistic representation expressed as “Rabbuni” – the name grasping a lot more personal experience with Him immersed in a very concrete life of a widowed, miserable woman of that time.

The author of this paper has explored the text used in liturgy in the Polish Catholic Church, i.e. *Biblia Tysiąclecia*, 5th edition. Here is the key extract:

³ The texts were accessed in free on-line versions on various dates.

Rzekł do niej Jezus: "Niewiasto, czemu płaczesz? Kogo szukasz?" Ona zaś, sądząc, że to jest ogrodnik, powiedziała do Niego: "Panie, jeśli ty Go przeniósłeś, powiedz mi, gdzie Go położyłeś, a ja Go zabiorę". Jezus rzekł do niej: "Mario"! A ona, obróciwszy się, powiedziała do Niego po hebrajsku: "Rabbuni", to znaczy [Mój] Nauczycielu! (John 20:11-16)

So, the English equivalent for the Polish translation would be: "[My] Teacher". In her previous publication, the author proposes an improved translation as "My Beloved Lord, or My Dear Lord"

Methodology

In order to challenge the huge translation gap for the untranslated, or sometimes just under-translated "Rabbuni", and to confirm her previous findings on the proposed improved translation, the author of the paper designed a tailor-made innovative mixed-method interdisciplinary approach laying the next bricks upon the scholarly achievements in biblical translation so far and combining separate methods and tools together for improvement and a more integral meaning. Single and multiple case studies with qualitative methods for widened/extended internal cognition and understanding are applied more and more frequently in linguistics nowadays. This approach seems to be an ideal scientific method as one small sample studied in-depth reveals a huge amount of knowledge, both theoretical and practical. The author's research focuses on rare unconventional, even extraordinary cases (unfairly pejoratively called "deviant") in the Bible, like "Rabbuni", an exceptionally rare case for a book that consists of over a thousand pages. This methodological approach can be applied where deep, integral/complex understanding is desired, where quantity needs to be supplemented with quality. In a linguistic case study various texts are explored qualitatively with a special focus on those minor but extremely meaningful details, like spontaneous natural one-word utterances for comprehensive/integral, truthful and credible meaning. Sometimes, just

a breath-taking enhancement expressed in a one-word utterance speaks more than a thousand words.

This approach, when combined with a creative transposition method and application of intralingual parallel texts can do wonders. When used for biblical translation deficiencies, it can reveal the in-depth hidden meanings of biblical black pearls that deserve sincere, credible and truthful exploration for the widened concepts that are not only faithful to the original meaning but also comprehensible to the contemporary readers/listeners.

Selection of parallel texts for the case study

With the purpose of finding a much more satisfactory translation than Mary Magdalene could approve of (sic!), the author selected the base text of the encounter of Mary Magdalene with Resurrected Jesus at the tomb in John 20:1-18 extracted from the Polish 5th edition of the so-called Millennium Bible (in Polish: Biblia Tysiąclecia) which is the main Polish Bible translation used in the liturgy of the Roman Catholic Church in Poland, first published in 1965 for the 1000-year anniversary of the baptism of Poland in 966. It is the first translation that was carried out from the original languages, prepared by a team of Polish biblical scholars. The text of the most recent 5th edition served as the basis for the Polish version ("Biblia Jerozolimska") of the Jerusalem Bible, which is the most popular edition of the Holy Scripture in English globally. This edition has outstanding, clear footnotes and commentaries that make it comprehensible to the general public. Therefore, the author sees its potential in her future studies using not only core intralingual parallel texts, but also bi-texts and para-texts combined.

In this study, as intralingual parallel texts the author decided to use the most credible liturgical texts that are recited by lay people in a Holy Mass (as they are never coincidental, but on the contrary, very carefully selected by the appointed church committees): the Lectionary, Creed and Prayer of

the Faithful, also called the General Intercessions or Universal Prayer. The easiest path for even an inexperienced reader is to use “Oremus”, a guideline to ordinary worshippers, a monthly publication issued since 1995, consisting of the liturgical texts of Holy Mass for each day. It gives insight into daily readings and inspires active participation in liturgy even for less experienced church goers. It includes: liturgical readings, prayers, liturgical commentaries, meditations for Sundays and solemnities, the Creed, liturgical singing proposals, but also concise articles on liturgy and even new publications in the field. For the purpose of this paper, the author selected the intralingual parallel texts on the day when the scene under study, i.e. John 20:1-18 appears in the Gospel, with the name “Rabbuni” spontaneously uttered by Mary Magdalene, i.e. July 22, The Feast of St. Mary Magdalene in the Catholic Church. The truth of resurrection is the most crucial, key message in the gospels and the central truth of the New Testament. It explains the teaching and acts of Jesus, and sets the framework and horizons for human life that must be formed via the truth of resurrection. “Resurrection” (Polish “zmartwychwstanie”) is not the same as “raising from the dead (Polish “wskrzeszenie”). The people raised from the dead (like Lazarus) came back to their previous lives, while the resurrection of Christ is His return, making the same body alive, but it is something else. Christ goes beyond all human thinking categories, new life and body are different. Christ in Jesus was not visible to everyone, yet those who saw Him never remained the same. For a Christian, the highest value is to live the life of the Resurrected so our world becomes new and we become prepared for the new heaven and new earth (Jelonek, T: 2009: 77-79).

Polish intralingual parallel texts

The Roman Missal in the Polish language is the translation of “Missale Romanum” accepted for the liturgy in the Polish Church in 1984. The version used in Holy masses was issued by Pallotinum Publisher’s House. The

Roman Missal for Polish dioceses is to be used in the uniform form in all churches and chapels, also abroad in ceremonies celebrated by Polish people. The Conference of the Polish Episcopate is the only body with rights to issue and circulate the Missal⁴. Its additional value lies in continual attempts to adjust it to the mentality of contemporary people, in order to more clearly express the sacred mysteries and to open the biblical treasure for the faithful.⁵ In the revised version, the oldest liturgical forms of the Eastern Orthodox church were also considered.⁶ Special attention was paid to the prayers so that the new prayers answer the contemporary needs. All the changes were introduced with the goal to show and strengthen mutual unity among Christians saying the same prayer despite different languages.⁷

The Lectionary is a book that contains a selection of Scripture readings that were appointed for Christian or Judaic worship on a given day or occasion. Both Hebrew and Christian lectionaries have been developing over the centuries. The lectionary follows the Scripture in a certain careful logical order on particular occasions, a tradition within Christianity that goes back to the early church. In the Christian Church many different lectionaries have been used so far. After the Second Vatican Council (1962-1965), the Holy See delivered guidelines on the passages to be included in the official lectionary of the Roman Rite of Mass. This revised Mass Lectionary has been translated into many languages for the celebration of the Roman Rite Mass, incorporating existing or specially prepared translations of the Bible and with readings for national celebrations. The four elements recited on Sundays are: the first reading from the Old Testament, a responsorial psalm ideally sung, the second reading from the New Testament, and a Gospel reading. The Roman Catholic Mass Lectionary is the basis for

⁴ *Mszał Rzymski dla diecezji polskich* (2009), p. 11.

⁵ *Ibidem*, p. 13.

⁶ *Ibidem*, p. 12.

⁷ *Ibidem*, p. 13.

many Protestant lectionaries, too. The Gospel of John that is of particular interest here is read at Easter, but also in other liturgical seasons: Advent, Christmas and Lent where appropriate. The Lectionary is a book accompanying the missal and contains scripture readings while the missal contains prayers for the service.⁸

The Creed is also known under another name – a confession of faith, a symbol, or a statement of faith. It is a statement of the shared beliefs of the Christian religious community. In Christianity, the Apostles' Creed is at present the most frequently used version in Christian services. The Creed as a concise statement is recited by the worshippers as an integral part of the liturgy. The Creed of the People of God is a confession of faith published by Pope Paul VI on 30 June 1968 as the creed of immortal tradition of the Holy Church of God. It is nowadays recited in the Western Mass just after the homily on all Sundays, solemnities and feasts.⁹

The Prayer of the Faithful, also known as **General Intercessions** or **Universal Prayer**, constitutes a series of prayers that belong to the liturgy in the Catholic, Lutheran, Anglican, Methodist and other Western Liturgical Churches. Interestingly, the Christian custom of offering such prayers are in line with the Jewish tradition, too.¹⁰ The author selected the most recent cases when “Rabbuni” appears on July 22, 2021 and 2022, the Feast Day of Saint Mary Magdalene.

“Rabbuni”. A Single case study

In the Catholic Church, Mary Magdalene received two extremely honourable and prestigious titles upon her exceptional position next to Jesus

⁸ <https://en.wikipedia.org/wiki/Lectionary> (10.6.2022).

⁹ https://en.wikipedia.org/wiki/Ecumenical_creeds (10.6.2022).

¹⁰ https://en.wikipedia.org/wiki/General_Intercessions (10.6.2022).

as the very first witness of the Resurrection. Therefore, she received the title of the Apostle of the Apostles (a female protagonist giving witness to male apostles) and the title of a saint, too. So, the female protagonist so often accused of being a prostitute, is in fact acknowledged by the Catholic Church as a pure saint! Mary Magdalene carried the message of the resurrected Jesus Christ to the male apostles. A quick look at how they address Jesus after the crucifixion in the later texts in John when Jesus appears to them reveals that they use the names “My Lord” or “My Lord and my God” most frequently. For this reason, and as a result of her former findings, the author is investigating the name “Lord” in the Polish intralingual parallel texts mentioned above hoping to credibly propose a better, very well justified translation for ‘Rabbuni’ – either as “My Beloved Lord”, or “My Dear Lord”, or even “My Dear Lord and my God”.¹¹

The Name of God in the Gospels

The Bible refers to God under various names (e.g. El, Elohim, Adonai); however the personal name of the God of Israel is JAHWE in its 6700 occurrences. The Name of God is sacred, therefore deserves the highest respect. In the New Testament the Name is equivalent to the Person of Jesus and His deeds who is proclaimed by His apostles¹². The name Jesus has 919 occurrences in the NT, 913 with reference to Jesus, the son of Mary.¹³ In the NT there is the name Father, the name Jesus and the name Lord, as well as some other names. For the purpose of the article, the name “Lord” is of particular interest as it belongs only to the resurrected Jesus. The early Christians did not hesitate to use this name so typical for Judaism in its expressions refer-

¹¹ Łukiewicz-Kostro, Renata (2022), p. 294.

¹² Nowy słownik teologii biblijnej, p. 268.

¹³ Ibidem, p. 269.

ring to God. In the Christian faith believers proclaim that Jesus is the Lord¹⁴. The Gospels, while talking about Christ and His activities usually use the name “Jesus”, while the general public seemed to address Him “*Rabbi*” (Mk 4:38; 5:35; 10:17); however after his death the name “Lord” was commonly in use¹⁵. The Gospels follow the trend in faith that apart from the name of Jesus (the name of a concrete human person) they also use the Divine titles, such as: “Lord”, Christ, Redeemer, Son of God. The Gospel of John especially emphasizes the Divine features of Christ¹⁶. Among other names there are the Divine titles (always spelt with a capital letter): Son of Man, Servant of God, Messiah, Lamb of God, David, Intercessor, Word of God (sic!), Sacred, Prophet, Son of David, Good Shepherd. Among the human titles (spelt with a lower case letter): prophet, master, teacher, friend.

The St John Gospel. John was also considered a beloved disciple of Jesus, an eye witness to His teaching and acts. John was the pillar of the Jerusalem Church. The author of the 4th gospel particularly wanted the readers to believe in Jesus Christ, probably opposed to some varieties of gnosis whose supporters negated the human element in Christ. While emphasizing the humanity of Jesus, John accentuated the truth of the pre-existence of The Word of God (Logos) as the second Person of the Trinity. The concept of Logos as a spoken/oral representation speaking to the world and constituting the source of light and life for people had been known even earlier in the Near East. John refers to the Old Testament wisdom literature, where teaching on Logos was clearly outlined. On the basis of the language, vocabulary and style of John’s Gospel, sometimes there have been indications that it was first edited partially or as a whole in Aramaic. It is also considered as “the spiritual gospel” consisting of “the higher level truths”.¹⁷

¹⁴ Słownik teologii biblijnej, p. 325.

¹⁵ Ibidem, p. 345.

¹⁶ Ibidem, p. 346.

¹⁷ Pismo Święte Starego i Nowego Testamentu w przekładzie z języków oryginalnych, 5th Edition, (2002), 126-127.

The text analysis

The Feast of St. Mary Magdalene (July 22)

The 1st reading proposed by the Catholic Church comes from *Song of Songs* 8, 6-7.¹⁸

Jak śmierć potężna jest miłość

Czytanie z „Pieśni nad Pieśniami”

Położ mnie jak pieczęć na twoim sercu, jak pieczęć na twoim ramieniu, bo jak śmierć potężna jest miłość, a zazdrość jest nieprzejednana jak szeol, żar jej to żar ognia, uderzenie boskiego gromu.

Wody wielkie nie zdołają ugasić miłości, nie zatopią jej rzeki. Jeśliby kto oddał za miłość całe bogactwo swego domu, z pewnością nim pogardzą.

Oto słowo Boże.¹⁹

Or, the other option is 2 Cor 5:14-17.

Miłość Chrystusa przynagla nas

Czytanie z Drugiego Listu Świętego Pawła Apostoła do Koryntian

Bracia:

Miłość Chrystusa przynagla nas, pomnych na to, że skoro Jeden umarł za wszystkich, to wszyscy pomarli. A właśnie za wszystkich umarł Chrystus po to, aby ci, co żyją, już nie żyli dla siebie, lecz dla Tego, który za nich umarł i zmartwychwstał.

Tak więc i my odtąd już nikogo nie znamy według ciała; a jeśli nawet według ciała poznaliśmy Chrystusa, to już więcej nie znamy Go w ten sposób. Jeżeli więc ktoś pozostaje w Chrystusie, jest nowym stworzeniem. To, co dawne, minęło, a oto wszystko stało się nowe.

Oto słowo Boże.²⁰

¹⁸ Lekcjonarz Mszalny (2004), p. 226.

¹⁹ Ibidem.

²⁰ Ibidem.

The responsorial psalm on that day is Ps 63, 2. 3-4. 5-6. 8-9

Ciebie, mój Boże, pragnie moja dusza

Boże mój, Boże, szukam Ciebie

I pragnie Ciebie moja dusza.

Ciało moje tęskni za Tobą

Jak zeschnęła ziemia łaknąca wody.

Refrain: *Ciebie, mój Boże, pragnie moja dusza.*

Oto wpatruję się w Ciebie w świątyni,

By ujrzeć Twą potęgę i chwałę.

Twoja łaska jest cenniejsza od życia,

Więc sławić Cię będą moje wargi.

Refrain. *Ciebie, mój Boże, pragnie moja dusza.*

Będę Cię wielbił przez całe me życie

I wzniosę ręce w imię Twoje.

Moja dusza syci się obficie,

a usta Cię wielbią radosnymi wargami.

Refrain: *Ciebie, mój Boże, pragnie moja dusza.*

Bo stałeś się dla mnie pomocą

I w cieniu Twych skrzydeł wołam radośnie:

Do Ciebie lgnie moja dusza,

Prawica Twoja mnie wspiera.

Refrain: *Ciebie, mój Boże, pragnie moja dusza.*²¹

The singing before the Gospel (see J 20,11)

Acclamation: *Alleluja, alleluja, alleluja.*

***Maryjo, Ty powiedz, coś w drodze widziała?*²²**

²¹ Ibidem.

²² „Maryja” in the Polish Catholic Church is the only name reserved for Mary, Mother of Jesus. “Maria” refers to Mary Magdalene and other females.

Jam Zmartwychwstałego blask chwały ujrzała.

Żywego już Pana widziałam, grób pusty

I świadków anielskich, i odzież, i chusty.

Acclamation: *Alleluja, alleluja, alleluja.*

The Gospel (J 20, 1. 11-18)

Niewiasto, czemu płaczesz? Kogo szukasz?

Słowa Ewangelii według Świętego Jana

Pierwszego dnia po szabacie, czesnym rankiem, gdy jeszcze było ciemno, Maria Magdalena udała się do grobu i zobaczyła kamień odsunięty od grobu.

Stała ona przed grobem, płacząc. A kiedy tak płakała, nachyliła się do grobu i ujrzała dwóch aniołów w bieli, siedzących tam, gdzie leżało ciało Jezusa – jednego w miejscu głowy, drugiego w miejscu nóg.

I rzekli do niej: „Niewiasto, czemu płaczesz?”. Odpowiedział im: „Zabrano Pana mego i nie wiem, gdzie Go położono”. Gdy to powiedziała, odwróciła się i ujrzała stojącego Jezusa, ale nie wiedziała, że to Jezus.

Rzekł do niej Jezus: „Niewiasto, czemu płaczesz? Kogo szukasz?” Ona zaś, sądząc, że to jest ogrodnik, powiedział do Niego” Panie, jeśli to Ty Go przeniosłeś, powiedz mi, gdzie Go położyłeś, a ja Go zabiorę”. Jezus rzekł do niej: „Mario!”. A ona, obróciwszy się, powiedziała do Niego po hebrajsku: „Rabbuni”, to znaczy: Mój Nauczycielu! Rzekł do niej Jezus: „Nie zatrzymuj Mnie, jeszcze bowiem nie wstąpiłem do ojca. Natomiast udaj się do moich braci i powiedz im: „Wstępuję do ojca mego i ojca waszego oraz do Boga mego i Boga waszego”. Posłała Maria Magdalena, oznajmiając uczniom: „Widziałam Pana i co jej powiedział.

Oto słowo Pańskie²³.

The Creed

Wierzę w jednego Boga, Ojca Wszechmogącego, Stworzyciela nieba i ziemi, wszystkich rzeczy widzialnych i niewidzialnych. I w jednego Pana Jezusa Chrys-

²³ Mszał (2009), p. 141.

tusa, Syna Bożego Jednorodzonego, który z Ojca jest zrodzony przed wszystkimi wiekami. Bóg z Boga, Światłość ze Światłości, Bóg prawdziwy z Boga prawdziwego. Zrodzony, a nie stworzony, współistotny Ojcu, a przez Niego wszystko się stało.

On to dla nas ludzi i dla naszego zbawienia zstąpił z nieba. I za sprawą Ducha Świętego przyjął ciało z Maryi Dziewicy i stał się człowiekiem. Ukrzyżowany również za nas pod Poncjuszem Piłatem został umęczony i pogrzebany.

I zmartwychwstał dnia trzeciego, jak oznajmia Pismo. I wstąpił do nieba; siedzi po prawicy Ojca. I powtórnie przyjdzie w chwale sądzić żywych i umarłych, a królestwu Jego nie będzie końca. Wierzę w Ducha Świętego, Pana i Ożywiciela, który od Ojca pochodzi. Który z Ojcem i Synem wspólnie odbiera uwielbienie i chwałę; który mówi[ł] przez Proroków. Wierzę w jeden, święty, powszechny i apostołski Kościół. Wyznam jeden chrzest na odpuszczenie grzechów. I oczekuję wskreszenia umarłych i życia wiecznego w przyszłym świecie. Amen.²⁴

The Prayer of the Faithful of the Day (July 22, 2021)

Here, only those prayers are cited which refer to the Name of God

1. *Za Kościół opierający się na wierze w zmartwychwstanie Chrystusa, aby nie zachwianie głosił tę prawdę utrudzonym i obciążonym, dając nadzieję na szczęśliwą przyszłość. Ciebie prosimy...*
2. *Za pasterzy Kościoła, aby umiejętnie współpracowali z osobami świeckimi, wzajemnie ucząc się, jak rozpoznawać obecność Pana wśród Jego ludu.*
5. *Za Zmarłych, aby spotkawszy Jezusa Chrystusa, doświadczyli Jego miłosierdzia, dzięki któremu zostaną powołani do zmartwychwstania na życie wieczne.*
6. *Za nas, spotykających Pana Jezusa w Eucharystii, abyśmy rozpoznali w Nim naszego Mistrza i Pana, i coraz chętniej uczyli się od Niego, jak kochać Pana Boga i bliźnich.²⁵*

²⁴ Ibidem.

²⁵ Modlitwa wiernych dnia.

The Prayer of the Faithful of the Day, July 22, 2022

1. *Módlmy się za Kościół, by okazywał się miejscem spotkania Jezusa – nauczyciela i Zbawiciela.*
2. *Za osoby posługujące we wspólnotach, szkołach ewangelizacji, by pomagały innym odkryć Bożą miłość.*
4. *Za spragnionych spotkania z Jezusem, by doświadczyli Jego piękna, mocy i delikatności.*
5. *Za nas tu dziś obecnych, byśmy – na wzór Św. Marii Magdaleny – z żarliwą miłością świadczyli o naszym Panu.²⁶*

Special prayer for St Mary Magdalene Day, July 22

Introduction. Mary of Magdala belonged to the groups of women who accompanied Christ the Lord on His way around Palestine and who supported Him financially. When the disciples abandoned their Master, she stood under the Cross together with His Mother and St. John. She was the first witness to encounter the Resurrected Jesus and was chosen to carry the message of His resurrection to the other Apostles.²⁷

Jezus powiedział do Marii Magdaleny: Idź do moich braci i powiedz im: Wstępuję do ojca mego i Ojca Waszego, do Boga mego i Boga waszego.

Boże, Twój Syn wybrał Marie Magdalenę na pierwszą zwiastunkę wielkanocnej radości, spraw, abyśmy za jej stawiennictwem i przykładem głosili Chrystusa zmarłychwstałego i oglądali Go w Twojej chacie. Który z Tobą żyje i króluje w jedności Ducha Świętego, Bóg, przez wszystkie wieki wieków.

Wszechmogący Boże, przyjmij dary złożone w dniu wspomnienia świętej Marii Magdaleny., której posługę łaskawie przyjął Twój Syn Jednorodzony. Który żyje i króluje na wieki wieków.

Miłość Chrystus przynagla nas, aby ci, co żyją, już nie żyli dla siebie, lecz dla Tego, który za nich umarł i zmarłychwstał.

²⁶ Ibidem.

²⁷ Mszał Rzymski dla diecezji polskich (2004), p. 141.

*Boże, nasz Ojczy, niech przyjęcie Twojego Sakramentu wzbudzi w nas gorącą miłość, z jaką Maria Magdalena trwała przy Chrystusie, swoim Mistrzu. Który żyje i króluje na wieki wieków*²⁸.

The Names of God in the texts under analysis

The first reading. Here, there are both explicit and implicit names. The 1st reading has no personal or direct name; however it is an extract from *Song of Songs* that is considered to be a poem on the loving relationship between Jahwe and His people²⁹. There are four occurrences of the word “miłość” (love) and its flection “miłości”. Furthermore, the two personal pronouns “mnie” and “twoim” (flections derived from “I” and “you”) indicate the very close, intimate character of this relationship. An interesting thing is that “twoim” (“your”) is written with a small letter, suggesting it is also a very human relationship, not just the Divine.

The other option for the 1st reading (Cor 5: 14-17) brings both implicit and explicit names: “miłość” (love), “Chrystus” together with its inflectional forms: “Chrystusa”, “Chrystusie”, “Jeden” (the One, or the Only spelt with a capital letter), a personal pronoun “Go” (Him) also spelt with a capital letter, and an indicative pronoun “Tego” derived from “Ten” (this One).

The responsorial psalm mentions: a general term “imię Twoje” (Your name) “Boże” – a genitive of “Bóg” (God) – 7 occurrences. However, there are many personal pronouns again indicating the relation between “I” and “You”. With reference to “You”: “Ciebie” (x 9), “Cię” (x 3), “Tobą” (x 1) spelt with capital letters. And with reference to “I”: “mnie” (me). Moreover, possessive adjectives also indicating the “you and I” relationship – from “I”: “mój”, “moja”, “moje”, “me”. Moreover, from “You”: “Twą”, “Twoja”, “Twoje”,

²⁸ Ibidem.

²⁹ Łukiewicz-Kostro, Renata (2016), p. 33.

“Twych”. What is interesting, there are also verbs associated with a loving relationship between human beings: “pragnie” from “pragnąć” (desire); “szukam” from “szukać” (seek); “tęskni” from “tęsknić” (yearn, miss); “łaknąca” from “łaknąć” (be thirsty), “wpatruję się” from “wpatrywać się” (gaze, stare at), “ujrzeć” (see), “syci się” from “sycić się” (fill up), “łgnie” from “łgnąć” (cling to), “wspiera” from “wspierać” (support).

The singing. The form of a conversation between an anonymous interlocutor and Maryja. „Zmartwychwstały” in the inflectional form „Zmartwychwstałego” with a capital letter), „Żywy Pan” in the flection “Żywego Pana (Lord alive). It may be an indication of the transformation of Mary Magdalene (any woman) after her encounter with Jesus alive into a new creature, a whole, integrated/integral person.

The Gospel. Here, both the angels and the gardener are asking the woman WHO are you looking for? The WHO is a very explicit question particle reserved only to a PERSON. First, the protagonists appear as anonymous persons, he calls her “niewiasto” from “niewiasta” (a woman with no name), she uses “pana mego” (“my lord” with a small letter) while answering the angels’ question, but also “Panie”, a flection of “Pan” (“Lord” with a capital letter) when answering the gardener. Here, there also appear explicit names: “Jezus” (Jesus) and a flection “Jezusa”; “Pana”, “Panie” – flections from “Pan” (“Lord”), “Nauczycielu” – a flection from “Nauczyciel” (“Teacher”), but also numerous personal pronouns indicating a friendly/loving/indirect relationship between her and him: “Ty” (You), “Niego” (Him), “Go” (Him); with capital letters (indicating respect, Sacrum); him and her: “niej” (her) with small letters, indicating lay, ordinary, human. A very interesting thing is that when she is addressing the Lord, she is uses the pronouns with capital letters; however while Jesus is addressing Himself, he uses both capital letters: “Mnie” (me), but also small letters: “moich”, “mego” (my), indicating both the human and Divine nature of Himself.

What needs to be highlighted here is the fact that the 1st reading is closed with the phrase; “Oto słowo **Boże**” (“This is the word of God”), while

the Gospel extract closes with “Oto słowo **Pańskie**” (“This is the word of the Lord” (sic!). So, “God” and “Lord” are synonyms here. Moreover, it must be emphasized that in the Polish language “SŁOWO” is a noun which is an oral representation, while WORD is a noun in its written representation. And “SŁOWO” belongs to the same word family as the verb “SŁAWIĆ”, meaning to glorify, worship. This is revealed in the Slavonic languages but lost in the English version.

The creed. In the Creed there occur many names of God: an abstract “Bóg” (God) and a derivative “Boga”; “Ojciec” in the forms “Ojca”, “Ojcu”, “Ojcem”; “Stworzyciela” – a flection from “Stworzyciel” (Creator); “Syna Bożego Jednorodzonego” – a flection from Son of God, “Ojcem i Synem” from “Ojciec i Syn” (Father and Son), showing a relation; “Światłość ze Światłości” (Light from Light); “Ducha Świętego” from “Duch Święty” (the Holy Spirit); “Pana Jezusa Chrystusa” a flection from “Pan Jezus Chrystus” (Jesus Christ the Lord); “Pana i Ożywiciela” from “Pan i Ożywiciel” (the Lord and Giver of Life); but also ... “człowiekiem” a flectional form from “człowiek” (a human being).

The Prayer of the Faithful. Here, there are the following titles: “Chrystus” in the form „Chrystusa”; “Jezus Chrystus” in its flection „Jezusa Chrystusa”; “Pan”, “Pana”, „Pan Jezus” in „Pana Jezusa”; „Mistrz i Pan” in „Mistrza i Pana”. Interestingly, here it is together “Master and Lord” as one combined title or name. Also, „Pan Bóg” in „Pana Boga”; „Jezus – nauczyciel i Zbawiciel” („Jezusa – nauczyciela i Zbawiciela”), also combined and with small and capital letters; „Jezus” („Jezusem”); „Pan” („Panu”). There are two personal pronouns: “Jego” with a capital letter and “our Lord” with a small and capital letter. Interestingly, there are two expressions referring to “love: “Bożą miłość” (God’s love) and “z żarliwą miłością” (with passionate love).

The Missal on The Feast of St Mary Magdalene, July 22. In this part there are names of God directly referring to Jesus, both in the nominative and flectional forms: “Jezus” (Jesus), “Jezus zmartwychwstały” (resurrect-

ed Jesus), "Chrystus" (Christ), "Chrystusie", Chrystusa:, Chrystusa zmar-
 wtychwałego (resurrected Christ), but also "Chrystus Pan" in the flection
 "Chrystusowi Panu" (Christ the Lord), "swój Mistrz" (her own Master) in:
 "swego Mistrza", "swoim Mistrzu". The abstract name "God" in 4 occur-
 rences in 3 flections are present: "Bóg", "Boga", "Boże". However, defined
 by possessive pronouns: "Mego" (my) and "waszego" (your) connected with
 a linking word "i" (and), so standing together as both "mine and yours".
 Some other: "nasz Ojciec": (our Father) in flections: "Ojca mego i Ojca
 waszego" (my Father and your Father), "nasz Ojciec" (our Father). The refer-
 ence to Son: "Twój Syn" (Your Son) and "Twój Syn Jednorodzony" (Your
 Only Son).

Moreover, personal pronouns: "Go" (Him), "Mu" (to Him), "Tego" (This
 One) and possessives: "Jego" (His), "Twojego" (Your).

In this text some more specific determiners are added to bring out the
 features of God: "Który z Tobą żyje i króluje w jedności Ducha Świętego"
 (The One who lives and rules in the unity of the Holy Spirit), "Który żyje
 i króluje na wieki wieków" (The one who lives and rules everlasting) in
 2 occurrences, "Tego, który za nich umarł i zmartwychwstał" (The One who
 died and rose from the dead for them).

The uniqueness of this text is in its language pointing to the relational
 character of God: the relation between the three Persons of One God,
 (The concept of God as "communio personarum" of three Divine Persons
 in the mutual relation of love, but also "communio personarum" between
 the Divine Persons and human persons, yet moreover, "communio perso-
 narum" between humans). The linking bond is love, explicitly expressed
 here: "Miłość Chrystusa" (Christ's love), "gorącą miłość" (passionate, com-
 passionate love) of Mary Magdalene. Her love is here shown as passionate
 and compassionate due to her faithfulness implicit in the verbs: "wytr-
 wała", "trwała" from the infinitives "wytrwać", "trwać" (abide with, cling to,
 persist, persevere).

Results

The case-study linguistic analysis of the selected texts justify a proposal for an improved translation for “Rabbuni”, as either “My Dear Lord”, or even “My Dear Lord and my God”. The presented use of vocabulary referring explicitly or implicitly to God, whether personal names, ordinary names, personal and possessive pronouns and adjectives, with small and capital letters, reveals the “in-between” nature of the encounter in the liminal spaces (both physical and spiritual), the permeation of two spheres: human and Divine”, both in the two protagonists and the angelic characters who actually converse with the human woman. These two spheres seem to be interconnected/inseparable. The relationship of the two is a loving, close, intimate relationship between two persons: the person of Mary and the Person of Jesus Christ. The new translation needs to cover the widened concept of Jesus who is not just a teacher/Teacher, or master/Master, but Jesus Christ the Lord in loving “*communio personarum*” with a human being, so frequently spoken of and experienced by West Christian mystics, both male and female. And, consequently, to know God, or His name is to get into a relation with Him, an experience certainly shared by Mary Magdalene both before the crucifixion and after resurrection.

Conclusion

In the undertaken mixed-method single linguistic case study with the use of a creative transposition method aimed at filling the gap of translation deficiency in untranslated “Rabbuni”, the Polish liturgical texts like the Missal and Lectionary proved to be excellent intralingual parallel source texts that justify the improved translation for “Rabbuni” as “My Dear Lord”, or “My Dear Lord and my God”.

Further research and global projects potentialities

For further research, other liturgical and religious texts are proposed: litanies, chaplets, novenas, breviary, prayer books, liturgical and worship singing. Also, the use of intralingual parallel texts, bi-texts and para-texts combined in the Polish edition of 'Biblia Jerozolimska' (The Jerusalem Bible) have great potential. The Slavonic languages may particularly open new insights in this area of study as they are very rich in inflectional forms. The application of other intralingual and interlingual parallel texts in other Christian denominations but also in other Holy Books in other great religious systems seems valuable. Also, the authentic writings of West Christian female mystics and other mystical, religious and lay literature, poetry, film and the Arts in general would be useful.

References

Source literature

- Biblia Jerozolimska (2006). Poznań.
 Lekcjonarz Mszalny (2004), t. VI. Czytania w mszach o świętych. Poznań (2022).
 Mszał Rzymski dla diecezji polskich. Wydanie II poszerzone (2009). Warszawa.
 Oremus. Lipiec (2022): Teksty liturgii Mszy świętej. Warszawa.
 Pismo Święte Nowego i Starego Testamentu. Biblia Tysiąclecia (2002). Poznań.

Reference literature

- De Bończa Bukowski, Piotr, Heydel Magda (eds.) (2013): Polska myśl przekładoznawcza. Antologia. Kraków.
 Evjen John, M (2019): Expanding Universe of Meaning [in:] Osadnik, Wacław M., Adamowicz-Pośpiech, Agnieszka (eds.) (2019): Przekład. Cultural and Linguistic Issues in Translation. Katowice.
 Jakobson, Roman (1955): On Linguistic Aspects of Translation [in:] Brower, R (ed.) On Translation". Harvard.
 Jelonek, Tomasz (2009): O Bogu i człowieku. Kraków.
 Lewicki, Roman (2013): Obcość w przekładzie a obcość w kulturze [in:] de Bończa Bukowski, Piotr, Heydel Magda (eds.) (2013): Polska myśl przekładoznawcza. Antologia. Kraków.

- Łukiewicz-Kostro, Renata (2016): SZIR-ha-SZIRIM (Song of Songs). Image-depicting via Sacrum and Profanum Metaphor on the Example of Song of Songs – a Cognitive Analysis [in:] *Kultura I Wartości* (ISSN 2299-7806), No. 20/2016.
- Łukiewicz-Kostro, Renata (2022): „Rabbuni”. Challenging the untranslated in the Bible. [in:] *New Vistas in Language Studies. Young scholars' Perspectives. ATENA 1*. Rzeszów.
- Malinowski, Bronisław (2013): Tłumaczenie słów nieprzetłumaczalnych [in:] de Bończa Bukowski, Piotr, Heydel Magda (eds.) (2013): *Polska myśl przekładoznawcza. Antologia*. Kraków.
- Osadnik, Wacław M., Adamowicz-Pośpiech, Agnieszka (eds.) (2019): *Przekład. Cultural and Linguistic Issues in Translation*. Katowice.
- Pieciul-Karmińska, Eliza (2007): Językowy obraz Boga i świata. O przekładzie teologii niemieckiej na język polski. Poznań.
- Wierzbicka, Anna (2013): Przekładalność a elementarne jednostki semantyczne [in:] de Bończa Bukowski, Piotr, Heydel Magda (eds.) (2013): *Polska myśl przekładoznawcza. Antologia*. Kraków.

Video Games as Multitextual Artifacts: Localizing a Text-heavy Game

Abstract: The main objective of this paper is to examine the text dimension of video games while discerning text types involved in the process of localizing text-heavy, narrative-oriented games. In the scope of this study, game localization is put in the context of Translation Studies and the video game industry and its practices. Video games are subsequently conceptualized as multitextual products that encompass a unique blend of text types with their own set of linguistic features and primary text orientation. This is followed by the assumption that digital games implicate an interplay between ludic, gameplay-oriented as well as story-driven, narrative-oriented elements that establish the game world with its discourse. In investigating the multitextual, interactive nature of games, the author argues for ludonarrative synergy bridging the gap between ludological and narratological approaches to game text analysis whilst categorizing text types according to the in-game diegetic/non-diegetic situation, dominant text function, and translation priorities. The rationale behind the case study of *Divinity: Original Sin II* (2017) is that certain game genres, such as role-playing games (RPGs), tend to be engaged with a greater textual variety and thus can be seen as of particular interest in investigating text-related localization challenges.

Key words: game studies, video game, game localization, localization, multitextuality, text typology, role-playing games

Introduction

With the maximization of profits in mind, the game industry has begun to recognize “the crucial part that good language translation and product localisation can play in boosting sales globally, opening new markets, and expanding franchises” (Bernal-Merino 2013: 2). Game localization is perceived as a “new type of translation practice” (Bernal-Merino 2013: 3) that highlights the target customization of game content. González de Benito

(2017) asserts that the process of game localization fundamentally entails working “in a multitextual environment due to the great variety of materials that make up the video game experience” (16). Due to the fact that video games constitute a form of “multi-textual interactive entertainment” (Bernal-Merino 2008), both the volume of text subjected to localization processes and the unique nature of the video game medium can be seen as particularly relevant in considering the issues related to rendering video games with their variety of textual material – ranging from the in-game text embedded in coding to ‘paratext’ (Bernal-Merino 2008). The author of this paper argues that there is a mixture of text types present within one video game, each of which can be ‘positioned’ vis-a-vis the game world. The case study considers the textual variety of both ‘diegetic’ (storyworld and world-building) and ‘non-diegetic’ (game mechanics and paratext) texts present in *Divinity: Original Sin II* (2017), a large-scale role-playing game developed by Larian Studios. Within the scope of this paper, role-playing games (RPGs) are conceptualized as a narrative-driven, story-oriented game genre that tends to entail a greater volume of text; thus, RPGs can be situated as multitextual artifacts especially suitable for the analysis of the text dimension of games rendered in the process of localization.

Game localization in the domain of translation studies

Before investigating the text dimension of games in the context of game localization, it is necessary to look at the position that localization occupies within the field of translation studies. Munday (2009) acknowledges that the boundary between translation and localization can be seen as “blurred, but generally localization is seen by the industry as a super-ordinate term that encompasses translation” (191). The term ‘localization’ itself derives from the word ‘locale’, a specific region; localization involves the process of creating a product “linguistically and culturally appropriate

to the target locale” (Pym 2001: 1). One of the primary characteristics of localization arises from the fact that it implicates dealing with texts embedded in the software. The broader implication of the localization process is to make a particular product suitable within a given target context. From the perspective of translation, localization presupposes the “central role of recipients” (Mityagina and Volkova 2019: 2) and the preservation of a text’s ‘communicative functions’.

Game localization deals with artifacts “implemented in a new technologically-derived medium” (Tavinor 2009: 29). Consequently, the linguistic dimension of multimodal textual artifacts to which video games belong becomes greatly subjected to technical considerations. Game localization can be conceptualized as a “sub-area of the better-known practice of software localization” (O’Hagan and Mangiron 2013: 21). Even so, the process of game localization is increasingly evolving in terms of “interactive fiction” (Tavinor 2008). As maintained by Mangiron (2006), the crucial difference between game localization and other productivity-oriented types of localization lies in the very purpose of video games seen as a form of entertainment aimed at inducing the immersive experience of the game world. Following the assumption that video games ought to be treated as a unique type of medium, the very nature of video games fundamentally influencing the localization processes shall be explored in more detail.

Defining a video game: new media and multimodality

In their study of video games as new media practices, Dovey and Kennedy (2006: 3) point to the following elements as indicators of new media expressions: interactive users, experience, immersion, simulation, ubiquitous media, participant/co-creator, and play. As maintained by Dovey and Kennedy (2006: 6), video games are interactive at their very core; arguably, the ‘text’ of a video game “becomes the complex interaction between play-

er and game – or what is described as gameplay”. Aarseth (1997) claims that digital games can be conceptualized as a ‘new medium’ due to the ‘constructive’ nature of the game text and the player’s (participant/co-creator’s) ability to influence the narrative through gameplay.

Mejías-Climent (2018: 99) argues that digital games represent “one of the richest examples of multimodal texts” as products constructed by visual, acoustic, and tactile (haptic) codes. The so-called ‘multimodal segmentation’ (Chandler and O’Deming 2012: 198) ought to be addressed in the process of game localization due to the fact that varying game ‘codes’ (elements) “come together to make up the gameplay experience of the player and, as a package, they ideally need to be transferred across to a new locale”.

In their linguistically-motivated multimodal research on game tutorials, Wildfeuer and Stamenković (2022) argue that the discourse of video games is framed by the combination of varied material, with each part fulfilling its communicative purpose. The elements that create a video game discourse through their interplay are set out as follows: text inserts, voice-over, player interaction, expressive forms including “moving images or scenes that construct a setting and feature characters, but also certain [...] visual effects and animations, interactive elements to navigate the game” (28). It can be argued that each of these game components adds to the amount of text present within a single product.

Translatable assets and text-related localization issues

Bernal-Merino (2015: 3) underlines the fact that the process of game localization necessitates dealing with “different textual types, each of which has its own characteristics and purpose”. Due to the fact that video games are conceptualized as multimedia products, translators are faced with a multitude of issues related to translating varying game assets. Bernal-Merino enumerates the issues implicated in the process of rendering game

elements to the target context: “reproducing the oral quality of dialogue in writing for subtitling and pop-up dialogue windows, lip-synching for dubbing, space and time constraints for subtitling, the number of characters per subtitle, UI constraints” (4).

Bernal-Merino (2015: 110) categorizes translatable game assets as follows: in-game text, voiceover and cinematics, art, glossaries and TMs, packaging and promotion. While the in-game text comprises UI (user interface) and system messages, the category of voice-over and cinematics encompasses both audio and video scripts such as ‘narrative’ text for subtitling. Packaging and promotion includes the so-called associated text (‘paratext’) such as end user license agreements (EULA), ReadMe files, game websites, and game manuals. It is crucial to mention that the fragmentation of interactive text is seen as one of the “differentiating factors” (138) setting game localization apart from other subfields of translation.

Due to the customizability of game text related to branching narratives and players’ choices influencing the storyworld, texts are not organized in a linear manner but rather in a form of ‘text strings’ that contain variables largely based on the level of the interaction between the player and the game world. Despite the fact that Bernal-Merino refers to in-game texts as solely gameplay-oriented texts, O’Hagan and Mangiron’s (2013: 8) definition of the in-game text encompassing “all the text present in the user interface (UI) (menus, help messages, tutorials, system messages, etc.)”, narrative and descriptive lines, and all the dialogue lines between the player character, companion characters, and non-playable characters will be applied to the categorization of game texts.

Ludonarrative model and video game text(s)

Scheider and Kiefer (2018) point to the divisive nature of the debate between the proponents of ‘play theory’ and those arguing for a more

narrative-oriented approach to video game analysis. While ludologists “investigate games in terms of game mechanics” (3), narratologists situate games as a “form of interactive storytelling” (3). Bernal-Merino (2008: 40) argues that the play dimension is intrinsic to the process of game localization since “the translation of video games requires ‘playability’, so that game immersion can be achieved and maintained successfully [...]”. The narrative dimension, on the other hand, refers to video games experienced as playable stories. Scheider and Kiefer underline the fact that video game narratives differ from other forms of media storytelling since game stories are entrenched in interactivity; indeed, they are “not told linearly [and are] not (entirely) in the hands of the game designer” (3).

In more recent approaches, game researchers seem to have found a middle ‘theoretical’ ground. Jones (2008: 6) highlights the fact that the ludologist/narratologist debate within the field of game studies has started to move in “a more productive direction, towards embracing a more pragmatic eclecticism [...]”. One of such ‘hybridizing’ approaches bridging the gap between ludic and narrative dimensions is expressed by the idea of ‘ludonarrative’ (O’Hagan and Mangiron 2013).

Despain and Ash (2016) define the term ‘ludonarrative harmony’ as “the synchronized interaction between the mechanics and narrative supported by systems that creates a unified story” (2). From the ludonarrative synergy standpoint, the narrative “provides context for mechanics” (2). O’Hagan and Mangiron (2013) argue that the concept of ‘ludonarrative’ can be largely applied to story-driven games seen as involved with a greater textual variety. Following O’Hagan and Mangiron’s assumption that ludic and narrative text orientation can lead to the establishment of game text taxonomy in the context of game localization, the author of this paper proposes a functional typology of game texts based on the game world situation and primary text priorities.

Video game text taxonomy, text situation, and priorities

Galloway (2006: 7) adopts both terms ‘diegetic’ and ‘non-diegetic’ to classify the “game’s total world” elements according to their ‘situation’ vis-a-vis the ‘gaming apparatus’. While diegetic texts encompass “the game’s total world of narrative actions” (7), non-diegetic game texts define all “gamic elements [...] outside the portion of the apparatus that constitutes a pretend world of character and story” (7). From this perspective, ‘diegetic’ texts are intrinsically connected to the storyworld (world-building); namely, the lore of a game and character dialogue. In contrast, user interface (UI), menus, and player tutorials can be classified as ‘non-diegetic’ owing to their ‘external’ situation.

The diegetic/non-diegetic framework can be seen as recontextualized by O’Hagan and Mangiron (2013) so as to account for the situation of text types relevant in the process of game localization. In trying to “examine textual characteristics of a video game for the purposes of translation” (153), the position of game texts in the game world is considered.

Galloway’s classification of non-diegetic texts is further extended to include user interface paratext. Diegetic texts include texts that serve a narrative function such as the player character (protagonist) dialogue as well as unvoiced dialogue scripts (non-playable character dialogue). Within the diegetic/non-diegetic framework, each text is associated with its primary text function and translation priorities. For instance, the non-diegetic UI game text serves a predominantly informative function related to the ‘ludic’ (game mechanics) aspect of a game. In translating non-diegetic texts, the brevity of the message and functionality of the language is highlighted. Diegetic texts are associated with the ‘narrative’ dimension characterized by expressive forms, conversational style, and passages bordering on literary style.

On the basis of O’Hagan and Mangiron’s as well as Galloway’s frameworks, the author of this paper proposes an extended classification of game texts (Table 1).

Table 1. Diegetic/non-diegetic game text model – narrative and ludic game texts

Diegetic text	Non-diegetic text
Storyline narrative text (voiced character dialogue, unvoiced character dialogue, main story dialogue, side mission dialogue)	User Interface (UI)
World-building narrative text (codex entries, journal entries)	System messages and pop-ups
World-building ludic text* (skill, item, equipment descriptions)	Player tutorials
Voice-over	Paratext (legal text, promotional material, official game website, box, game manual)

Furthermore, alongside the diegetic/non-diegetic game text situation, the classification of game text(s) according to the game genre is put forward.

Text type and game genre relationship

It can be argued that establishing convention-bound game genres can facilitate the identification of the volume of text present in game localization. Mangiron and O'Hagan (2006: 11) maintain that certain game genres such as RPGs (role-playing games) “tend to include the most text, and are therefore considered most suitable to discuss the challenges involved in translation”. O'Hagan and Mangiron (2013: 83) further argue that the RPG genre can be seen as a game genre particularly “text-rich with a corresponding high volume of translation”.

As stated by Ip (2011), role-playing games devote more total time on average to narrative experiences in comparison to other game genres. Role-playing games, derived directly from pen-and-paper role-playing games, at their core are a “typically highly language-oriented” (Mäyrä 2017: 1) genre of video games. Mäyrä points to the dialogic nature of role-playing

games; in fact, in the interaction with the game world, “the player is commonly expected to read and engage with texts of various kinds, including [...] the background storylines and world descriptions [as well as] spoken or written dialogues between characters” (3).

According to Hitchens and Drachen (2008), the story orientation of RPGs can be particularly observed in “narrative support” (16) bestowed upon supporting ‘diegetic’ texts; notably, the history of the game world (game lore) or detailed accounts of game events. Due to their narrative-oriented, story-driven nature, RPGs can be seen as particularly relevant from the perspective of video game text analysis since they are perceived as “heavy with textual material” (9).

***Divinity: Original Sin II* – narrative-oriented cRPG**

Divinity: Original Sin II (2017) can be described as a “single- and multi-player top-down, party-based role-playing game with pen & paper RPG-like levels of freedom” (IGDB 2017). By situating *Divinity: Original Sin II* (DOS2) in the realm of the pen-and-paper role-playing storytelling tradition, cRPGs (otherwise RPGs) are defined as “markedly based on engaging and attractive plotlines” (Radošinská 2016: 370). The avatar of the player (the player character) can be fully customized in terms of gender, race, stats, and origin story. The so-called ‘battle for Divinity’, ascension to godhood, is seen as a focal point of the storyworld. Pepe (2017: 467) points to the fact that the game is designed with branching narrative in mind to allow for substantial player ‘interaction density’, with “characters responding differently based on [the protagonist’s] race and other traits”. DOS2 is to a large extent oriented towards story- and world-building that is expressed in “each character having their own unique story and the world being packed with encounters and decisions” (Pepe 2017: 467). As previously indicated, DOS2 is perceived as particularly relevant in the analysis of the text-heavy game format in

game localization due to its design focus put on world-building, branching narratives, and a high degree of character customization. The author of this study attempts to categorize in-game elements according to their position in the gaming apparatus whilst pointing to localization-related issues.

***Divinity: Original Sin II* – diegetic texts**

As previously established, DOS2 can be defined as a video game fundamentally entrenched in storytelling and narrative. That being said, diegetic (narrative-oriented) texts can be seen as the more productive text type as far as the process of text-heavy game localization is concerned. According to the diegetic/non-diegetic categorization related to narrative and ludic aspects that create the video game text, narrative texts encompass storyline narrative texts, world-building narrative text, voice-over, and a borderline case of the world-building ludic text. World-building ludic texts are hereby conceptualized as a ‘mixed’ category; while item and skill names and descriptions are inherently embedded in game mechanics (combat), the descriptions belong to texts associated with “creating the rules and structures of the imaginary world” referred to as world-building (Reid 2020).

Storyline narrative text – character dialogue

Erickson (2009) maintains that writing for the genre of RPGs presupposes writing ‘without a protagonist’; indeed, ‘interactive storytelling’ in role-playing games is implemented through a broad dialogue tree. With that consideration in mind, character dialogue in RPGs can be described as non-linear. This, in turn, is related to the greater amount of textual material subjected to localization. Moreover, in-game dialogue can change based on character ‘tags’ that can be acquired as a consequence of particular ‘nar-

rative' player decisions and the origin story chosen in the initial character creation. As seen in Figure 1, dialogues are embedded in dialogue 'boxes'; which is why 'software engineering and text translation need to be seamlessly integrated' (O'Hagan and Mangiron 2013: 93).

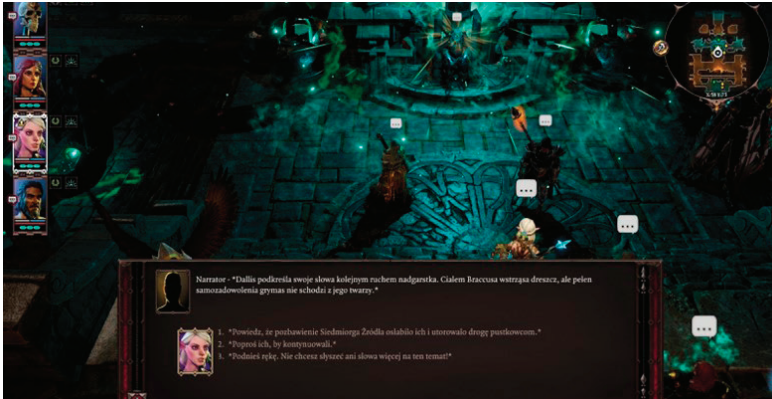


Figure 1. Character dialogue from the end-game (from *Divinity: Original Sin II*)

World-building narrative text – game lore material

The 'Journal' ('Dziennik') constitutes an account of the crucial game world events and storyworld progression. The text is player-choice dependent; hence, the entries can be seen as connected to the medium-specific component of player-game interactivity. The Journal comprises entries from the main story (the ascension to Divinity), side missions, and companion stories dependent on the player character's relationship with given party members. In the view of game localization, the 'outcome' of the text and its syntax is dependent on variables. Klischewski (2016: 47) asserts that the use of variables "for in-game parameters such as speed, endurance or armor" does not pose a challenge; however, "using variables to create sentences invariably does".

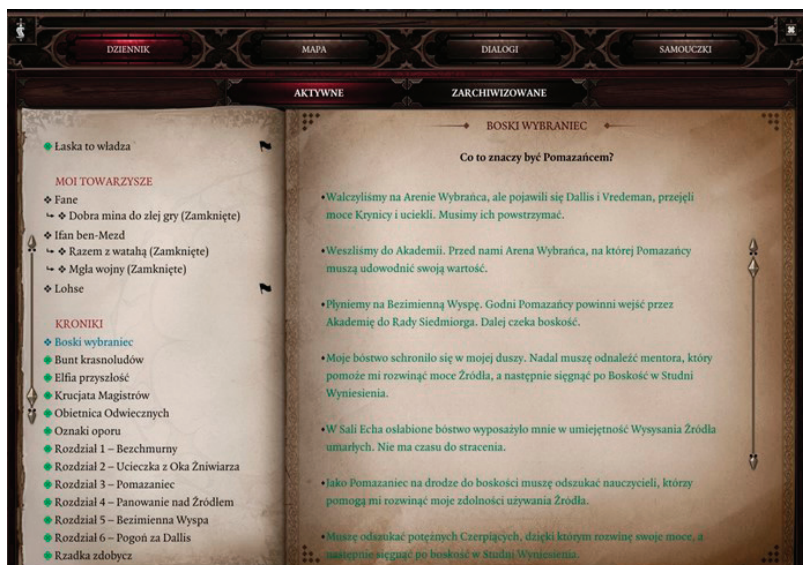


Figure 2. Entry from Chronicles summarizing story progression
(from *Divinity: Original Sin II*)

The additional world-building text material can be found while traversing the game world; these texts offer a more in-depth insight into the game lore. With localization of text-heavy format in mind, such world-building narrative texts can be particularly challenging since they involve dealing with literary forms and conversational language. 'The Secret of The Gods' ('Tajemnice Bogów') falls into the category of 'books and notes'. As can be seen in Figure 3, as far as the style is concerned, the text can be compared to a literary text, similar to that of a manifesto. Importantly, the main points of the text begin from new lines starting with 'The Gods...'. In the target text, however, these are not kept within the same text format. The localization of world-building text hereby can be linked to the pragmatic considerations of space constraints (pre-allocated text areas) and number of characters, which is invariably longer in Polish.

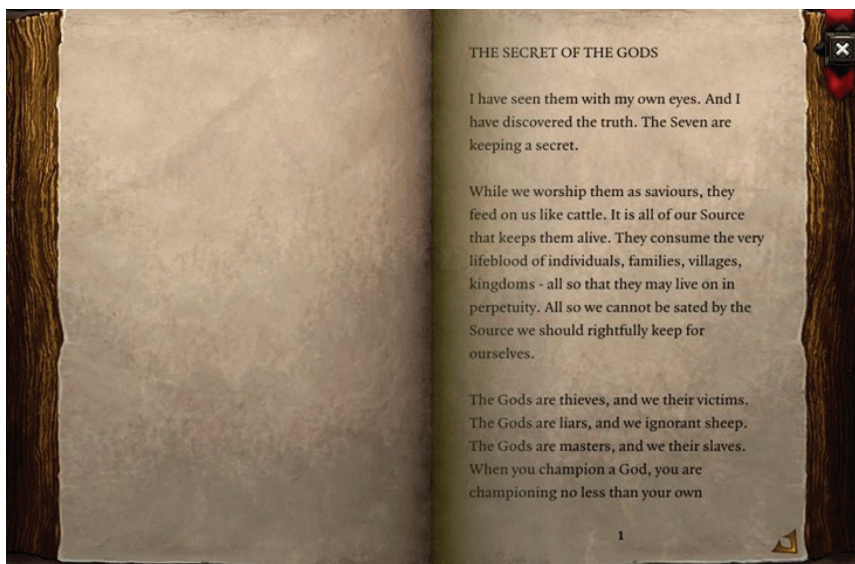


Figure 3. 'The Secret of The Gods' (from *Divinity: Original Sin II*)

World-building ludic text – skill names and descriptions

Texts that provide descriptions of abilities, playable classes, and items partially include forms widely accepted within the game industry such as 'tura', 'efekt', and 'obr. fizyczne'. Even so, the naming conventions can be seen as unique to the constructed game world. In Figure 4, it can be seen that while the skill name was translated as 'Duchowa wizja' ('Spirit Vision'), the description was left untranslated. This type of issue is linked to the fragmentary nature of game language; in other words, the translatable in-game text elements are represented in the form of 'strings'. Strings, programmed variables, are entailed in game localization as 'values that hold the space for different text or numerical strings' (O'Hagan and Mangiron 2013: 132).

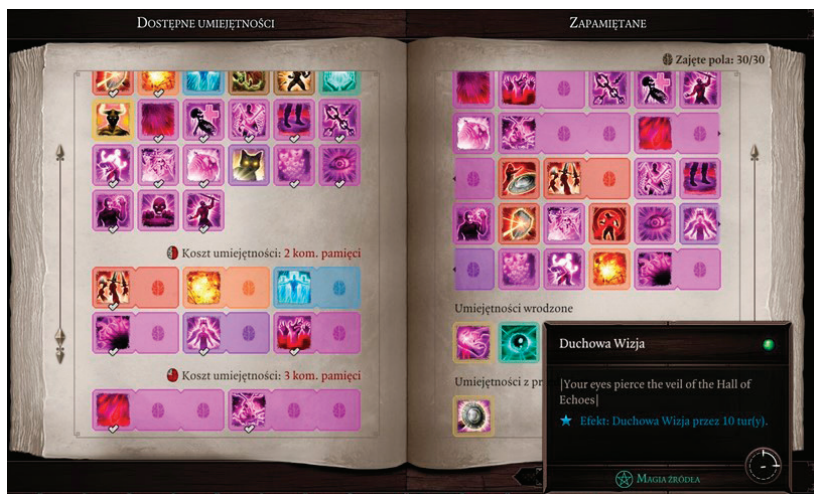


Figure 4. Skill book – ‘Dostępne umiejętności’ (‘Available Skills’) and ‘Zapamiętane’ (‘Memorised Skills’) (from *Divinity: Original Sin II*)

Non-diegetic text – user interface

The UI includes elements such as tabs (character abilities, talents, tags), an information panel (below tabs, chosen information), equipment management (right to the information panel), and an action bar (at the bottom, management of skills and items). These elements can be found on the left side in Figure 5. By navigating the UI, the player interacts with the software environment. This type of text, thus, can be seen as largely embedded in software restrictions; notably, truncation related to limited text length.

The tactical UI, particularly vital in turn-based RPGs, constitutes yet another non-diegetic textuality. In combat mode, parameters such as status effects are displayed on-screen. Active combat parameters such as ‘Tumult’ (‘Thick of the Fight’) are ‘programmed’ into the language of a game in the format of previously allocated boxes. In the process of localization, it is vi-

tal to render 'floating' text in a way that does not disrupt the clarity of the graphic user interface (GUI) and, in turn, immersion.



Figure 5. UI elements – character sheet and inventory (from *Divinity: Original Sin II*)



Figure 6. Tactical UI in combat mode (from *Divinity: Original Sin II*)

Player tutorials

Player tutorials instruct the player to advance in-game (Dietz 2006). Tutorial texts are, therefore, fundamentally related to game mechanics, 'rules' of the game. From the perspective of game localization, such non-diegetic, inherently ludic texts ought to account for platform-specific controls (e.g., [Spacja]); due to terminology-specificity, controls are a crucial consideration for the UI design. This type of non-diegetic text poses primarily technical issues in the process of game localization. Above all else, in-game tutorials should assume a concise format (Bernal-Merino 2014).

Conclusions

Game localization as a practice is seen as a type of translation that adjusts products to the target needs. Within the process of localization, the translation of varying game genres and text types is entailed. This study argues that particular convention-bound genres, particularly narrative-oriented RPGs, tend to involve a greater textual variety at the level of game design and, in turn, within the localization projects. Based on O'Hagan and Mangiron's (2013) and Galloway's (2006) models, the author proposes the categorization of game elements according to their exposure within the game world; game texts are subsequently grouped into diegetic (narrative-oriented) and non-diegetic (ludic) texts. An extended classification of game texts is established as follows: storyline narrative text (diegetic), world-building narrative text (diegetic), world-building ludic text (borderline case), voice-over (diegetic), user interface (non-diegetic), system messages and pop-ups (non-diegetic), player tutorials (non-diegetic), and paratext (non-diegetic associated text). Each of the established text types is associated with both linguistic and technical considerations as well as primary text functions in the game world. Due to the fact that the linguistic dimension of games is embedded in the base code, the challenges of technical nature, such as pre-allocated spaces,

variables, text length limit, and the ‘fragmentary’ nature of strings, influence the process of localization. Considering the branching narrative of RPGs, the ‘final’ text presented to players differs according to player choices in-game. All things considered, the author argues for the consideration of games as multitextual artifacts interweaving ludic (gameplay-related), narrative (story-world, world-building), and audiovisual dimensions.

References

- Aarseth, Espen (1997): *Cybertext: Perspectives on ergodic literature*. Baltimore, MD: The Johns Hopkins University Press.
- Bernal-Merino, Miguel (2007): Challenges in the translation of video games. In: *Revista Tradumàtica*, 5, p. 1-5.
- Bernal-Merino, Miguel (2008): What’s in a game? In: *The International Journal of Localisation*. 6(1), p. 29-38 (24.04.2022).
- Bernal-Merino, Miguel (2013): *The Localisation of Video Games*: <http://hdl.handle.net/10044/1/39333> (18.04.2022).
- Bernal-Merino, Miguel (2014): *Translation and Localisation in Video Games. Making Entertainment Software Global*. New York/London: Routledge.
- Bernal Merino, Miguel (2015). *Translation and localisation in video games: making entertainment software global*. New York: Routledge.
- Chandler, Heather Maxwell/Deming Stephanie O (2012): *The Game Localization Handbook*. Ontario and London: Jones & Bartlett Learning.
- Despain, Wendy/Ash, Lauryn (2016) *Designing For Ludonarrative Harmony*”: https://www.academia.edu/34283487/Designing_For_Ludonarrative_Harmony (18.04.2022).
- Dietz, Franz (2006): Issues in Localizing Computer Games. In: Dunne, Keiran. (ed.) *Perspectives on Localization*. Amsterdam and Philadelphia: John Benjamins, p. 121-134.
- Dovey, Jon/Kennedy Helen W (2006) *Game Cultures: Computer Games as New Media*. Berkshire: Open University Press.
- Erickson, Daniel (2009): Writing for Role-Playing Games. In: Despain, Wendy. (ed.) *Writing for Video Game Genres*. Wellesley: A K Peters, p. 11-18.
- Galloway, Alexander R. (2006): *Gaming: Essays on Algorithmic Culture*. Minneapolis: University of Minnesota Press.
- González de Benito, Cristian (2017): Much more than words: translation and video game localization: <http://uvadoc.uva.es/handle/10324/25831> (17.04.2022).
- Jones, Steven E (2008): *The Meaning of Video Games: Gaming and Textual Strategies*. New York: Routledge.

- Klischewski, Rolf (2016): The price of infinite choice. In: *MultiLingual*, 27 (4), pp. 42-47.
- Hitchens, Michael/Drachen, Anders (2008): The Many faces of role-playing games. In: *International Journal of Role-Playing*, 1, p. 3-21.
- Ip, Barry (2011): Narrative structures in computer and video games: Part 1: Context, definitions, and initial findings. In: *Games and Culture*, 6, p. 103-134.
- Mangiron, Carmen (2006): Game Localisation: Posing New Challenges to the Translator. In: *Studies on Translatology*, 14, p. 306-317.
- Mangiron, Carmen/O'Hagan, Minako (2006): Game localisation: Unleashing imagination with 'restricted translation'. In: *The Journal of Specialised Translation*, 6, p. 10-21.
- Mäyrä, Frans (2008): *An Introduction to Game Studies*. New York: SAGE Publications Ltd.
- Mäyrä, Frans (2017) *Dialogue and Interaction in Role-Playing Games: Playful Communication as Ludic Culture*. In: Mildorf, Jarmila/Bronwen, Thomas. (ed.) *Dialogue across Media*. Amsterdam/Philadelphia: John Benjamins.
- Mejías-Climent, Laura (2019): Multimodality and dubbing in video games: A research approach. In: *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, 17.
- Mityagina, Vera A./Volkova, Irina (2019): Localization in translation theory and practice: historical and cultural view (the case of fiction adaptation): https://www.researchgate.net/publication/336802874_Localization_in_translation_theory_and_practice_historical_and_cultural_view_the_case_of_fiction_adaptation (20.04.2022).
- Munday, Jeremy (2008): *Introducing translation studies : theories and applications*. London: Routledge.
- O'Hagan, Minako/Mangiron, Carmen (2013): *Game localization*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Pepe, Felipe (2017): *The CRPG Book Project: Sharing the History of Computer Role-Playing Games*: cprgbook.files.wordpress.com (20.04.2022).
- Pym, Anthony (2001): The Return to Ethics in Translation Studies. In *The Translator*, 7(2), p. 129-138.
- Radošinská, Jana (2016): Digital Role-Playing Games as Artefacts of Media Culture. In: *Mediterranean Journal of Social Sciences*, 7(2), p. 368-375 (22.04.2022).
- Reid, Anne (2020): *Ethical Worldbuilding in Video Games*: <https://www.massive.se/blog/games-technology/ethical-worldbuilding-in-games/> (20.04.2022).
- Scheider, Simon/Kiefer, Peter (2018): (Re-)Localization of Location-Based Games: https://www.researchgate.net/publication/321036644_Re-Localization_of_Location-Based_Games (20.04.2022).
- Tavinor, Grant (2008): Definition of Videogames. In: *Contemporary Aesthetics (Journal Archive)* 6(16) (22.04.2022).
- Tavinor, Grant (2009): *The Art of Videogames*. Chichester: Wiley-Blackwell.
- Wildfeuer, Janina/Stamenković, Dusan (2022): The discourse structure of video games: A multimodal discourse semantics approach to game tutorials. In: *Language & Communication*, 82.

Jane Eyre in Scots Translation – a Subversive Text in Minority Language Revitalization

Abstract: Half of the world's languages are considered to be endangered, according to the European Union, and one of the ways in which the EU is attempting to support minority and less-spoken languages is with legislation. However, the European Charter for Regional or Minority Languages, similarly to other national and international documents protecting minor languages, is often criticized for its shortcomings and inadequate support offered to these languages and the communities that speak them. One of the criticisms is that these kinds of documents tend to leave almost all of the power in the hands of the state, which decides what languages are to be protected and how. Unequal power relations between languages have been argued to be a key factor in the minority status and the endangered position of a language, and existing legislation does not seem to be attempting to disrupt them; rather, it reinforces these existing power structures. Literary translation, which is considered to be one of the ways to promote minority language use and raise the status of a language, can also be a deeply subversive activity, perhaps especially when it involves the translation of a classic piece of literature that in itself is already a deeply subversive text. *Jane Eyre*, a beloved text profoundly concerned with injustice and power, could comfortably be described as both a classic and subversive, and it was also originally written in English, the language that has replaced Scots as the dominant language in Scotland. Its translation into Scots has the potential of having a stronger impact on Scots-speaking readers and therefore being more empowering to them and more disruptive to the existing power structures, including linguistic ones.

Key words: translation, literary translation, minority languages, Scots, *Jane Eyre*, Charlotte Brontë

Almost a decade ago, Ewa Łukaszuk wrote that “we are living in times of doom for minor languages” (2013: 14-15), and today still, languages becoming endangered or extinct is an ongoing problem. According to the European Parliament, almost half of all the languages in the world are likely

to disappear (September 2016 briefing), while researchers have long been stressing the importance of any language revitalization efforts in the face of the rapidity with which minor languages are losing their speakers, who very often choose major languages over them (Łukaszyk 2013: 14-15; Kāretu 1995: 213).

Psychosocial reasons for abandoning a language are often considered to be the biggest danger to non-major languages, as they entail their marginalization, barring from public spaces, confinement to lower registers and non-official usage, etc., which all very easily lead to the languages being seen as obsolete and an obstacle to success in the modern world (Dołowy-Rybińska 2011: 16). These actions may be the result of deliberate steps taken by a state (*ibid.*) or the result of more general changes taking place in society and politics (e.g. as described, in the case of Scots, in the chapter “Proud to be Scottish” in Korzeniowska 2019: 44-81), and are typically paired with compulsory education in another, more dominant language (*ibid.*, Dołowy-Rybińska 2011: 16).

Scots, one of the four official languages of Scotland (next to Gaelic, British Sign Language and English), may be considered a minority language (and is officially recognised as such by the Scottish Government *n.d.*) precisely because it has been subject to this kind of marginalization. Even though Scots has, at several points in the country’s history, served as the state or national language (Korzeniowska 2019: 50, 56, 66), at other times, it became dominated and replaced by English (*ibid.*: 42-43). It was also the English language that was reinforced by compulsory education from the 19th century onwards (*ibid.*: 191-192), and according to the Scottish poet Matthew Fitt, who, as a child in the 1970s, would receive corporal punishment for speaking his native Dundonian Scots at school, today’s children still tend to be discouraged from speaking Scots in the classroom (Off 2017).

In 2001, Scots was included in the UK’s ratification of the European Charter for Regional or Minority Languages in 2001, which seems to have

been written with a lot of flexibility in mind. It is thanks to this that this document manages not to unintentionally exclude certain languages that are not covered by the most common definitions of what constitutes a minority language, definitions of which there is also a plethora, and that it avoids a one-size-fits-all sort of attitude towards supporting all the different languages whose realities, histories and situations vary to a truly great degree. However, this lack of constraint in the Charter's definitions and regulations, as necessary and useful as it may be, can also be seen as a hindrance to the fulfilment of its goals. The problem is clear in the way that the document does not specify which languages should be included under its protection, leaving the decision to the state and encouraging it to consult its citizens (Blair 2004: 21). This is, of course, a common-sense approach, but it does leave essentially all the power in the hands of the state, which seems all the more significant, as researchers have argued that "[m]ost linguistic majorities seem reluctant to grant 'their' minorities rights, especially linguistic and cultural rights, because they would rather see their minorities assimilated" (Phillipson et al. 1995: 3).

The EU Charter does not seem to be taking any of the control away from the groups who already hold it – rather, it encourages them to take into consideration the needs of a minority group, but only as much as they wish or is convenient to them. It is, therefore, not disruptive to the main power imbalance underlying all minority-majority relations. This state of affairs could also be seen as supporting the views that put community engagement at the centre of language revitalization and promotion efforts (e.g. Hernández-Chávez 1995: 158, Olko/Sullivan 2013: 207). This, however, would also often require a change in the perception of a given minority language in order for it to be seen as worthy of the effort that needs to be put into its preservation, especially among its own users (although it has been noted that a language or a minority being seen as important outside of the minority's country or more immediate surroundings can also be helpful to its cause, e.g. Hamel 1995: 300).

Literature written in a non-dominant language and translation of literature into it may be of help in this kind of perspective shift, with literary translation sometimes serving as the foundation for national literature and as a very good tool for raising the status of the language (as has been the case for Scots, Corbett 1999: 1-3). The translation of classics into Scots has played a special role within that, as it has had the capacity to “give [Scots] an authoritative written voice at a time when it was being associated primarily with speech” (ibid.: 99). Scots today can also be seen as mainly a spoken language, as it does not have a standardized written form and is not the default language for publishing in Scotland.

Jane Eyre and its translation into North-East Scots by Sheena Blackhall and Sheila Templeton, *Jean Eyre*, are interesting to consider in this context, as *Jane Eyre* is both a classic and deeply engaged with injustice and systemic violence. Vanessa Zoltan, co-host of the podcast *On Eyre*, in which she and Lauren Sandler analyse and engage with the novel, describes the book as

perhaps THE foundational text about rage, injustice, class, and religion, and what it means to be alone, unseen, and unheard. The book somehow straddles the line of marginalized and canon. It’s both seen as part of the stuffy white, male part of literature, and yet is also managed (sic) to be seen as silly, for young girls who don’t know better than to fall in love with men like Rochester, but it was revolutionary for its time, and certainly isn’t antiquated for today (Zoltan/Sandler n.d.).

In spite of its somewhat uncertain position in the literary canon, readers through the ages have voted time and again for the novel to be considered relevant and a classic: the book gained immense popularity shortly after its publication (LeFavour 2004) and is commonly described as having been “an immediate success” (Cregan-Reid n.d.), has been translated “into at least 57 languages, at least 593 times” (Reynolds 2019), and continues to inspire all sorts of adaptations and re-imaginings (for instance such novels as *Wide Sargasso Sea* by Jean Rhys, or more recently, *Re Jane* by Patricia Park).

As English is the dominant language and the main language of publishing in Scotland, any form of publishing in Scots is, in itself, a political act. This is all the more true for translation from English into Scots, since in the process of “[t]he concept of the Scottish nation” (Corbett 1999: 6) developing and changing, “translation into Scots has consistently served to mark some degree of cultural independence, usually in implicit or explicit opposition to England and English” (ibid.: 6-7).

Just like language, literature has both a personal and a public and communal role – a fact that may be seen in Virginia Woolf’s statement that “[l]iterature is no one’s private ground; literature is common ground. ... Let us trespass freely and fearlessly and find our own way for ourselves” (2013: 109). It serves both the society and the individual; it is something we share with other people, use it to understand them and the world around us, and even to communicate better, but it may also feel deeply personal and private, and is sometimes likened to a secular kind of praying (e.g. Zoltan 2021: 22).

These two facets are also present in *Jane Eyre*: the narration is almost confessional, but it addresses a non-specific “Reader” (e.g. “Reader, I married him.” Brontë 1981: 429) and serves as a self-asserting retelling and reclaiming of her own story (Kaplan 1996: 5), which must be more public to serve its purpose. In both of these capacities, language plays an enormously important role because it is through language that Jane asserts herself and tells her own story, and it is also language that makes up conversation and dialogue, and as Carla Kaplan notes, “Jane measures human relationships by a yardstick of narrative exchange” (ibid.: 9). The heroine loves people in her life for the stories they tell her and the way they tell them, for how lively and engaging their discussions are; she feels lonely and isolated when no-one around can do either of these things well, or in a way that would please her (ibid.). Language itself is almost painfully essential to one’s personhood and relationships with other people in Jane’s story – it constitutes the way we express ourselves and exist in the world.

These two planes, the personal/intimate and the public-facing/subversive, are in this novel, as in life, inextricably intertwined: in Kaplan's words, "Jane's desire for discursive intimacy is shaped by protest against her place in the social order and by a concomitant vision of social change" (ibid.). This is a theme which is weaved throughout the novel: Jane is deprived of conversation as a child in her aunt's house and nothing she says is ever really heard or believed (one of the ways in which she is mistreated by her relatives), while much later in the novel she expresses how much it would pain her to leave Thornfield because she was treated there with respect and conversed with as an equal (ibid.). Real conversation assumes the treatment of the other party with some level of respect and allows for some equality between the parties, regardless of everything else, as it requires really listening to the other person, letting them speak, and even asking them questions. Real conversation is what Jane is deprived of in childhood, and what she yearns for most of her life, and so finds it near impossible to leave Thornfield:

I have lived in it a full and delightful life – momentarily at least. ... I have talked, face to face, with what I reverence, with what I delight in – with an original, a vigorous, an expanded mind. I have known you, Mr. Rochester (Brontë 1981: 239).

I've bade in it a full an leesome life, – for a fylie onywy. ... I've blethered, phizog tae phizog, wi aathing I hud dear; wi aathing I tak delicht in, – wi an oreiginal, a fushen-full myn. I've kent you, Mr Rochester (Blackhall/Templeton 2018: 248).

This inseverable nature of the personal and the public is also ever-present in the narration itself, which, as has already been mentioned above, is both intimate and self-asserting (and thus public-facing). The narrative that, at quite a literal level, is Jane telling her own story, her side of it all, carefully and without interruptions, exactly as she wants to tell it. The narrator is completely honest and vulnerable, and though she addresses an unknown reader, presumably a stranger, it still makes the reader feel like Jane's confi-

dant, perhaps the only one in the world. Carla Kaplan discussed this aspect of the narrative in terms of “girl talk” (ibid.: 22), which she defines as “an erotically charged, intimate conversation that imbricated romance, sexuality, and sisterhood, that oscillated between gossip and self-reflection, that provided so many occasions for affirmation, recognition, and social critique” (ibid.), and then adds that “[g]ood ‘girl talk’ always worked by stirring up an array of issues” (ibid.). The aforementioned popularity of *Jane Eyre*, as well as feminist critics’ preoccupation with it (which Kaplan discusses and refers to as their “romance” (ibid.: 6) with the novel), could be used as proof for this kind of reading. Just like in a late-night conversation between close friends, Jane is honest with the reader, especially about her thoughts and feelings. Facts in such a conversation tend to be of a lesser importance than memories, emotions, and the influence these had on the person. The reader cares about everything that has ever happened to Jane for the same reason they would care about all that has happened to their closest friend: they care about her as a person. Thus, no story is too mundane, inconsequential or longwinded, no piece of information redundant or insignificant, no emotion uncalled for.

In this context, rendering a novel with such an intimate voice in a minority language is likely to have a huge influence on how native speakers of such a language will interact with the text, and how they will respond to it emotionally. Here, again, the intimate is intertwined with the political, as *girl talk*, gossiping, female friendship and conversations between women, are inherently political. Just women sharing information is a threat to the patriarchal status quo, and women helping and taking care of one another, regardless of the men in their lives, is downright dangerous. Romance novels, in particular, can often be read as “secret conversations warning us about good men” (Zoltan 2021: 130).

Jane herself lacks this kind of friendship for the better part of her life, but her narrative has accompanied generations of women. Vanessa Zoltan and Lauren Sandler are two such women, having both read the book early

in their lives. It had a huge influence on them, and in *On Eyre*, they consider the question of whether they want to pass it on to the teenage girls in their lives,. The reason why they hesitate is primarily because of the racism and colonialism prevalent in the novel, whereas the reason why they want to pass it on is because it has the capacity to teach its readers, especially young readers, and especially girls, about rage and resistance (Zoltan/Sandler n.d.).

Jane's character seems to have been created for readers to see themselves in it. She is described as plain and unremarkable in many ways, but also as intelligent, imaginative, an avid reader, and having a rich inner life that readers have access to. People, especially young people, who love books and do not feel understood or accepted by the world will naturally identify with her. There is evidence to suggest that readers absorb the intended lessons from fiction much better if they identify with its heroes (or strongly not identify with its villains) (Stetka 2014). As it seems plausible that it would be much easier for a reader to identify with the heroine if they spoke the same language, providing readers with a version of *Jane Eyre* in their native tongue would only facilitate and enhance that original effect.

A moment in the novel that is to a large extent about power struggle, and so readily connects to the injustices experienced by minorities and minority languages, is the passage in which Jane meets Mr. Brocklehurst, her future school's headmaster for the first time. The headmaster, already being prejudiced against the child due to Aunt Reed's influence, quizzes Jane about the Bible and the Christian view of the afterlife, in particular about the different life-after-death prospects for well- and badly-behaved children. When asked by Mr. Brocklehurst what she should do in order not to go to hell when she dies, instead of giving the expected response and saying she should try to behave better, Jane answers "I must keep in good health, and not die" (Brontë 1981: 26) ("I maun keep in gweed health, an nae dee," Blackhall/Templeton 2018: 28). A large part of this excerpt's significance lies in the young Jane's resistance: she is, first, resisting the religious teach-

ings of the adult man and authority figure she is talking to, and doing so with humour, and second, as Zoltan argues, she is essentially announcing to the said authority figure that she will survive (2021: 89) – which in the 19th century was a bold statement for a child to make. This scene, then, essentially consists of a completely disempowered party declaring that she will survive in front of someone who holds virtually all the power and control.

Jane's anger and passion in this novel are visceral. Her passion is the driving force of the narrative, and it is often contrasted with the bleak lack of it displayed by some of the other characters (e.g. her cousin St. John), and it could also be said that she is passionate about her resistance and about injustice, just as she is angry about them.

One of the most recognisable quotes from *Jane Eyre* is that of the first words of the second chapter, "I resisted all the way" (Brontë 1981: 5). Jane, as the narrator, notes that this was the first time she resisted her mistreatment to such a degree and so aggressively, and this was both the result of her fear of "the red-room" (ibid.) she was being forcefully taken to, and her anger at being viciously attacked for absolutely no reason by her cousin and then not believed by either her aunt or any of the staff. In the original, she says:

I [resisted] all the way: a new thing for me, and a circumstance which greatly strengthened the bad opinion Bessie and Miss Abbot were disposed to entertain of me. The fact is, I was a trifle beside myself; or rather *out* of myself, as the French would say. I was conscious that a moment's mutiny has already rendered me liable to strange penalties, and, like any other rebel slave, I felt resolved, in my desperation, to go all lengths (Brontë 1981: 5-6).

In Blackhall and Templeton's version Jane tells the reader:

I focht agin it aa the wye: a new ferlie fur me, an a wye o daein that gart Bessie an Miss Abbot think aa the waur o me. The fack wis, I wis by masel; or rather oot o ma ordnar, as the French wid hae it: I kent that a meenit's mutiny hid set me up fur fey punishments, an like ony rebel slave, I wis thrawn in ma wae tae gae tae aa lengths (Blackhall/Templeton 2018: 8).

Aside from the already discussed implications of rendering such passages in a minority language, that most important phrase in the Scots version is about fighting all the way, not just resisting. *Dictionaries of the Scots Language* only show results for the word ‘resist’ in the “Results prior to 1700” (n.d.) section (with the same meaning as in English), so this may have been simply the closest available choice, but it does shift the tone and makes the action more violent and active, leaving no trace of passiveness.

The Scots version could be said to have a general propensity for similarly highlighting the physicality of Jane’s feeling. In the famous “I am poor, obscure, plain, and little” (Brontë 1981: 240) speech, the narrator says she was “roused to something like passion” (ibid.), which in the Scots translation has been rendered as “kittled up tae a gey tirr” (Blackhall/Templeton 2018: 248), and then asks whether Rochester thinks she is “an automaton” (Brontë 1981: 240), and in Scots whether he thinks she is “athoot a leevin bodie” (Blackhall/Templeton 2018: 248). The latter example means essentially the same thing, but talking about having a living body draws the reader’s attention to the speaker’s physicality much more than talking about not being a robot, (which is likely to conjure the image of a robot in the reader’s mind). ‘Tirr,’ on the other hand, has several meanings, one of which is simply “[a] passion” (n.d. a), but others have more violent associations, such as “[t]o uncover or tear the covering off, to strip (a covering) from” (n.d. b), and together with the deletion of ‘something like’ this may amount to a more dynamic effect of the utterance.

A similar sense is achieved in the very first chapter, when Jane is attacked by her cousin, where “terror” (Brontë 1981: 5) is translated into “fleg” (Blackhall/Templeton 2018: 7). Aside from “[a] fright, a scare” (n.d. a), ‘fleg’ also means “[a] severe blow” (n.d. b) and “to fly or rush from place to place” (ibid.). The reader will probably not hold all of these meanings in mind while reading, but the associations with the Scots word are, once again, much more physical than with its English counterpart. Similarly also to the other instances of such translations, the more visceral dimension of Jane’s

narration is reinforced by the renderings of some of the nearby words and phrases. “[I]ther feelins tuik ower” (Blackhall/Templeton 2018: 7), then, instead of “succeeded” (Brontë 1981: 5) (a more violent overthrow instead of a more structured or rigid succession), and Jane in her uncontrolled fury calls her cousin not just a “[w]icked and cruel boy” (ibid.), but a “[c]oorse an cruel vratch” (Blackhall/Templeton 2018: 7) – or “[a] miser, niggard, mean covetous person” (Wratch n.d.).

Jane Eyre is, therefore, a choice for translation into Scots that has the capacity not only to help in raising the status of the language by virtue of being a well-known, well-loved, and culturally significant text, but also by refreshing, via language choice, some of the key themes of the novel that naturally tie in with the kind of power struggles that minority language communities face in their everyday lives. Such translation projects have the potential to enliven the grassroots engagement with the cause, which may prove to be critical in light of the inadequacies of existing language legislation.

References

- Blackhall, Sheena/ Templeton, Sheila (translators) (2018): *Jane Eyre*. Evertime.
- Blair, Philip (2004): Przegląd praw przewidzianych w Europejskiej karcie języków regionalnych lub mniejszościowych. In: Rzemieniecki, Dobiesław/Tuta, Edyta (ed.): *Europejska karta języków regionalnych lub mniejszościowych. Od teorii do praktyki*. Ministerstwo Spraw Wewnętrznych i Administracji, Departament Wyznań i Mniejszości Narodowych, p. 19-26.
- Brontë, Charlotte (1847/1981): *Jane Eyre*. Bantam Books.
- Corbett, John (1999): *Written in the Language of the Scottish Nation. A History of Literary Translation into Scots*. Multilingual Matters.
- Council of Europe (1992): *European Charter for Regional or Minority Languages*: <https://www.legislationline.org/documents/id/21129> (25.05.2022).
- Cregan-Reid, V (n.d.): *Jane Eyre*. In: *Encyclopedia Britannica*. <https://www.britannica.com/topic/Jane-Eyre-novel-by-Bronte> (25.05.2022).
- Dictionaries of the Scots Language (n.d.): Results of Quick Search for “resist”: <https://dsl.ac.uk/results/%22resist%22> (25.05.2022).

- Dołowy-Rybińska, Nicole (2011): Języki i kultury mniejszościowe w Europie: Bretończycy, Łużyczanie, Kaszubi. Wydawnictwa Uniwersytetu Warszawskiego.
- European Parliament (2016): Briefing: Regional and Minority Languages in the European Union: <http://www.europarl.europa.eu/EPRS/EPRS-Briefing-589794-Regional-minority-languages-EU-FINAL.pdf> (25.05.2022).
- Fleg (n.d. a). In: Dictionaries of the Scots Language: https://dsl.ac.uk/entry/snd/fleg_v1_n1 (25.10.2022).
- Fleg (n.d. b). In: Dictionaries of the Scots Language: https://dsl.ac.uk/entry/snd/fleg_n2_v2 (25.10.2022).
- Hamel, Rainer Enrique (1995): Linguistic Rights for Amerindian Peoples in Latin America. In: Skutnabb-Kangas, Tove/Phillipson, Robert (ed.): Linguistic Human Rights. Overcoming Linguistic Discrimination. Mouton de Gruyter, p. 289-303.
- Hernández-Chávez, Eduardo (1995): Language Policy in the United States. A History of Cultural Genocide. In: Skutnabb-Kangas, Tove/Phillipson, Robert (ed.): Linguistic Human Rights. Overcoming Linguistic Discrimination. Mouton de Gruyter, p. 141-158.
- Kaplan, Carla (1996): Girl Talk: "Jane Eyre" and the Romance of Women's Narration: *NOVEL: A Forum on Fiction*, 30(1), 5-31: <https://doi.org/10.2307/1345845>.
- Kāretu, Timoti S. (1995): Māori Language Rights in New Zealand. In: Skutnabb-Kangas, Tove/Phillipson, Robert (ed.): Linguistic Human Rights. Overcoming Linguistic Discrimination. Mouton de Gruyter, p. 209-218.
- Korzeniowska, Aniela (2019): Translating Scotland. Nation and Identity. *Semper*.
- LeFavour, Cree (2004): "Jane Eyre" Fever: Deciphering the Astonishing Popular Success of Charlotte Brontë in Antebellum America. In: *Book History*, 7, p. 113-141. <http://www.jstor.org/stable/30227359> (25.05.2022).
- Łukaszuk, Ewa (2013): Why Minor, Not Major?. In: Sujecka, Jolanta (ed.): *Colloquia Humanistica II. Minor Languages, Minor Literatures, Minor Cultures*. Institute of Slavic Studies Polish Academy of Sciences, p. 13-16.
- Off, Carol (interviewer)/Fitt, Matthew (interviewee) (2017): 'Harry — ye're a warlock': Meet the Novelist Who Translated Harry Potter into Scots: <http://www.cbc.ca/radio/asithappens/as-it-happens-monday-edition-1.4421148/harry-ye-re-a-warlock-meet-the-novelist-who-translated-harry-potter-into-scots-1.4421158> (25.05.2022).
- Olko, Justyna/Sullivan, John (2013): Empire, Colony, and Globalization. A Brief History of the Nahuatl Language. In: Sujecka, Jolanta (ed.): *Colloquia Humanistica II. Minor Languages, Minor Literatures, Minor Cultures*. Institute of Slavic Studies Polish Academy of Sciences, p. 181-215.
- Phillipson, Robert/Rannut, Mart/Skutnabb-Kangas, Tove (1995): Introduction. In: Skutnabb-Kangas, Tove/Phillipson, Robert (ed.): Linguistic Human Rights. Overcoming Linguistic Discrimination. Mouton de Gruyter, p. 1-22.
- Reynolds, Matthew (2019): Jane Eyre translated: 57 languages show how different cultures interpret Charlotte Brontë's classic novel: <https://theconversation.com/jane-eyre>

re-translated-57-languages-show-how-different-cultures-interpret-charlotte-brontes-classic-novel-124128 (25.05.2022).

Scottish Government (n.d.): Scots: <https://www.gov.scot/policies/languages/scots/> (25.05.2022).

Stetka, Bret (2014): Why Everyone Should Read Harry Potter. In: Scientific American. <https://www.scientificamerican.com/article/why-everyone-should-read-harry-potter/> (25.05.2022).

Tirr (n.d. a). In: Dictionaries of the Scots Language: https://dsl.ac.uk/entry/snd/tirr_v3_n3_adj (25.10.2022).

Tirr (n.d. b). In: Dictionaries of the Scots Language: https://dsl.ac.uk/entry/snd/tirr_v1_n1 (25.10.2022).

Woolf, Virginia (2013): The Moment, and Other Essays. e-artnow.

Wratch (n.d.). In: Dictionaries of the Scots Language: https://dsl.ac.uk/entry/snd/wratch_n_v2 (25.10.2022).

Zoltan, Vanessa (2021): Praying with Jane Eyre. Reflections on Reading as a Sacred Practice. TarcherPerigee.

Zoltan, Vanessa/Sandler, Lauren (n.d.): Episode 1 – On Eyre: An Introduction: <https://static1.squarespace.com/static/5a329f0790bcce7599907274/t/6141f02d0cc20640af1f5922/1631711277505/HOT+AND+BOTHERED-+ON+EYRE++Episode+1+-+On+Eyre-+An+Introduction.pdf> (25.05.2022).



Linguistics

EU Legal Language – Lexical bundles in zoom

Abstract: The aim of the research project is to investigate the structural profile and semantics of lexical bundles in English legal language. The analysis is to derive and examine all different combinations of the lexical bundles which – according to the hypothesis – make up a significant part of legal stylistics and thus fit in specific parts of speech categories. Additionally, the authors attempt to prove that lexical bundles are composed of both technical terms and common words. The descriptive study consists in the automatic processing of the custom-designed corpus data, composed of European Union legal documents. The methodology applied is to be described by the concept of corpus-based research. The researchers extract data from Sketch Engine, using appropriate formulas to carry out further statistical analysis, both on the raw data and on the random sample data. The findings are aimed at contributing to the digital jurilinguistic studies by providing some insights into the lexical bundles in the legal language of the European Union. The study proves that the complexity of legal terms results from the combination of specific parts of speech that often constitute a new concept. The added value of the research is in providing a model of analysis allowing for the recognition of some tendencies in the field of semantics, lexicology and syntax.

Key words: legal language, corpus studies, Sketch Engine, CQL formulas, statistical analysis, coding, lexical bundles, technical words, common words

Introduction

The research project investigates the structure of multi-word patterns in EU legal language. Its aim is to analyse a crucial part of legal stylistics, namely lexical bundles. Those multi-word units are also referred to as n-grams, chunks, clusters, lexical phrases and phrasicons (Biber, Conrad, and Cortes 2004: 371–405; Biel 2018: 11–26; Hyland 2008: 41–62; De Cock et al. 2014). The above-mentioned terms refer to the most frequent word combinations consisting of two or more words (Kopaczuk 2012; Hyland

and Jiang 2018; Chen and Baker 2010; Marco 2000; Jalali et al., 2015) that appear frequently in at least five texts, whilst in order to be qualified as lexical bundles, they must occur no less than ten times in a million words (Biber 1999). Such sequences of words may appear in natural discourse and constitute lexical structures often used by language users in a plethora of situations, as well as communicative contexts (Grabowski 2014); they might also be used in specific registers, genres, and disciplines (Salazar 2008). Lexical bundles might be identifiable entirely with the use of the frequency criterion (Biber and Barbieri 2007; Hyland 2008). Moreover, lexical bundles are neither perceptually silent nor idiomatic in meaning; conversely, individual words contained in lexical bundles have no bearing on their meaning (Biber 2006; Grabowski 2014), they are 'semantically transparent' (Biel 2018). Formal criteria (length, structure) or functional criteria can be of use to classify lexical bundles (Biel 2018). The length-based classification considers a number of elements in a bundle: thereby, if it comprises two words, it is referred to as a 2-gram. The structural classification is determined using the criterion of the lexical bundles' grammatical structure, which varies depending on whether they contain noun, verb, or prepositional phrases and sentence fragments, whilst the functional one identifies three principal categories: stance bundles, discourse organisers, and referential bundles (Biber and Barbieri 2007). The majority of lexical bundles are not complete structural units for their structures. Furthermore, whereas some lexical bundles are not entire syntactic units but may include one, some strongly predict a complete syntactic unit while others are not pre-constructed, they might sometimes not be defined as linguistic or psycholinguistic units (Stubbs and Barth 2003). The examination of phrasal elements might not be the only use of lexical bundles. In truth, an unbroken string of words taken from corpora is frequently smaller or bigger than a phrase. In general, lexical bundles can be easily identified empirically using a software program in a large language corpus (Cortes 2013). Hence the authors used the extensive corpus of the European Union documents to fully investigate the topic of lexical

bundles as the EU language reflects a mixture of many pieces of prominent national and international legislation. As the paper also draws from the tradition of corpus studies which involve dealing with enormous datasets, it is also noteworthy that all the EU legal documents are available electronically as it enables scientists to perform a systematic analysis involving computer-based research using large corpora. Thus, it appears obvious that corpus linguistic studies enable researchers to accelerate complex processes like the determination of frequencies, concordance, lexical variation, and also lexical bundles (Coxhead 2000).

Prefabricated language and collocations

The findings presented below also relate to the research on prefabricated language and collocations. Recent research into the mechanics of first and second language learning, as well as computer analysis of native speaker performance, has discovered that certain sequences or chunks of language are consistently repeated. Corpus linguistics has vastly improved the understanding of what word combinations are relatively common. The use of prefabricated phrases in language production and comprehension has important consequences for the prevailing theoretical framework of linguistic description, particularly in terms of the distinction between syntax and lexicon. The so-called ‘prefabricated language’ might be described as language in which at least two or more words that had never appeared independently before emerge invariantly in the same order (Natsuko 2001). Therefore, prefabricated language may be perceived as formulaic language characterised as ‘a sequence, continuous or discontinuous, of words or other meaning elements, which is, or appears to be, prefabricated’ (Wray 2002: 9). She goes on to indicate that such language structures are both stored and retrieved from memory and thus are neither generated nor analysed by language grammar. Similarly, another study defines prefabricated

forms as units of meanings mediating between grammatical structures and lexical words, which are sentence-like word sequences stored in the mind like pre-formed unitary items, or words, ready to be used in the recall process rather than in the process of composition with the use of syntactic rules (Widdowson 1990). Whilst there might be a number of terms employed to describe the phenomena of the components of prefabricated or formulaic language, multi-word units or (lexical) chunks seem to function as their umbrella term. Such units, in turn, may be further subdivided into some overlapping categories such as collocations, lexical phrases, phrasal verbs, idioms, and functional expressions (Thornbury 2019). Nevertheless, all the items belonging to these categories are: multi-word units, conventionalised, fixed in varying degrees, idiomatic in varying degrees, and probably acquired and processed as single items or ‘holophrases’ (Thornbury 2019). Collocations are ‘two or more words that frequently occur together, e.g. false eyelashes, densely populated, file a tax return’ (Thornbury 2019). What characterises them among other things is their limited compositionality, which means that their meaning cannot be fully deduced from the meaning of the parts. However, they are also not entirely compositional as there is always a part of the meaning that is added to the combination. It should be noted that there is considerable overlap when it comes to the notions such as technical terms, terminological phrases, and collocations. The first two terms emphasise that collocations were taken from technical domains – terminology extraction (Manning and Schütze 1999).

Methodology

The study was conducted on the EUR-Lex corpus which is composed of legal texts, such as the Official Journal of the European Union, treaties, directives, rules, decisions, preparatory acts, foreign agreements, EFTA documents, and other public documents.

In order to pursue the aims set for the study, the authors posed the following research questions:

1. What is the quantitative distribution of the lexical bundles per structural profile?
2. What is the semantics of the lexical bundles in the EU legal texts?
3. What is the percentage of technical words making up part of the lexical bundles covered by the analysis?

With regard to the said questions, the authors formulated three hypotheses resting on the idea that lexical bundles are indeed of heterogeneous character, yet, at the same time, they can be easily put into certain categories:

1. Lexical bundles make up a significant part of legal stylistics and they fit in various parts of speech categories which represent distinct proportions in EU legal language.
2. The semantics of lexical bundles allows them to be categorised into specific categories.
3. Lexical bundles are composed of technical terms and common words.

The analysis was conducted with the use of a lexical processing tool in Sketch Engine, which is a large online corpus analysis application that provides a wide range of very customizable techniques for generating and evaluating Key Word in Context (KWIC) concordances for items ranging from lemmas to Corpus Query Language (CQL) query strings. For the quantitative analysis of context-related data, the EUR-Lex English 2/2016 corpus was employed. The authors draw some conclusions on the basis of qualitative analysis conducted on a random sample. The random sample covers 200 randomly selected sentences containing nouns (N.), verbs (V.), adverbs (RB.) and adjectives (J.) extracted from the EUR-Lex English 2/2016 corpus. The authors applied the following custom-designed formula to extract the random sample for the focus of the research `[tag="J.*"] [tag="J.*"] [[tag="N.*"] [tag="N*"]][tag="N*"] [tag="V.*"] [tag="V.*"] [tag="RB.*"]`

The exemplary set of concordance data obtained in the corpus search is as follows.

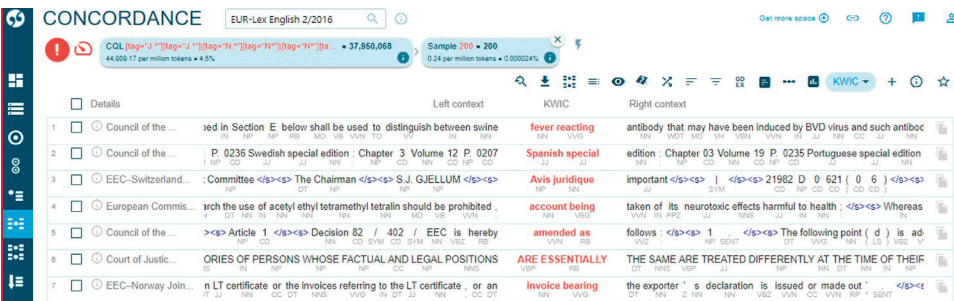


Figure 1. Sample concordance data for the pre-determined corpus search

We read from Figure 1 that the corpus material searched is featured by the presence of the list of lexical bundles which fit in the specific CQL formula: `[tag="J.*"] [tag="J.*"] [tag="N.*"] [tag="N*"] [tag="N*"] [tag="V.*"] [tag="V.*"] [tag="RB.*"]`. The additional information that is provided here is left and right context, which provides insights into the usage of KWIC.

Data analysis

In order to verify hypothesis number 1, the candidate terms were examined for the part of speech composition. The candidate terms were coded according to the part of speech, the relevant statistics are visualised in Figure 1 below.

Coding 1

The discussion presented in the paper allowed us to verify the hypothesis made regarding the frequency distribution scheme of various catego-

ries of lexical bundles subjected to the analysis. Legal language is known for being precise and strict. It can be seen from the data in Figure 1 that Group 1, which consists of nouns with verbs, is significantly bigger than the other groups. It contains 50% of all Key Words in Context (KWIC) from a random sample. The second largest group is nouns with nouns 29%, which confirms the strongly nominal character of legal language by the usage of proper nouns like ‘Community production’ or ‘OECD benchmark’, and noun with a verb, such as ‘evidence submitted’ or ‘information taken’. Also, we confirmed the well-established hypothesis according to which the differences between general and specialised language, in our case legal language, is quantitative in nature since the latter uses the same parts of speech as common English but in different proportions.

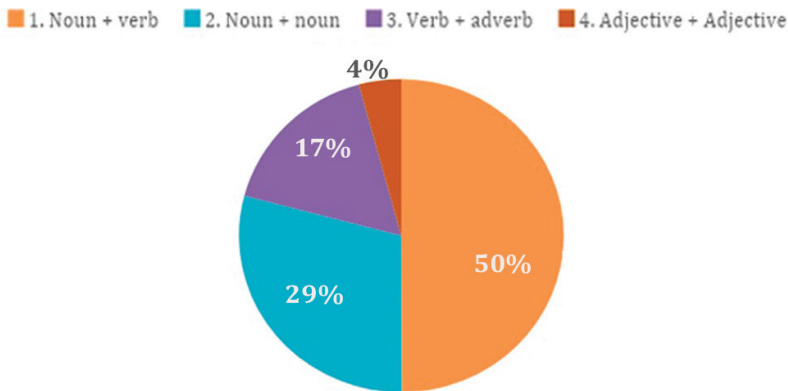


Figure 2. The percentages of part of speech categories

Coding 2

The next step the researchers took to analyse the random sample was to investigate the materials in order to assign the lexical bundles to appropriate semantic categories, such as: *document*, *entity*, *foreign words*,

facts, *status quo* and *miscellaneous*, and to eliminate the possible noise. Among all two hundred examples randomly extracted from the Sketch Engine data, the researchers found fifteen examples (7.7%) of noise. The most common examples of noise were common cases of the classification of the Saxon genitive 's' as an ordinary word, as in the bundles: 's dismissal' or 's case-law'. What stands out in this figure is the wide disparity between Groups 5 and 6, which have 51.6% in total, and the rest of the groups.

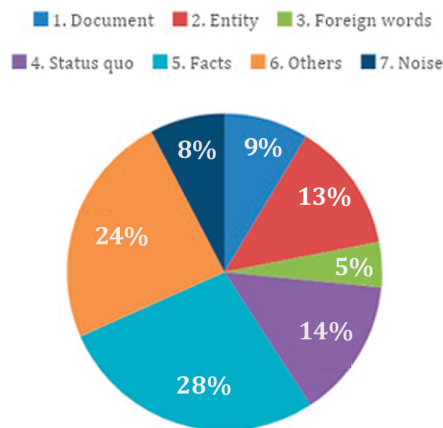


Figure 3. Sample concordance data for the pre-determined corpus search

When it comes to the semantic profile of the analysed elements, the category of facts constitutes a significantly quantitatively distinguishable group. It can therefore be concluded that at the level of 2-element bundles no other specific semantic or functional categories can be distinguished. The reason for this may be that institutional legal language, and in this case the EU language, is made up of rules on various areas of life, such as hunting and fishing, through legislation on the judiciary, criminal matters, or various directives.

Coding 3

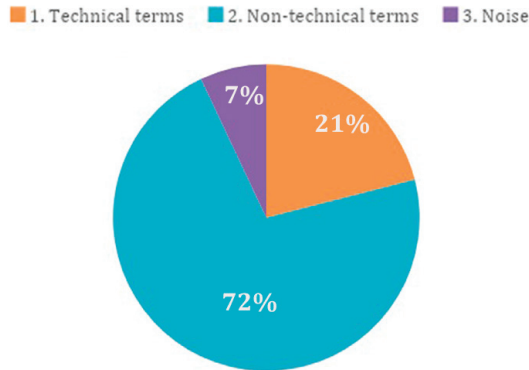


Figure 4. Share of technical and non-technical terms

The third step of the research involved an examination of the strictly technical terms that involved the derived sample data. The researchers scanned through all of the two hundred exemplary bundles and checked if they were listed in either Merriam Webster's or Oxford Press' Dictionary of Law. If they were, they were classified as technical and if not, they were considered as non-technical. Regarding technical words, the data show that they do not dominate the entirety of the terminology. Only 21% of all the examples were classified as strictly technical terms and as many as 72% were considered non-technical. The remaining 7% was noise. Accordingly, the difficulty in mastering legal language lies not so much in mastering the technical words but rather the common words employed in their field-specific meanings.

Conclusions

The study contributes to the findings in the domain of legal phraseology by providing insights into the semantic and structural profile of lexical bundles in European Union legalese. The introduction sets the theoretical

background for the corpus analysis to follow, bringing to the fore some key publications related to corpus studies and phraseology. The analytical part presents frequency data which allows the authors to draw some conclusions regarding the specificity of the English Eurolect. In general, lexical bundles in the said communicative environment are shown to be profiled with respect to their structure and semantics. Specifically, from the point of view of semantics, they can be fitted into a few major lexical fields, which points to the relatively high conceptual homogeneity of legal discourse. Further, regarding their structure, the candidate terms are composed of repetitive formulas constructed from specific word class items and show a dichotomic distinction between technical and non-technical terms making up part of the legal lexicon. Having positively verified the three hypotheses it may be confirmed that legal language is highly systemic in terms of the profile of lexical bundles used, and the candidate terms covered by the analysis show marked tendencies with regard to their structural and semantic profiles. Further, the findings confirm the high dependency of legal communication in the EU environment on non-technical terms.

The study presented has some shortcomings which consist in covering a small research sample with the use of a supervised extraction procedure. It is possible that more interesting results would have appeared if other complex mathematical algorithms had been applied. It needs to be added that the study could be extended to cover other domains of legal discourse by embarking on comparative paradigms whereby legal language would be contrasted with other specialised languages.

References

- Biber, Douglas/Conrad, Susan/Cortes, Viviana (2004): Lexical Bundles. In: Wilson, Andrew/ Rayson, Paul /McEnery, Tony (ed.): *University Teaching and Textbooks*. Applied Linguistics, p. 371–405.
- Biber, Douglas (2006): *University Language. A Corpus-Based Study of Spoken and Written Registers*. Amsterdam: John Benjamins.

- Biber, Douglas/Barbieri, Federica (2007): Lexical bundles in university spoken and written registers. *English for Specific Purposes*, p. 263–286.
- Biber, Douglas/Conrad, Susan/Finegan, Edward (1999): *Longman grammar of spoken and written English*. Edinburgh: Longman.
- Biel, Łucja (2018): Lexical bundles in EU law: the impact of translation process on the patterning of legal language. In: Goźdz-Roszkowski, Stanisław/Pontrandolfo, Gianluca (ed.): *Phraseology in Legal and Institutional Settings: A Corpus-based Interdisciplinary Perspective*. Abingdon: Routledge, p. 11–26.
- Chen, Yu-Hua/Baker, Paul (2010): Lexical Bundles in L1 and L2 Academic Writing. *Language Learning & Technology*, p. 30–49.
- Cortes, Viviana (2013): The purpose of this study is to: Connecting lexical bundles and moves in research article introductions. *Journal of English for Academic Purposes*, p. 33–43.
- Coxhead, Averil (2000): A New Academic Word List. *TESOL Quarterly*, p. 213–238.
- De Cock, Sylvie/Granger, Sylviane/Leech, Geoffrey/McEnery, Tony (2014): An automated approach to the phrasicon of EFL learners. In: Granger, Sylviane (ed): *Learner English on computer*. Routledge: London and New York, p. 67–79.
- Hyland, Ken (2008): Academic clusters: Text patterning in published and postgraduate writing. *International Journal of Applied Linguistics*, p. 41–62.
- Hyland, Ken & Jiang, Feng (Kevin) (2018): Academic lexical bundles: how are they changing? *International Journal of Corpus Linguistics*, p. 383–407.
- Jalali, Zahra Sadat/Moini, Mohammad Raouf, & Arani, Mohamad Alaee (2015): Structural and functional analysis of lexical bundles in medical research articles: A corpus-based study. *International Journal of Information Science and Management*, p. 51–69.
- Kopaczyk, Joanna (2012): Long lexical bundles and standardisation in historical legal texts. *Studia Anglica Posnaniensia* 47, p. 3–25.
- Manning, Christopher/Schütze, Hinrich (1999): *Foundations of Statistical Natural Language Processing*. MIT Press. Cambridge, MA: May 1999.
- Marco, Maria José Luzon (2000): Collocational frameworks in medical research papers: a genre based study. *English for Specific Purposes*, p. 63–86.
- Natsuko, Shibata Perera (2001): The Role of Prefabricated Language in Young Children's Second Language Acquisition. *Bilingual Research Journal*, p. 327–356.
- Salazar, Danica (2008): Modality in student argumentative writing: A corpus-based comparative study of American, Filipino and Spanish novice writers. Unpublished Thesis. University of Barcelona: Barcelona.
- Stubbs, Michael/Barth, Isabel (2003): Using recurrent phrases as text-type discriminators: a quantitative method and some findings. *Functions of Language* 10, p. 65–108.
- Thornbury, Scott (2019): *Learning language in chunks*. Part of the Cambridge Papers in ELT series. [pdf] Cambridge: Cambridge University Press.
- Widdowson, Henry George (1990): *Aspects of Language Teaching*, Oxford University Press.
- Wray, Alison (2002): *Formulaic language and the lexicon*. Cambridge: Cambridge University Press.

The Concept of Evil in Romanian and Polish Cultures. Linguistic Study on the Construction and Reception of the Idea of Evil in the Orthodox Versions of the New Testament in Romanian and Polish

Abstract: In this article, I aim to analyze from a comparative perspective the various forms of expression that the Romanian and Polish languages have for one and the same concept – the concept of evil – trying to explain the etymologies and motivate the creation of forms. Thus, in my onomasiological research, I will start from the designation, from the content of the thought that is to be expressed and that becomes an expression in a given language to see the continuous changes in the way we express the concept of evil, such as the motivation behind it. The corpus analyzed in my research is represented by the Orthodox versions of the Bible in Polish (the ecumenical editions) and by the Orthodox version of the Bible in Romanian.

Given that I will try to analyze the concept of evil in Romanian and Polish, I must mention that in my approach to define the conceptual system of evil, I question whether there are certain conceptual universals. Both Romanian and Polish language communities create their own conceptual system regarding the idea of evil, which they verbalize. Therefore, the concept of evil is not only not universal (the system of description), but it is also not inextricably linked to a language, but to a culture and an environment. The idea of evil is constructed through the various entities that give it form. The forms that give shape to the idea of evil differ depending on the imagery of the culture that creates symbols, the socio-cultural contexts of a creative language community and the linguistic attitudes of a language community.

Key words: biblical text, comparative analysis, devil, onomasiology, translation

Introduction

The expansion of Orthodoxy as a religion and culture at the same time in territories whose dogmas and values are different from the Orthodox one (in South Korea, Poland, etc.) is a world-renowned cultural phenomenon, unimaginable a few decades ago. Thus, it has become an impressive aspect of cultural production, cultural flow and cultural consumption through cult books, for example. The activity of supporting the policies oriented towards the confessional culture – Orthodoxy – by propagating a vision of ecumenism, but also of phyletism as primary of the particular specificity represents an extension of this culture and can thus be seen as an essential proof of the functioning of cultural imperialism. Thus, this influence of Orthodox culture in Poland includes elements ranging from the ritual, dogmas, and institutions associated with this belief to language: a new language with unique structures.

Orthodoxy has played a significant role in the history of Polish culture, but also in shaping national identity, and for many centuries the Orthodox Church and the Polish state “are not considered anymore a foreign religion, but a local religion” (Chaillot 2011: 291).

The lexicon of the Orthodox Bible in Romanian and especially in Polish has not so far been sufficiently studied, and not systematically from the perspective of cultural and theological-dogmatic conditioning. Thus, the reader is aware that the Orthodox versions are characterized by certain specific features, and that these features clearly distinguish them from the Catholic versions, for example.

In this paper, I aim to analyze from a synchronic perspective the dynamics of the modern Polish and modern Romanian lexicon in the field of 21st century Romanian and Polish translations of the Orthodox editions of the Bible, and to analyze from a linguistic perspective the denomination of evil in the *New Testament*. Therefore, I mention from the beginning that my intention to address this topic from the perspective of a cultural and theo-

logical-dogmatic conditioning has a teleological character: the biblical text through the prism of delimited confessional biblical tradition.

The Corpus

The corpus analyzed in my research is represented by the Orthodox versions of the Bible in Polish – *Biblia Ekumeniczna to jest Pismo Święte Starego i Nowego Testamentu. Przekład Ekumeniczny z języków oryginalnych* (2018) (Wydawnictwa Towarzystwa Biblijnego w Polsce, Warszawa) and *Pismo Święte Nowego Testamentu. Ekumeniczny Przekład Przyjaciół* (2016) (Wydawnictwa M w Polsce, Kraków) – and the Orthodox version of the Bible in Romanian – *Biblia sau Sfânta Scriptură* (2008) (Editura Institutului Biblic de Misiune Ortodoxă, București).

Studying the Romanian and Polish Orthodox versions of the *New Testament* from the perspective of cultural and theological-dogmatic conditioning is important because translators, regardless of their theological and cultural background (from Poland, Romania, South Korea, etc.), tend to introduce into the translated text a terminology specific to a certain confessional dogmatics and thus to support or favour their own teachings of faith:

Although a Christian dogma is not based on a single term or verse, certain verses or concepts have proven to be essential in the economics of formulating dogmas. Once a certain dogma is articulated, it becomes a canon of interpretation for other verses and concepts, which end up being translated in such a way as to fit the previous doctrinal understanding. The effect of this process of 'harmonization' is that unimportant verses in support of a dogma become arguments that strengthen it. For this reason, the history of Christian thought is closely related to the interpretation and translation of biblical texts (Conțac 2015: 27).

Regarding the ecumenical edition in Polish, due to the fact that Churches of different Christian traditions, which recognize different canons, par-

ticipated in this translation, it was done according to a plan that regulated the principles of realization – *Wytycznych do współpracy międzywyznaniowej w tłumaczeniu Biblii* (1987): fidelity to the original text and the specifics of biblical texts (different linguistic structure, for example), etc. A number of translation principles were applied, such as: avoiding the incomprehensible phraseological relations characteristic of the Greek language; use of Polish equivalents; an attempt has been made to limit the number of long sentences, which are often found in biblical texts, and to replace them with shorter and more intelligible sentences; concern for avoiding terms that are archaic or incomprehensible for the modern reader (however, too avant-garde solutions were not sought, preferring some moderate modernizations, and some contexts did not allow, as they referred words characteristic of a particular genre of Biblical books) (cf. *Biblia Ekumeniczna to jest Pismo Święte Starego i Nowego Testamentu z księgami deuterokanonicznymi. Przekład Ekumeniczny z języków oryginalnych, Słowo wstępne redakcji naukowej*). During the meetings of the team for the realization of this ecumenical project, two dominant ideas focused attention: whether to prepare an ecumenical translation or an ecumenical edition. Following the discussions, an ecumenical translation was chosen.

As the ecumenical translation is an interfaith translation, the principle has been adopted that the texts will contain only the necessary historical, geographical or linguistic information without theological commentary, which is extremely difficult to engage in with such a wide range of representatives of different denominations.

Translation as a translator's cultural option

Both the Romanian and the Polish language communities create their own conceptual system, which they verbalize. Given Humboldt's view of how language manifests itself in the specific forms that are available to us

as historical languages (Romanian and Polish, in our case), language “necessarily and inevitably represents the environment in which man as an individual, but also the community as a whole forms its own conception of the world” (Humboldt 2008: 11).

According to the Humboldtian conception, “any language must be described from its own point of view, highlighting both the differences between languages” (Coşeriu 2009: 73), and also the structural analogies between linguistic systems. To describe a language “from its own point of view” does not mean to ignore the relations that are established between that language and reality, but only to describe it from the point of view of its analysis of reality.

In an article by Eugeniu Coşeriu, we find some of Hegel’s ideas on a study by W. von Humboldt which is, in fact, a small contribution to the field of contrastive linguistics and translation theory:

It directly contradicts the nature of things the requirement that an expression from a language can be rendered through an expression of our language and that it fully corresponds to it. A word of our language gives a certain new image of itself about that object, and not that of the other people who not only have a different language, but also other representations. (Coşeriu 1998: 5).

On the same issue, Humboldt states that “different languages are understood as an expression of the individuality of each people, any language being identified with the phenomenal manifestation of the spirit of that community” (Humboldt 2008: 12).

The Orthodox versions of the translations into Polish are prepared according to Nida’s *reader-oriented* principle. Moreover, an attempt is made to render the formal and conceptual content of the message in modern language that is currently in use. Thus, the form most used and best known to the recipients has priority over the forms imposed by literary prestige or ecclesiastical tradition.

In most cases, the formal correspondence of the source text with the translated text could not be achieved because the fidelity of a translation is not sought by comparing the source text with the translated text in terms of form, but the response of the original recipients with the response of the target language. Thus, dynamic equivalence and equivalent response are obtained by identifying and using in the target language a natural equivalent closest to the term to be translated, and meaning and style take precedence. Therefore, the form most used and best known to the recipients (the natural equivalent) takes precedence over the forms imposed by literary prestige or ecclesiastical tradition. From this perspective, the act of translation presupposes that the linguistic material be restructured lexically and stylistically into dynamically equivalent forms in order to obtain an equivalent answer.

Every translator involved in the act of translation is a representative of his or her epoch and literary language at a certain level of development, but also a representative of a linguistic and cultural community, a denomination and a set of ideas, values and beliefs. Thus, translation is also a cultural option of the translator.

As for the concept of evil, it is much harder to define or describe. Concepts that are easier to define are more natural, and they are fundamental and prototypical. Returning to the identification and definition of the concept of evil, the American psychologist Eleanor Rosch, who specialized in cognitive psychology, thinks that in terms of human knowledge, it is organized according to the necessary and sufficient features.

The Evil

Wolfgang Iser in his book *The Act of Reading* proposes a theoretical pattern for constructing a literary image. Thus, starting from the philosophical tradition, with the ancient landmarks of Plato and Aristotle, Iser distinguishes between a perceived image, which is recorded, and an imaginary image,

which is invented, shaped by the individual receiver, or recorder, and is restricted at the time of its construction by a indicative scheme, with a role in creating images in the receiving consciousness. But the conscious updating of the imagined images materializes as a result of the association of several elements, orienting schemes, which are found both in the literary text and in the background of the receiving individual, the culture, the configuration of his epoch. The imaged images can be presented in two hypostases: as having or not having an equivalent in the extralinguistic reality.

The Name of Evil

the denominations referring to the concept of evil known in the Romanian mentality – *Diavol, Satana, Lucifer, Nefârțate, Drac* – refer to the same referent¹:

This is explained by the many overlapping meanings that were produced very early. In this sense, we evoke The Devil. A Mask, without a Face, where

¹ Other names for evil in Romanian culture: demon, diavol, drac, încornoratul (art.), naiba (art.), necuratul (art.), satană, tartor, (livr.) belzebut, (rar) scaraoțchi, (pop. și fam.) michiduță, nichipercea (art.), pîrlea (art.), sarsailă, (pop.) faraon, idol, împelițatul (art.), mititelul (art.), nefîrtatul (art.), nevoia (art.), pîrdalnicul (art.), proclêtul (art.), pustiul (art.), vicleanul (art.), cel-de-pe-comoară, cel-din-baltă, ducă-se-pe-pustii, ucigă-l-crucea, ucigă-l-toaça, (înv. și reg.) mamon, săcretul (art.), sotea (art.), (reg.) hîdache, năpustul (art.), spurc, spurcat, șeitan, șotcă, ucigan, (Transilv., Ban. și Maram.) bedă, (Mold. și Bucov.) bengă (art.), (prin Bucov.) carcandilă, (Transilv. și Mold.) muțul (art.), (prin Mold. și Bucov.) pocnetul (art.), (prin Olt.) sarsan, (prin Mold.) scaloi, (prin Bucov.) șlactrafu (art.), (înv.) împiedicătorul (art.), nepriitorul (art.), (eufemistic) păcatul (art.), sarsar, lucifer, satana (art.), scaraoțchi, (pop.) sarsailă, vâtafu (art.), mamonul dracilor, michiduță cel bătrîn, (reg.) sarsaor. (~ e căpetenia dracilor.) 2. aghiută, demon, diavol, drac, încornoratul (art.), naiba (art.), necuratul (art.), satană, (livr.) belzebut, (rar) scaraoțchi, (pop. și fam.) michiduță, nichipercea (art.), pîrlea (art.), sarsailă, (pop.) faraon, idol, împelițatul (art.), mititelul (art.), nefîrtatul (art.), nevoia (art.), pîrdalnicul (art.), proclêtul (art.), pustiul (art.), vicleanul (art.), cel-de-pe-comoară, cel-din-baltă, ducă-se-pe-pustii, ucigă-l-crucea, ucigă-l-toaça, (înv. și reg.) mamon, săcretul (art.), sotea (art.), (reg.) hîdache, năpustul (art.), spurc, spurcat, șeitan, șotcă, ucigan, (Transilv., Ban. și Maram.) bedă, (Mold. și Bucov.) bengă (art.), (prin Bucov.) carcandilă, (Transilv. și Mold.) muțul (art.), (prin Mold. și Bucov.) pocnetul (art.), (prin Olt.) sarsan, (prin Mold.) scaloi, (prin Bucov.) șlactrafu (art.), (înv.) împiedicătorul (art.), nepriitorul (art.), (eufemistic) păcatul (art.), (eufemistic) păcatul (art.).

Luther Link researches the first two denominators in a diachronic perspective, stating that "Satan is a Hebrew word that normally means adversary and nothing more. Sometimes he is a human being and sometimes a celestial figure. In the Old Testament Book of Job, Satan is a member of God's Council. The Satan is a position, that of inspector or prosecutor" (Păduraru 2012: 38). To support this claim, Link uses samples of biblical text (especially from the Old Testament). In the testamentary period, when the Jews of Alexandria translated the Old Testament into Greek, the term Satan was translated as the word *diabolos* (meaning "blasphemer, slanderer"):

Ogólny termin «diabeł» (ang. *devil*, franc. *diable*, niem. *Teufel*) na określenie złego ducha pochodzi z łac. *diabolus* (grec. *diabolos*), co znaczy «oskarżyciel», «napastnik», i w konsekwencji jest dokładnym tłumaczeniem w Septuagincie hebrajskiego słowa *satan*. (Rudwin 1999: 38).

Using the Greek language, the holy apostles Luke and Matthew appeal to the term *diabolos*. In the Holy Gospels of Mark and John, both terms are used, both the Aramaic *Satan* or *Satan*, and the Greek *Diabolos*, without distinction. The form *Diabolus* is used in Latin, and the term is used in European languages (*diavol*, *devil*, *Teufel*, *diable*, etc.) with the meaning of *Satan*, but also *diabolos*. Therefore, the present meaning of the word *Devil* comes from the semantic juxtaposition of the two words in Hebrew and Greek: "Zakres i różnorodność słów i zwrotów, synonimów i antonimów, obracających się wokół centralnego pojęcia lub idei, np. diaboliczności [...]" (Rudwin 1999: 38).

As for the word *Lucifer*, St. Augustine draws attention to the fact that it is not equivalent to the meaning of the word *Devil*, since the second term indicates the already altered, fallen hypostasis of the first. *Lucifer* represents the angel of light in all Christian myths, who, by falling, "undergoes an ontological redefinition" (Păduraru 2012: 39).

From the above, it can be concluded that the three terms were acquired as a result of Christian influence. However, the term *Nefârtate* has

been used in this space for a long time. Christian teaching has changed its meaning. However, although the term *Devil* was co-acquired with the Christian religion in terms of popular belief, it would borrow significant nuances from the term *Nefârtate*.

Regarding the term *devil*, the folklorist Petru Caraman thinks that it has two important stages: an archaic one, where the term maintains the etymological meaning of *dragon*, referring to the fantastic serpent of gigantic dimensions, and the medieval period, in which the term receives the influence of Christianity. Romanians identify *Devil*, which was an element already present in the Romanian mentality, with the *Devil*, a recent acquisition from Christian mythology:

Słowo «demon» (z łac. *daemonium*, *daemon*, grec. *dajmon*), czyli «rozumny duch», pierwotnie posiadało pozytywną konotację. Oznaczało ono w pogańskiej Grecji życzliwe bóstwo, lecz w krajach chrześcijańskich zaczęło oznaczać złą istotę. Demon Sokratesa, o którym mówi Platon, był jego dobrym duchem. Słowo «demon» było też powszechnie używane przez neoplatoników z Aleksandrii w znaczeniu dobrego ducha. Coleridge w *Rime of the Ancient Mariner* (1789) i Emerson w eseju *Demonology* podobnie używają słowa «*daemon*» jako określenia geniuszu. (Rudwin 1999: 38).

Regarding the terms that designate evil, in Christian doctrine and in popular mythology, for example, in Romanian there are a very large number of denominations.

Thus, the main term for evil is *drac*, used in both religious language and popular creation. The word is inherited from Latin. In Romanian, however, it retains its etymology *draco* only formally, because the Latin meaning was different (“snake”, especially the meaning of “dragon”). In Romanian it was borrowed as *dragon*.

For the meaning of “dragon” expressed in Latin (and in western Romania) by the term *draco* (and its neo-Latin successors), Romanian has adopted words of another origin: *balaur*, *zmeu* and, quite recently, *dragon*.

The Image of Evil

The semantic variation and the resemanticization suffered by the term devil also implies transfigurations of the appearance under which it is represented:

Thus, from the giant serpent, through the massive influence of Christianity, the devil acquires the physical features of the goat, “with hooves and horns, with big donkey ears and tail, hairy and with red eyes”² (Păduraru 2012: 39).

In the Romanian imagery, this image dominates the Romanian mentality, a fact illustrated by those who claim to have seen it (“Devils are black-goats, with a tail, bat wings, with horns, white eyes, red teeth and lips, and pretend in every way to do pranks, to scare a man.”³ (Păduraru 2012: 40)) or from the popular representations in Romanian monasteries (the walls of the monasteries Sucevița, Moldovița, Humor, Voroneț, etc.).

At the Sucevita monastery, the devils are represented with horns, claws, deformed and hybrids: with black wings, hooves and tails, torturing the fallen people. At Humor Monastery, the devils are black, with large, sharp donkey ears and a tail, with a hybrid physiognomy. At the Voroneț monastery, the demons are red, but also black, their grin showing their big teeth. Satan is riding a bicephalous dragon, assisted by all unclean animals: dragon, bear, fox, snake, pig, etc.

What needs to be mentioned is that the idea-image relationship is a symbolic one. Thus, the term *diabolos* is related to the idea of *dia-bolon* (the one who divides), being the antonym of *symbolon* (to bring together), its image cannot be associated with something concrete, but is related to a cumulation of meanings.

² „cu copite și coarne, cu urechi mari demăgar și coadă, păros și cu ochi roșii” (Păduraru 2012: 39).

³ „Dracii sunt negri, cu coadă, aripi de liliac, cu coarne, cu ochi albi, cu dinți și buze roșii, cucopite de capră și se prefac în fel de fel, ca să facă pozne, să sparie pe om.” (Păduraru 2012: 40).

In his book on Romanian mythology, Marcel Olinescu considers that although the devil of Romanians is an important character, because it is said that he was born at the same time as God, he does not have the evil dimensions of the devil in European Christian myths. It is not that Catholic devil of the Middle Ages, and sometimes you feel like it could be anyone, even your neighbour across the street. That is why it is easy to fool, drive away or defeat, especially since the Romanians, in their beliefs, are convinced that they are smarter than the devils.⁴ (Olinescu 2004: 23).

Moreover, “in appearance he looks like a man, only he is black-faced and ugly – ugly as hell” (Olinescu 2004: 23). Also in Olinescu’s book we find that “he lives in hell. He has a lot of names, some of which are confused with those of his servants, because the devils are, in fact, many and varied [...] Aghiuță, Belzebut, Ȃl-din-Baltă, Ȃl-din-Scorbură, Bată-I-Crucea, Cornilă, Iuda, Împielitatul, Michiduță, Necuratul, Nichipercea, Naiba, Scaraoschi, Slutul, Știma Banilor, Talpaladului, Ucide-I-Toaca, Satana, Zbenghea.”⁵ (Olinescu 2004: 23).

Also in his book we find out that “the devil doesn’t show himself much to people, instead he may get in your way in a different guise, such as a black dog, a cat, a goat, a goat, a goose, a ram and an ox, especially at crossroads, where there are no-man’s-places, or near ruined houses.”⁶ (Olinescu 2004: 23)

⁴ „Deși dracul românilor e un personaj important, pentru că se spune că s-a ivit pe lume în același timp cu Dumnezeu, totuși el nu are nici pe departe dimensiunile malefice ale diavolului din miturile creștine europene. Năsterea celui diavol catolic de Ev Mediu și uneori senzația că, de fapt, ar putea fi oricine, chiar și vecinul de peste drum. De aceea, e ușor depăcălit, de alungat sau de înfrânt, mai ales că românii, în credințele lor, sînt convinși că ar fi mai isteți decît dracii.” (Olinescu 2004: 23).

⁵ „[...] la înfățișare seamănă cu un om, doar că e negru la față și urît – urît ca Dracu’ (desigur, corectitudinea politică nu exista în vremurile de altădată). Și că locuiește în iad. Are o mulțime de nume, unele dintre ele se confundă cu cele ale slujitorilor lui, pentru că dracii sînt, de fapt, mulți și diverși. Pomenesc doar cîteva (unele dintre ele seamănă mai mult cu niște nume de alint): Aghiuță, Belzebut, Ȃl-din-Baltă, Ȃl-din-Scorbură, Bată-I-Crucea, Cornilă, Iuda, Împielitatul, Michiduță, Necuratul, Nichipercea, Naiba, Scaraoschi, Slutul, Știma Banilor, Talpa Iadului, Ucide-I-Toaca, Satana, Zbenghea.” (Olinescu 2004: 23).

⁶ „Dracul nuse prea arăta oamenilor, în schimb poate să-ți iasă în cale sub o altă înfățișare, cum ar fi de cîine negru, pisică, țap, capră, gîscă, berbec și bou, mai ales la răscruce de drumuri, unde sînt niște locuri ale nimănui, sau în preajma caselor ruinate.” (Olinescu 2004: 23).

The idea of evil is constructed through the various entities that give it form. The forms that give shape to the idea of evil differ depending on the imagery of the culture that creates symbols, the socio-cultural contexts of a creative language community and the linguistic attitudes of a language community. Thus, regarding the forms in which the idea of evil is outlined, the Romanian culture offers representations, such as: *balaur*, *șarpe*, *strigoi*, *pricolici*, *moroi*, *mahoc* etc. The idea of evil is represented by these forms, because each of them symbolizes destruction, evil.

The Polish Devil

The large number of words and variety of names and expressions that designate evil demonstrate how close this idea is to human interests.

Zakres i różnorodność słów i zwrotów, synonimów i antonimów, obracających się wokół centralnego pojęcia lub idei, np. diaboliczności, dowodzi, jak bliska jest ta idea ludzkiemu sercu i zainteresowaniom. «Natłok myśli i form, które w dodatku bezsensowne i bezkształtne były», jest wcielony w naszą mowę, zarówno w prozie, jak i w «orficzej pieśni», i kieruje naszymi wyobrażeniami «z zawiłą harmonią». (Rudwin 1999: 38)⁷

The Polish devil is also closer to man, he is more sociable:

Diabeł jest to istota bliższa człowiekowi, bardziej towarzyska. Anioł, panie, to hrabia, arystokrata, stworzenie subtelne i delikatne, więc niechętnie wchodzi w ziemską atmosferę, która prawdę powiedziawszy brzydko pachnie. A diabeł, zdrowy cham, brat łąta, kompan, stary znajomy, bez fochów, bez min, bez pretensji, wlezie wszędzie i wszędzie mu dobrze (...) Diabeł, drogi panie, tak

⁷ "The range and variety of words and phrases, synonyms and antonyms revolving around a central concept or idea, e.g. diabolicity, proves how close this idea is to the human heart and interests. «The mass of thoughts and forms, which in addition were meaningless and formless», is embodied in our speech, both in prose and in an „orphic song”, and guides our ideas „with intricate harmony”. (Rudwin 1999: 38)

jest podobny do człowieka, a raczej człowiek tak jest podobny do diabła, że najbystrzejsze nawet oko ich od siebie nie odróżni. (Kornel Makuszyński, "Pan z kozią bródką")⁸

Evil gets its name based on certain physical traits or their character:

Inne określenia demonów wywodzą się z ich charakteru, wyglądu, zajęcia lub miejsca zamieszkania. Tak więc np. Diabeł nazywany jest Starym Rogaczem albo Starym Włochaczem, albo Czarnym Czartem z racji swej rogatej, włochatej lub ogólnej charakterystyki. Wśród wielu imion wskazujących na zajęcie można wymienić «piekarza», z powodu tego, że Diabeł wsadza przeklętych do pieca, albo Brendly (oznaczający w języku niemieckim «palacza piecowego»), z racji pilnowania pieców i utrzymywania ognia w piekle. (Rudwin 1999: 39)⁹

The Name of evil in Romanian and Polish orthodox versions of the *New Testament*

Și a prins pe balaur, **șarpele cel vechi**, care este diavolul și satana, și l-a legat pe mii de ani, (Ap 20, 2)

I schwycił Smoka, **Węża starodawnego**, którym jest diabeł i szatan, i związał go na tysiąc lat. (B.E.)

⁸ "The devil is a creature closer to man, more sociable. Angel, sir, is a count, aristocrat, a subtle and delicate creature, so he reluctantly enters an earthly atmosphere that, to tell the truth, smells bad. And the devil, a healthy boor, a lat brother, a companion, an old acquaintance, no regrets, no expressions, no pretensions, he will take him anywhere and everywhere well (...) The devil, dear lord, he is like a man, or rather a man is like that like the devil, that even the brightest eye cannot tell them apart." (Kornel Makuszyński, "Pan z kozią bródką")

⁹ "Other terms for demons are derived from their character, appearance, occupation, or place of residence. Thus, for example, the Devil is called the Old Cuckold or the Old Hairy or the Black Devil because of his horned, hairy or general characteristics. Among the many names that indicate occupation, we can mention «baker» because the Devil puts the cursed in the furnace, or Brendly (meaning in German „stove smoker”), because of guarding the furnaces and keeping the fire in hell." (Rudwin 1999: 39)

I pochwycił Smoka, **Węża starodawnego**, którym jest diabeł i szatan, i związał go na tysiąc lat. (N.T.)

Și au ca împărat al lor pe **îngerul adâncului**, al cărui nume, în evreiește, este Abaddon, iar în elinește are numele Apollion. (Ap 9, 11)

Ma nad sobą króla, **anioła otchłani**, którego imię jego po hebrajsku brzmi Abaddon, a po grecku Apollyon. (B.E.)

Króla mają nad sobą, **anioła Czeluści**, a imię jego po hebrajsku Abaddon, a po grecku – Apollyon. (N.T.)

Fariseii însă, auzind, ziceau: Acesta nu scoate pe demoni decât cu Beelzebul, **căpetenia demonilor**. (Mt 12, 24)

Gdy faryzeusze to usłyszeli, mówili: On wypędza demony mocą Beelzebuba, **władcy demonów**. (B.E.)

Usłyszawszy to, faryzeusze rzekli: – Ten wypędza demony nie inaczej jak tylko mocą Belzebuba wypędzam, **władcy demonów**. (N.T.)

Iar unii dintre ei au zis: Cu Beelzebul, **căpetenia demonilor**, scoate pe demoni. (Lc 11, 15)

Niektórzy z nich mówili: Wypędza demony mocą Beelzebuba, **władcy demonów**. (B.E.)

Ale niektórzy z nich rzekli: Belzebubem, **księciem demonów**, wyrzuca demony; (N.T.)

Și am auzit glas mare, în cer, zicând: Acum s-a făcut mântuirea și puterea și împărăția Dumnezeului nostru și stăpânirea Hristosului Său, căci aruncat a fost **pârâșul fraților noștri**, cel ce îi pâra pe ei înaintea Dumnezeului nostru, ziuă și noaptea. (Ap 12, 10)

I usłyszałem donośny głos w niebie jak mówił:/ Teraz nastało zbawienie i moc,/ i królowanie naszego Boga,/ i władza Jego Mesjasza,/ bo został strącony **oskarżyciel/ naszych braci**,/ który dniem i nocą oskarżał ich/ przed naszym Bogiem. (B.E.)

I usłyszałem głos donośny z nieba, mówiący:/ Teraz stało się zbawienie i moc,/ i Królestwo Boga naszego i władza/ Chrystusa Jego, bo zrzucony zo-

stał **oskarżyciel braci naszych**,/ oskarżający ich przed Bogiem naszym dniem i nocą. (N.T.)

Nu voi mai vorbi multe cu voi, căci vine **stăpânitorul acestei lumi** și el nu are nimic în Mine; (In 14, 30)

Niewiele już będę mówił z wami, nadchodzi bowiem **władca tego świata**. On nie ma nic do Mnie. (B.E.)

Niewiele już będę z wami rozmawiał, przychodzi bowiem **władca świata, ten**, który nie ma ze mną nic wspólnego, (N.T.)

Căci lupta noastră nu este împotriva trupului și a sângelui, ci împotriva începătorilor, împotriva stăpânilor, împotriva **stăpânitorilor întunericului acestui veac**, împotriva **duhurilor răutății**, care sunt în văzduh. (Ef 6, 12)

Nie walczymy bowiem przeciw krwi i ciału, ale przeciw zwierzchności i władzom, przeciw **władzom tego świata ciemności**, przeciw **duchowemu złu** na wyżynach niebieskich. (B.E.)

Albowiem walka nasza nie jest przeciw krwi i ciału, lecz przeciw zwierzchnościom, przeciw władzom, przeciw **władcom świata tej ciemności**, przeciw **duchom nieprawości** w przestworzach podniebnych. (N.T.)

Deci, de vreme ce pruncii s-au făcut părtași sângelui și trupului, în același fel și El S-a împărtășit de acestea, ca să surpe prin moartea Sa pe **cel ce are stăpânirea morții**, adică pe diavolul, (Evr 2, 14)

Skoro więc dzieci stały się uczestnikami krwi i ciała, to i On także w nich uczestniczył, aby przez śmierć mógł pokonać **tego, który ma władzę nad śmiercią**, to jest diabła, (B.E.)

Ponieważ więc dzieci uczestniczą w krwi i ciele, to tym bardziej ma w nich udział On, aby przez śmierć zniszczyć **tego, który ma władzę śmiercią**, to jest diabła, (N.T.)

În care **Dumnezeul veacului acestuia** a orbit mințile necredincioșilor, ca să nu le lumineze lumina Evangheliei slavei lui Hristos, Care este chipul lui Dumnezeu. (2 Co 4, 4)

dla niewierzących, których umysły zaślepił **bóg tego świata**, tak że nie dostrzegają blasku Ewangelii chwały Chrystusa, który jest obrazem Boga. (B.E.)

dla niewierzących, których umysły zaślepił **bóg tego świata**, tak że nie dostrzegają blasku Ewangelii chwały Chrystusa, który jest obrazem Boga. (N.T.)

Voi sunteți din tatăl vostru diavolul și vreți să faceți poftele tatălui vostru. El, de la *început*, a fost **ucigător de oameni** și nu a stat *întru* adevăr, pentru că nu este adevăr *întru* el. Când grăiește minciuna, grăiește dintru ale sale, căci este mincinos și **tatăl minciunii**. (In 8, 44)

Waszym ojcem jest diabeł i chcecie spełniać żądze waszego ojca. Od początku był on **mordercą** i nie wytrwał w prawdzie, bo nie ma w nim prawdy. Kiedy kłamie, mówi od siebie, bo jest kłamcą i **ojcem kłamstwa**. (B.E.)

Wy z ojca diabła jesteście i żądzom ojca waszego chcecie czynić zadość. On od początku był **zabójcą** i nie ostał się w prawdzie, bo prawdy w nim nie ma. Gdy mówi kłamstwo, ze swego mówi, bo kłamcą jest i **ojcem kłamstwa**. (N.T.)

În care ați umblat mai *înainte*, potrivit veacului lumii acesteia, potrivit **stăpânitorului puterii văduhului**, a duhului care lucrează acum *în* **fiii neascultării**, (Ef 2, 2)

w których niegdyś żyliście, postępując według zasad tego świata, **posłuszni władcy sił, który unoszą się w powietrzu**, duchowi, który teraz działa w **synach buntu**. (B.E.)

w których niegdyś postępowaliście według zasad świata tego, **wzorując się na księciu mocy przestworzy**, duchu, który teraz działa w **synach nieposłuszeństwa**. (N.T.)

Fiți treji, privegheați. **Potrivnicul vostru, diavolul**, umblă, **răcnind ca un leu**, căutând pe cine să *înghită*, (1 Ptr 5, 8)

Bądźcie trzeźwi, czuwajcie! **Wasz przeciwnik, diabeł, jak lew ryczący** krąży i szuka, kogo pożreć. (B.E.)

Bądźcie trzeźwi, czuwajcie, **nieprzyjaciół wasz, diabeł jako lew ryczący** krąży, szukając, [kogo] by pożarł. (N.T.)

Conclusions

The study I undertook was intended as a reflection in the Romanian and Polish textual tradition of some structures from the *New Testament* in an important confessional and cultural setting. Thus, in our analysis we focused on the different forms of expression that the Romanian language and the Polish language have for the designation of the same reality. We approached the *New Testament* text with a grid of prior interpretation, and this hermeneutic perspective required a certain interpretation. Compared to the Romanian version, the Polish editions use words closer to the Polish reader, a contemporary lexicon. Most of our examples are similar in both languages.

References

- Biblia Ekumeniczna to jest Pismo Święte Starego i Nowego Testamentu. Przekład Ekumeniczny z języków oryginalnych*, Publishers of the Biblical Society in Poland, Warsaw, 2018.
- Pismo Święte Nowego Testamentu. Ekumeniczny Przekład Przyjaciół*, M Publishing House in Poland, Krakow, 2016.
- Biblia sau Sfânta Scriptură*, Publisher of the Biblical Institute of Orthodox Mission, Bucharest, 2008.
- Chaillot, Christine (2011): *Biserica Ortodoxă din Europa de Est în secolul XX*. French translation by Liliana Donose Samuelsson. București: Humanitas Publishing House.
- Conțac, Emanuel (2015): *Determinări culturale și teologice în traducerea Noului Testament*. Iași: Alexandru Ioan Cuza University Publishing House.
- Coșeriu, Eugen (2009): *Omul și limbajul său. Studii de filozofie a limbajului, teorie a limbii și lingvistică generală*, Anthology, plot and notes by Dorel Fînar. Iași: Alexandru Ioan Cuza University Publishing House.
- Coșeriu, Eugen (1998): „Relația dintre lingvistica contrastivă și traducere”, Translated by Căsia Cujbă. In: Tom I, Foreign Languages and Literatures Section, ASUI, p. 5-20.
- Humboldt, von Wilhelm (2008): *Despre diversitatea structurală a limbilor și influența ei asupra dezvoltării spirituale a umanității*, Romanian version, introduction, translation note, chronological table, bibliography and indexes by Eugen Munteanu. București: Humanitas Publishing House.

- Olinescu, Marcel (2004): *Mitologie românească*, București: 100+1 GRAMAR Publishing House.
- Păduraru, Mircea (2012): *Reprezentarea Diavolului în imaginarul literar românesc*, Iași: Alexandru Ioan Cuza University Publishing House.
- Rudwin, Maximilian (1999): *Diabeł w legendzie i literaturze*, Przełożył Jacek Illg. Kraków: Wydawnictwo Znak.

Comparative Analysis of Selected Feminativa in Polish, English and German

Abstract: There has always been a need to differentiate between women and men, even in language. Especially in recent times, when many more variants of indication forms are appearing, it has become clearly apparent that people want to use specific ones. For some people, however, feminativa are unnecessary, as they believe that the current growing interest in the concept at issue is pointless.

The aim of this paper is to show how feminativa are created in three languages – Polish, English and German – and how they are perceived in different cultures. The corpus analysed in this research contains a number of selected examples of feminativa that were collected for the purpose of conducting research during my BA studies. The paper itself is divided into three parts. The first part informs about the definition of feminine terms, their history and their practical application in language. This theoretical introduction is based on the works of various scholars, especially Polish academics such as, for instance, Łaziński (2006), Szpyra-Kozłowska and Karwatowska (2005) and Małocha-Krupa (2018), who present a range of attitudes toward feminativa. The second part of the paper shows the way feminativa are created in the three abovementioned languages. The paper ends with a short explanation of some terms that are connected to language itself in terms of feminine linguistics, and conclusions that show the perception of such words in Poland.

Key words: feminine, comparison, gender

General concept of feminativa

Nowadays, more and more people, including lay people, are beginning to notice the existence of feminativa. They appear with the increasing number of typically male professions that are more and more often performed by women and the disappearance of the division between male and female professions.

For this reason, many women demand to be addressed according to their professional function. This is also favoured by changing world views, especially among the younger generation. The situation of women in many countries is changing. They have access to professions and functions that were previously only available to men. Even now, not every male profession has its female counterpart. It is therefore important to first address how the situation of women in language has changed over the years and for what reasons. I would like to point out the differences between the professions traditionally practised by men and women. I also want to show that language reflects the situation in the world. I try to explain what influence changes in politics or in the economy have on language. It is also worth pointing out various gender stereotypes, especially among women. They are also reflected in German, Polish and English.

I will also focus on describing the way feminatives are formed in these languages. To do this, I will draw on the work of selected linguists from three chosen countries to outline the topic from various perspectives.

History of feminine terms

It is worth noting that many terms for a woman performing a particular occupation or function lose their meaning when translated from one language to another. One notices that this is due to the fact that in German, English and Polish various terms are used for the same professions or functions of women, but their meaning can be lost in translation. Language determines the perception of the world by the people who use it. This is also evident in the use of nouns describing the functions of women and men. Until the recent past, many professions were performed only by men. However, after the Second World War, women began to work in these positions due to the lack of men.

They were also given the opportunity to further their education in schools, which was not possible before. It can be noted that today's society is becoming more and more aware of change.

The relationship between language and sex attracted considerable attention in recent years, largely as a consequence of public concern over male and female equality. In many countries, there is now an awareness, which was lacking a generation ago, of the way in which language can reflect and help to maintain social attitudes towards men and women. Crystal (1987: 46)

Interest in feminativa is growing not only in Polish, but also in German and English, where changes are also gradually being introduced in the names of various professions. As Schilling (2015: 3) writes, "[n]ew language patterns need to be tried." Feminativa are nouns of the feminine gender formed from masculine nouns. According to Małocha-Krupa et al. (2015: 8). The frequent use of the masculine forms of nouns is historical. As Łaziński (2006: 311) points out, various functions in professional life were shaped by the male gender for many centuries because men dominated (almost) every area of life. Women, on the other hand, took care of the house, the children and the husband. They did not practice public professions because these were only accessible to men. It was also believed that women's education could lead to them no longer properly fulfilling the functions previously assigned to them, such as the role of wife, mother or cook (Małocha-Krupa 2018: 87). Science and education was mainly for men only. According to Łaziński, terms such as *lekarka* [female doctor] were not used in the Middle Ages because this profession was not practised by women (cf. Łaziński 2006: 247). Before the First World War, it became the norm to form feminine forms. Unfortunately, this practice was discontinued at a later date.

Dictionaries from the pre-war period also show that feminativa were in common use. One can find the following nouns in them: *doktorka* [doctor, female doctor], *doradczyni* [counsellor], *kleptomanka* [kleptomaniac], *kolaborantka* [collaborator]. As late as the 1950s, Klemensiewicz (1957: 101), a historian of the Polish language, wrote about the tradition of cre-

ating parallel names to characterise women that corresponded to those used to characterise men. Unfortunately, this was only partly the case, because after the Second World War there was a masculinisation of professional names. The use of names that had previously held a firm place in the language was also slowly discontinued, for example *doktorka* [doctor, female doctor], *kierowniczka* [boss, leader]. Women in these positions began to be dubbed *pani doktor* [woman doctor], *pani kierownik* [woman boss, woman leader].

During the communist era (the times of the Polish People's Republic), it was believed that the best sign of emancipation was an indifferent attitude towards gender and the use of suffixless forms. It was also believed that women, who were equal to men in professional matters, should all be titled the same in linguistic matters as well. Women were also expected to perform typically male occupations, such as in heavy industry. Many designations were then introduced for the newly-created functions, especially in the agricultural sector.

Genders in languages

The term “grammatical gender” is used by some academics as a synonym of “noun class”, others use different definitions for each; many authors prefer “noun classes” when none of the inflections in a language relate to sex. Languages with grammatical gender usually have two to four different genders, but some are attested with up to 20. Common gender divisions include masculine and feminine; masculine, feminine, and neuter; or animate and inanimate. In a few languages, the gender assignment of nouns is solely determined by their meaning or attributes, like biological sex, humanness or animacy. A classifier is a word or morpheme used in some languages together with a noun, principally to enable numbers and certain other determiners to be applied to the noun. They are not regularly

used in English or other European languages. It is very often the case that the grammatical gender has nothing to do with the biological gender of the person in question. One of the most popular examples is the German *das Mädchen*. The article *das* indicates the neuter gender, whereas the word means 'girl', which is the feminine gender.

Functioning and perception of feminatives today

Stępień (2019: 9) argues that "In the twenty-first century, interest in the issue of female performer names has taken off." This is evident not only in the changing vocabulary, especially among young people, but also in various publications on the internet. There are also discussions on television about the changes in language in relation to this topic. The masculine is superior to the feminine, both in German and Polish, although many personal nouns can have not only a masculine but also a feminine version. Unfortunately, there is usually only one, masculine version.

Nouns of the masculine gender have two functions: they can refer to both masculine and feminine representatives. This phenomenon is called generic masculine. The masculine also plays a universal role in German, but at different levels than in Polish (Łaziński 2006: 209). It can be said that there were provisions for both genders as well as for men only. Later, this problem was solved by the use of splitting, i.e. using the masculine and the feminine to make both genders feel addressed and to avoid doubts about who was the addressee of a text. One of the many reasons why the masculine is used more often is its preference by women themselves. Manuiło (2013: 3) writes that women believe that the feminine lowers the prestige of the position and the job. The masculine is seen as primary and unaccented, while the feminine is seen as secondary and accented.

To avoid discrimination, splitting is used nowadays. It is a technique of using terms that refer to both men and women, for example 'ladies and

gentlemen'. A Polish linguist, Łaziński (2006: 207), also writes that '[s]plitting nouns is already the norm recommended in the guidelines for linguistic equality between men and women in German. Especially in recent times some changes have appeared. For example, all forms of ID must include three options, not only two. The use of an asterisk (Gendersternchen) is often visible.

In many languages there is a phenomenon called lexical gaps. According to Łaziński (2006: 137), "A side feature of titular nouns is genus-gender asymmetry, i.e. the absence of feminine derivatives." These gaps are particularly visible in the names of occupations traditionally practised only by men, such as those associated with metallurgy or mining. But when a typically feminine occupation is practised by a man, a new masculine form is created. The man is not named with a feminine noun. According to Małocha-Krupa (2018: 85), when it comes to feminativa, full codification is characterised by those terms that have traditionally been performed by women for many years. The more stereotypical an occupation is, the more likely it is that a feminativum will appear in dictionaries and be widely used in speech. The more prestigious an occupation is, the less likely it is that feminatives will be codified in the profession. Feminatives in Polish are often perceived as infantile and for this reason are used infrequently or in a mocking way, often regardless of the age of the language user. Although interest in them is clearly growing, this is mainly among young, educated people and/or those in gender equality circles.

Ways of creating feminatives

In German, English and Polish, it is possible to form parts of speech that define women and their functions or roles. However, there are major differences in the way they are created.

In German, the forms are created as follows:

- Generally, an unambiguous and characteristic suffix *-in* is used in the formation of the forms. It is added to the end of the noun in the masculine form.

Examples: Lehrer – Lehrerin, Autofahrer – Autofahrerin, Maler – Malerin, Ingenieur – Ingenieurin.

- In some cases, the masculine loses the suffix *-e*, which is replaced by the suffix *-in*.

Examples: (der) Beamte – Beamtin, Psychologe – Psychologin, Pädagoge – Pädagogin.

- Some nouns in the masculine form receive an umlaut when referring to women.

Examples: Arzt – Ärztin, Koch – Köchin.

- There are also feminine terms that are formed quite differently.

Examples: Kaufmann – Kauffrau, Krankenpfleger – Krankenschwester, Tormann – Torfrau

The Polish language, on the other hand, has a much larger number of word-forming feminine suffixes. According to Karwatowska and Szpyra-Kozłowska (2005: 29-30), “masculine nouns are usually primary and motivate feminine nouns by adding the following suffixes: *-ka*, *-ini/-yni*, *-ica*, or by changing the paradigm from masculine to feminine with the suffix *-a*.”

- Most Polish feminine terms receive the suffix *-ka*.

Examples: nauczyciel – nauczycielka, pływak – pływaczka, pisarz – pisarka, rowerzysta – rowerzystka.

There are also some interesting examples of nouns in Polish that describe men and which, thanks to the suffix *-ka*, take on a completely different meaning that has nothing to do with the person. It should be noted, however, that they are written with a lower case letter.

Examples: Polak [a person] – polka [a kind of dance], Hiszpan [a person] – hiszpanka (disease), Węgier [a person] – węgierka [a kind of a plum]

- The suffix *-in(i)/-yn(i)* is considered active alongside the suffix *-ka*.
Examples: *wychowawca* – *wychowawczyni*, *wykonawca* – *wykonawczyni*.
- The suffix *-owa/ówna* indicates a relation between a person who is being named and the other person in their relationship.
Example: *Nowakówna* is a daughter of a man named *Nowak* and *Nowakowa* is his wife.
- The final suffix is *-ożka*. It is often used when it comes to foreign words.
Examples: *psycholog* [psychologist] – *psycholożka* [female psychologist], *biolog* [biologist] – *biolożka* [female biologist].
There's no distinction between masculine and feminine in English language. Sometimes we use a suffix *-ess*.
Examples: *waiter* – *waitress*, *actor* – *actress*.
There are many jobs which were predominantly intended for men so many words contain a part *-men*. Even now some of these jobs which are now done by both men and women are labelled in the same way. But there are also many nouns which can be used for both sexes without indicating which.
Examples: *man* – *person*, *fireman* – *firefighter*, *policeman* – *police officer*, *chairman* – *chairperson*, *man-made* – *artificial*.

Conclusion

Feminatives have been in existence for centuries and all indications are that their numbers will definitely increase in the coming years, especially in German and Polish. Their perception has also changed over the years. There is a definite increase in interest in this topic, even in a broader context. Public awareness is growing and the public is taking an interest in language change.

References

- Crystal, David (1987): *The Cambridge encyclopedia of language*. Cambridge: Cambridge University Press.
- Łaziński, Marek (2006): *O panach i paniach. Polskie rzeczowniki tytułowe i ich asymetria rodzajowo-płciowa*. Warszawa: Wydawnictwo Naukowe PWN.
- Klemensiewicz, Zenon (1957): Tytuły i nazwy zawodowe kobiet w świetle teorii i praktyki. In: „Język Polski”, Nr. 37, p. 101-119.
- Małocha-Krupa, Agnieszka / Hołojda, Katarzyna / Krysiak, Patrycja / Śleziak, Marta (2015): *Słownik nazw żeńskich polszczyzny*. Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego.
- Małocha-Krupa, Agnieszka (2018): *Feminitywum w uwikłaniach językowo-kulturowych*. Wrocław: Oficyna wydawnicza Atut.
- Manuiło, Elżbieta (2013): *Od krawcowej do psycholożki, czyli tendencje ewolucji języka polskiego w dziedzinie rzeczowników tytułowych, nazw zawodów i stanowisk rodzaju żeńskiego*, Instytut Slawistyki PAN.
- Schilling, Thorsten (2015): Editorial. In: *Fluter. Thema: Geschlechter*. Winter 2015-2016/ Nr. 57, p. 11.
- Szpyra-Kozłowska Jolanta, Karwatowska Małgorzata (2005): *Lingwistyka płci. Ona i on w języku polskim*. Lublin: Wydawnictwo Naukowe PWN.
- Stępień, Klaudia (2018): *Feminitywa w polskim dyskursie prasowym (na podstawie wybranych tygodników opinii)*, Warszawa: Wydział Polonistyki Uniwersytetu Warszawskiego.
- https://en.wikipedia.org/wiki/Grammatical_gender



Literature

Criticism of Society's Devotion to Military Force in Henry James' Ghost Story *Owen Wingrave*

Abstract: Henry James is renowned for his literary works in the genre of realism. But he was also a master of such an intricate genre as ghost stories, to which he resorted in order to bring public attention to important social issues. In his story "Owen Wingrave" (1892) James showed the destructive influence of the military profession on the lives of young and old alike, turning to the topic of hereditary military education and its conflict with the young generation's view of the world. In this article we analyze the genre peculiarities and stylistic devices used by the author, such as detailed descriptions of characters, subtle depiction of feelings and emotions, the symbolism of various elements of the story, charactonyms. Then we scrutinize the language means, like the abundance of military terms, vocabulary dealing with disgrace and fear, specific grammar structures. Lastly, we want to determine why a ghost story was the appropriate genre to bring James' message home to the readers.

Key words: ghost story, genre peculiarities, literary techniques, stylistic devices, war-related vocabulary

Henry James is well-known as a representative of realism in literature. His ghost stories are not so famous, but no less captivating. In each of them the author raises important issues and cornerstone questions of his contemporary society. One of such works is "Owen Wingrave", which tells the story of the Wingrave family with exceptionally rich military heritage. Owen, the only remaining heir of the family, finds himself disinterested, if not appalled by the military profession everyone sees his future in. He decides to quit his studies, thus bringing the rage of his family and tutor Mr Coyle upon his head. During the family council arranged by Mr Coyle, Owen is dared by his prospective fiancée to be locked up in the supposedly ghost-haunted room of his family home to prove his bravery. The next

morning Owen is found dead in that very room without any marks of violence on his body.

To understand the feeling of the family's disappointment with Owen's decision it is necessary to note their history, which amounts to three hundred years of hereditary military service. Owen's aunt Jane calls it "a gallant, a magnificent profession" and notes that "there's no type so fine as that of the soldier doing his duty" (James, 2001: 133). But this does not concern simply the idea of joining the army being the best option for a young man's career – more than that, the family worships this status. Mr Coyle, while talking to Owen's fellow pupil and best friend Lechmere, exclaims: "Their profession? It has been their religion!" (James, 2001: 133). So here we see the immense importance the Wingrave family places on their best representatives becoming soldiers, making it equal to their religious beliefs.

To prove the point stated above we should take a closer look at different members of the Wingrave family and their connection to the armed forces. Each time Owen's elderly grandfather Phillip made an entrance, "it was impossible not to feel that beneath the surface he was a merciless old man of blood" (James, 2001: 127). James also mentions that there were horrible stories and legends connected to his time in the army. Even more significance is given to the image of Owen's great-great-grandfather, Colonel Wingrave, who appears to be the ghost in the story. He is described as an awfully violent person, who "struck in a fit of passion one of his children, a lad just growing up, a blow on the head of which the unhappy child died" (James, 2001: 140). It is in the room where this monstrous deed of violence occurred that Owen is found dead at the end of the story. Aunt Jane, being a woman and thus not having been in the army directly, is nevertheless portrayed by James as a perfect example of a Wingrave as well: "If she was military it was because she sprang from a military house and because she wouldn't for the world have been anything but what the Wingraves had been" (James, 2001: 128-129). On the contrary, the life story of Owen's el-

der brother Phillip, who "was literally imbecile and banished from view; deformed, unsocial, irretrievable, he had been relegated to a private asylum" (James, 2001: 127), became nothing more than a hushed legend within the family circle. His case shows the readers how ashamed the Wingraves were of anyone who could not or did not want to follow the military line. Therefore, the terms they use to speak of Owen's decision to quit his studies are those of 'disgust', 'disappointment', 'a regular shame', 'disgrace', 'humiliation', 'dishonor'. They even go as far as stating that Owen was *perverse* in his desire to read fiction and poetry.

Now let us look at the title character himself, to understand why his inner circle disapproved so much of his behavior. One of the major proofs of Owen's negative attitude towards the military career is his reply to Mr Coyle's inquiry about his potential occupation: "I don't know; perhaps nothing. Nothing great, at all events. Only something peaceful!" Here we can see that Owen feels there is too much violence in the army and in the people who are involved with it. Instead of governments relying on 'the stupid solution of war' Owen claims the ones in charge must be held responsible for not finding a substitute for warring actions: "Make it a capital crime – that'll quicken the wits of ministers!" (James, 2001: 137). These speculations sound quite radical, but, after some consideration, they seem appropriate in order to avoid 'the crass barbarism of war', where thousands of human lives are at stake. The young man blames many 'great swells' for their cruelty – Hannibal and Julius Caesar, the Duke of Marlborough and Frederick the Great among them. Further on, Lechmere relates his conversation with Owen to Mr Coyle to illustrate Wingrave's disgust with military leaders: "He talked about the 'immeasurable misery' of wars, and asked me why nations don't tear to pieces the governments, the rulers that go in for them. He hates poor old Bonaparte worst of all" (James, 2001: 132). To emphasize Owen's wrath towards Napoleon, Mr Coyle echoes Lechmere in saying that, according to young Wingrave, "Napoleon Bonaparte in par-

ticular, the greatest, was a criminal, a monster for whom language has no adequate name" (James, 2001: 131).

Despite all the rage that Owen feels towards the phenomenon of war and its leaders, many a time do we see that other characters speak highly of him. We come across different characters mentioning their admiration and fascination with Owen, his friend Lechmere and playmate Miss Julian among them. The most eloquent of them is Mr Coyle, his tutor, who points out many positive features of the young man's character and sees him as a true soldier at heart. He often repeats that he likes Owen and believes in him, as well as admires his intelligence and his most extraordinary ideas. Spencer Coyle claims that Owen is 'as uptight as a young hero' and, 'in a high sense of the term, a fighting man'. When the young man confides in his tutor, explaining his family's refusal to accept his decision, Mr Coyle replies with a laugh: "Oh you *are* a soldier; you must fight it out!" (James, 2001: 138). And it is with the eyes of Spencer Coyle that the readers see Owen's dead body in the haunted White room: "He was all the young soldier in the gained field" (James, 2001: 151). The readers can also see his immense bravery (doubted by Lechmere at some point) in the way he stands up to his family circle and the readiness with which he accepts Miss Julian's challenge to spend the night in the haunted room.

What is also worth noting is the charactonyms that Henry James chose for the characters in the story. Let us consider the three main catalysts of the plot development – young Owen himself, his tutor Mr Coyle and his childhood playmate Miss Julian. Owen, the title character of the story, gets his name from the Welsh 'Owain', meaning 'youthful, noble and well-born'. Here we can trace the view of the lad held by the family, who consider him the only young hope of the high-ranking family with rich history. If we think about the surname of the main character, its connection with the family's military tradition is easily traced in its structure. If you are a Wingrave, you have to earn a place in "the family crypt" by committing a heroic deed or falling on the battlefield. Another important person in the story's

development is Mr Coyle. His first name is Spencer, which derives from the Anglo-French 'dispensour', meaning 'steward, administrator'. This is an allusion to Coyle's profession, which is coaching young aspirants for the army. Speaking of his family name, Coyle, we suppose it can be an altered spelling of the word 'coil', implying that the coach winds the students up with the interest and ambition to achieve the heights of the military line. Less prominent, but no less significant, is the image of Kate Julian, the supposed fiancée of Owen. The name Kate originates from the Greek 'katharos', meaning 'pure'. In this context we can consider the challenge Kate proposed to Owen – staying in the haunted room for the night – as an act of catharsis for Owen and his suffering soul. Her surname, Julian, is interpreted as 'young at heart' from Latin, which alludes to her childish naivety and probably her lack of belief that the White room was in reality a dangerous place for her friend to go to.

Another significant peculiarity of the story is the mention of fear on multiple occasions. The first time we face it is when Mr Coyle talks to Lechmere, who states that Owen "knows a fearful lot" and notes that "he can talk your head off" (James, 2001: 125). Here it is possible to imagine that Owen's ideas and where they come from scare his coursemate. Then, when Mr Coyle decides to resort to the help of Jane Wingrave, the author puts it in a very straightforward manner that "Spencer Coyle was sure – [Owen] was afraid of his aunt" (James, 2001: 131) and had to face "his terrors" while speaking to his family. Later on, Lechmere expresses one of the assumed reasons why young Wingrave has decided to quit the military line, asking their tutor: "Do you think he funks it? [...] Is he – is he beastly *afraid*?" (James, 2001: 133-134), emphasizing the last word. Lechmere presupposes that his friend is simply 'thinking of his skin', which Spencer Coyle denies instantly and confidently. Paramore, the family home, also creates an eerie atmosphere. Mr and Mrs Coyle point out between themselves that there is "the sinister gloom diffused though the place", with the wife characterizing it "as 'uncanny' and as looking wicked and weird" (James,

2001: 135) and feeling rather uncomfortable in it – “[...] after the dreadful things [her husband] told her she positively declined to be left alone, for no matter how short an interval, in any part of the house” (James, 2001: 146). So, it is not only about the fear that people or phenomena arouse in the characters, but also things and places. The same thing happens during war times, when both civilians and soldiers are terrified by what is going on around them.

The language in the story is another feature worth mentioning. The text abounds in repetitions and parallel constructions, which have different functions depending on the context. For example, speaking of Owen's aunt Jane, Miss Wingrave, as his ally, Spencer Coyle says: “[...] she represents the might, she represents the traditions and exploits, of the British army. She represents the expansive property of the English name” (James, 2001: 125). Again, in his belief that spending some time in Eastbourne will do good for Owen's troubled state of mind, he claims it to be “the virtue of a little rest, a little change, a little relief to overwrought nerves” (James, 2001: 130). Here the usage of such constructions gives extra weight and importance to Mr Coyle's points on how to help Owen come to his senses and return his interest in the military profession. On the other hand, using this type of structure in the context of the tutor talking to his aspirant – “I think you look odd – I think you look ill” (James, 2001: 136) – makes the statements more personal and shows the caring attitude the elder man has towards the younger.

To keep the story going in the right direction, Henry James resorts to using military vocabulary to speak about ordinary civilian things. Thus, he calls the time Mr Coyle offers Owen to reconsider his decision ‘a truce of three days’. When Wingrave's tutor comes to form an alliance with Owen's aunt to save him from a huge mistake, and the lady claims to have a powerful argument to influence her nephew, instead of asking her to present it to the boy at once, Mr Coyle begs her ‘to drag it without delay into the field’. After this conversation the man thinks to himself that Miss Wingrave

'is a grenadier at bottom', meaning she will have no doubts about storming Owen with her opinion. In the episode where young Wingrave shares his views on how to prevent wars, his tutor realizes the futility of attempting to change the lad's mind and only gives 'a sigh of sad surrender'. After dinner in the Wingrave family home, Aunt Jane 'marshalled the ladies up the stairs', instead of showing them the way or ushering them. The story abounds in such examples, gaining by this technique the special air of the influence of the military on all spheres of human life.

It is interesting to look at the words highlighted by the author in the text. Most frequently these are personal pronouns. When Owen first mentions to Mr Coyle his reluctance to pursue a military career, the latter exclaims: "You'll get over it rather faster [than me], I suppose!" (James, 2001: 122). In the episode of Spencer Coyle turning to young Lechmere for help, he asks in desperation: "What the devil's the matter with him, do *you* know?" (James, 2001: 124). Discussing Miss Julian's attitude to Owen's trouble, the coach is sure "*she* hasn't concealed her opinion" (James, 2001: 139). First, we see these highlights as underlining the special role of each character in the story and in young Wingrave's situation. But more globally, this may be an allusion to the significance of every human life, which is so fragile and can be so easily taken by war.

It is vital to understand why James resorts to the genre of a ghost story to deal with the subject of war and military service. First, the introduction of a ghost in this context illustrates that once a person has entered the military line, he should be prepared to face the ghosts that come with it. Those who are involved in military service do not always go directly to the battlefield to kill enemies and see their comrades die, but sometimes all it takes is a mistaken or badly strategized order to get many of your own soldiers killed or wounded for the rest of their lives. Then, if we come back to the story of Colonel Wingrave, who killed his own son in a fit of violence, we see that the brutality of the profession often results in cruel deeds outside the workplace. Often this violence is innate, and turns out to be the reason

for people to join the army. Another notable fact is that warring actions leave not only soldiers mutilated and dead, but it is also the civilian population that suffers just as many losses. This can be illustrated by the words of Mr Coyle describing the Colonel's story to his wife: "[...] without a wound, without a mark, without anything in his appearance to indicate that he had either struggled or suffered" (James, 2001: 140). People die even outside the battlefield, often unprepared and unable to defend themselves. And last, but not least, the ghost in this story embodies something less global, but still important for the world in general – family. Colonel Wingrave's ghost practically equals the family house, Paramore, which shows the readers that even though Owen was firm in his belief about the horrors of the military, by his defiance against the will of the family he literally signed his own death warrant. The family was so deep in the hands of the power and honour of the army that they saw no other acceptable option for their only heir. It looked like the ultimatum for Owen was – stand by them or die. And the strong feeling of justice in the lad showed he was ready to die for his convictions.

We have studied closely Henry James' ghost story "Owen Wingrave" to find numerous ways in which the author managed to bring home to the reader his point of the meaninglessness and cruelty of war. He resorted to such techniques as detailed description of the title character's family background, with special emphasis on their beliefs and convictions, making Owen practically the author's mouthpiece by putting the criticism of the military system into his words and deeds, yet showing the lad's nature more worthy of being called a true soldier than many of those who have fought real battles, and using the genre of a ghost story as such to project the troubled mindset of the men in service. The stylistic devices include using charactonyms for the plot-developing characters, playing with ways of expressing fear of different phenomena, parallel constructions and repetitions to underline some important ideas and attitudes, using military terms to talk about civilian things, and highlighting personal pronouns to show

the significance of every human life. James has found an excellent way to criticize the devotion of his contemporaries to military force, but the story remains topical even today, in the twenty-first century. And our contemporaries can learn some important lessons from it as well.

References

James, Henry (2001): Owen Wingrave. In: Davies, David S. (ed.): *Ghost Stories of Henry James*. London, p. 122-151.

Marieke Lucas Rijneveld's *The Discomfort of Evening*: Life Under the Six-stripe Rainbow or the Discomfort of Existence

Abstract: The paper is devoted to drawing a line of division between fiction and reality within Rijneveld's *The Discomfort of Evening*, since the aforementioned issue seems to play a decisive role in terms of grasping the message hidden between the lines of the novel. It is possible to believe that the blurry vision, often deeply rooted in dreams, which has been delivered by the author might be a part of an intricate, intellectual and deceitful game constantly played with the minds of oblivious readers at a high level of abstraction. The rules of the game are unknown and its outcome clearly leads to confusing conclusions. Hence, there is an urgent need to clarify the picture painted by Rijneveld pertaining to the impact of the author's gender identity, trauma as well as childhood experience on the creation of Jas, the protagonist of the novel. Furthermore, the paper contains a much broader perspective reaching far beyond the inner world of Jas due to the fact that the protagonist can be perceived as merely an element in Rijneveld's scheme to hide his own face, mind and soul behind a veil of deception.

Key words: *The Discomfort of Evening*, gender identity, trauma, game, deception

*That's what happens
when your eyes are always roaming
and you never keep them still like a true believer, gazing up at God
as though the heavens might break open at any moment.*

Jas's Mum

Rijneveld (2020: 1)

The primary objective of this paper is to study the similarities between Rijneveld and Jas Mulder, the protagonist and the narrator of the book, including the sources of alarming fascinations with Adolf Hitler and the Na-

zis, allegedly shared by the two. As a result, the paper also deals with the issue of the boundaries between fiction and reality within *The Discomfort of Evening*.¹

There is a line in the novel with a reference to words spoken by Reverend Renkema the pastor: “[...] discomfort is good. In discomfort we are real” (Rijneveld 2020: 91). This seem to be the key phrase allowing readers to enter the inner world of Jas Mulder and her family. Marieke Lucas Rijneveld, the author of *The Discomfort of Evening*, appears to fully agree with that wisdom. He² also elaborates his perspective in this regard during one press interview: “[d]iscomfort is pure because it’s when we’re vulnerable” (Liu 2020), Rijneveld believes adding expeditiously: “[i]t’s when we’re being ourselves instead of pretending to be who we want to be” (Liu 2020). Indeed, that is the time when masks covering faces are finally removed, the game is over, and there is no point in hiding anymore. That is also the position of the Mulders family after the tragic death of Matthies, the eldest the siblings. That is the hour of trial where all senses are under constant attack of guilt, desperation, and solitude. As a matter of fact, there is no escape, there is no haven to reach, and there is no instance to appeal the verdict of fate, either.

Faber & Faber Ltd, the English publisher of the novel, provides on the last page of their edition seemingly standard information regarding the content of the book in the following words:

[t]his is a work of fiction. The characters, incidents and dialogue are drawn from the author’s imagination and are not to be construed as real. Any re-

¹ The novel was originally published in the Netherlands in the year of 2018. The English edition of the novel was released in the United Kingdom two years later. The author of this paper has not found any research concerning *The Discomfort of Evening*, particularly on the Internet. Consequently, the content of this paper is generally based on an author’s own analysis of the novel with some references to Rijneveld’s press interviews.

² Despite the fact that M.L. Rijneveld generally considers himself as a non-binary person, he has a history of using a wide spectrum of personal pronouns in order to express his sex identity at a given period of time. However, the author of this paper decided to use the pronoun “he/his” as a reflection of the fact that recently, since 2021, Rijneveld has preferred to be referred to in this way.

semblance to actual events or persons, living or dead, is entirely coincidental (Rijneveld 2020: 194).

At this point it is worth noting that the aforementioned kind of information from the publisher is not used in the case of any autobiographical or semi-autobiographical piece of writing as well as sometimes even when a book contains any direct references to reality. Moreover, there is no doubt that the publisher's information should be fully supported by the text of the literary work and individually agreed with its author. As a result, it is fair to suppose that Rijneveld had been consulted by the English publisher of the novel before the book was printed and eventually reached the market in the United Kingdom. Hence, the conclusions seem to be inescapable; the publisher's note about *The Discomfort of Evening* is exactly the message which the author has sent to readers via Faber & Faber Ltd serving as an oblivious intermediary. Furthermore, in this scenario, the publisher was treated instrumentally as a crude tool used in order to set in motion Rijneveld's plan of deception.

However, there is a major flaw in this line of thought since the English publisher of the novel might also act as a co-conspirator in the elaborate plot which could have even been a part of the marketing strategy aimed at exponentially boosting the sales of the book worldwide. Indeed, on the same last page of the English edition of the novel, there is information from the publisher, according to which the cover of the work has been designed by Faber and Faber and the illustration references an original photo (Rijneveld 2020: 194).

Thus, it is crystal clear that the character drawn on the cover of the book is not only Jas, the protagonist of the novel, but also, due to the fact of extraordinary resemblance, Jas's image has been based on Rijneveld's. As a result, it can be claimed that the author partially covering his face and identity is actually an archetype of Jas, the protagonist of the novel, with all that entails.

Remarkably, the aforementioned observation seems to be fully supported by Rijneveld himself confirming in one interview: “[t]here’s definitely an overlapping in my own story and the story in the novel” (Kinsella 2020). However, another time the author claims firmly that “not everything in the book is autobiographical” (Liu 2020). At this point, since both Rijneveld and Jas are definitely in hiding, there is a burning necessity to investigate whether an actual border between fiction and reality even exists in the novel, or alternatively, Rijneveld’s press comment can be seen as just a part of his subtle psychological mind games with readers and literary critics.

The Discomfort of Evening is set in the Dutch countryside and tell the story of the Mulders, a devout farming family struggling to survive in the midst of mourning fueled by a destructive wave of grief. The Mulders family consists of two parents in their forties referred in the novel as Dad and Mum as well as four children; two sisters, 7 year old Hanna and 10 year old Jas (she then narrates Parts II and III of the novel as a 12 year old), and two brothers, Obbie 15 and Matthies whose age was never mentioned, the fatal victim of an accident on frozen lake. In comparison, Rijneveld also had siblings; “one brother and sister are now teachers, and a second brother is in the police” (Armitstead et al. 2020). Even more importantly, there is another similarity with the protagonist this time on the level of their personal tragedy; “when the author was three years old, their 12-year-old brother was knocked over and killed by a bus as he walked to school from the family farm” (Armitstead et al. 2020).

The story begins “that morning, two days before Christmas” (Rijneveld 2020: 1) without any further specifics regarding the concrete year, however, at this point the author leaves certain clues for observant readers in two separate stages. First, at the very beginning of the novel, Jas reminisces about “that morning” in this way, “I was ten and stopped taking off my coat” (Rijneveld 2020: 1). Second, in Part II of the novel, Jas provides her exact birthday, which was April 20th, 1991, by mentioning that “on that day in April, Hitler had been dead for forty-six years already” Rijneveld (2020: 36).

As a result, without any doubt, the story commences in December 2001, two days before Christmas. That is the basis for further investigations.

Rijneveld was born on April 20th, 1991, and grew up on a farm in the Dutch province of North Brabant (Armitstead et al. 2020). These are rock-solid personal facts, and even importantly, two of very few released to the public³, which simultaneously proves the level of mystery and vagueness carefully constructed by the author perhaps acting at this point in concert with his publisher. As a result, it is quite obvious that Rijneveld and Jas, the author and the protagonist of the novel, respectively, apart from their astonishing physical similarities, are not only the same age. They share precisely the same birthday with Adolf Hitler. The coincidence is clearly alarming. It raises a line of questions pertaining to the subconscious correlation in the triangle among Rijneveld, his literary character, and the Nazi dictator.

“As a child I thought it was a funny idea to be born on the same day as such a monstrous man, but it made me wonder if I was a good or a bad person,” the author recollects in an interview with the *Guardian* (Armitstead et al. 2020). In this regard, the protagonist of the novel has no doubts:

[...] I'd read the birthdays on the calendar above the sink three times. With a pencil from my coat pocket I drew very faint crosses after each name, so faint you could only see it from close up, with the biggest cross after my birthday in April, and I wrote A.H. after it for Adolf Hitler (Rijneveld 2020: 85).

Jas not only seems to be fascinated by the dictator but also appears to closely identify with him. However, Rijneveld suggests that the main character of the novel does not desire her secret to be widespread reaching the level of public knowledge. The secret is hidden deep down in the murky recess of her mind. In consequence, “you could only see it from close up” (Rijneveld 2020: 85), according to Jas. In addition, the girl uses just the initials as her actual signature. Nevertheless, her fascination with the Nazi leader

³ There are presently only a few articles and two relatively limited interviews with the author available online.

undoubtedly exists. A disturbing example of that personal connection is the scene depicting a bedtime ritual when she brushes her hair sideways across her head recalling that “Hitler combed his hair like this to hide the scar of a bullet that had grazed his face” (Rijneveld 2020: 40).

It is unknown in which way Jas obtained this kind of extremely specific and personal information concerning the Nazi dictator. Perhaps a source of knowledge at this point could have been the girl's history teacher at school, however, it is highly likely that this time Jas was independently searching online⁴ for information about Hitler's background. The latter theory can be supported by the protagonist herself confessing: “I secretly Googled my birthday later” (Rijneveld 2020: 35). Since Rijneveld shares his birthday with Jas it is quite clear that the author of the novel might be the one who has gathered information relating to the dictator.

Adolf Hitler's magnetism and allure appear to be undeniable. “You can't say no to legacies” (Rijneveld 2020: 35), that is Jas's logic, apparently. Perhaps it would also be Rijneveld's logic. If this supposition is correct the protagonist serves only as a spiritual intermediary between the author and readers. Thus, Jas might be perceived as a kind of medium expressing Rijneveld's controversial views and closely guarded fascination for the Nazis. At this point, it is worth remembering that the protagonist's physical appearance is very similar to a mirror image of Rijneveld's. Pale skin color, fair hair and blue eyes were considered by Nazi racial ideology⁵ as an attribute of the Aryans.⁶ That is an-

⁴ The Mulder's household is connected to the internet. “We're only allowed to use it for school sometimes, [...]” Jas says. See: Rijneveld (2020: 36).

⁵ Nazi racial theories considered the “purest stock of Aryans” the Nordic people, identified by physical anthropological features such as tallness, white-skin, blue-eyes, narrow and straight noses, doliocephalic skulls, prominent chins, and blond hair, including Scandinavians, Germans, English and French. See: Barrowclough (2016: 110).

⁶ The Aryan race is an obsolete historical race concept which emerged in the late 19th-century to describe people of Proto-Indo-European heritage as a racial grouping. The term was adopted by various racist and antisemitic writers during the nineteenth century, including Arthur de Gobineau, Richard Wagner and Houston Stewart Chamberlain, whose scientific racism influenced later Nazi racial

other argument supporting the possibility of Rijneveld's hidden association with the Nazis; in terms of her physical appearance Jas is a model of Aryanism. Gunter Jacob, who lived in the Nazi era, describing Magda Goebbels, wife of the Minister for Propaganda, underlines:

[s]he was exactly what a German woman was supposed to represent. A beautiful, clear face, and then this blonde hair, that was quintessential. I can imagine that the girls back then set out to emulate her. She was the paragon of a Germanic woman, as it was propagated.⁷

It is remarkable how close to perfection, according to the Nazi standards, the faces of the writer and his literary embodiment, Jas could have been considered. Indeed, a vet visiting the Mulders's dairy farm treats the protagonist of the novel as "almost complete". The girl herself believes that "the idea that I'm almost complete and ready for someone makes me proud [...]" (Rijneveld 2020: 154), simultaneously dreaming of a new beginning; a big girl who would come out from inside her, "the girl who'd been hidden for too long beneath layers of skin and coat" (Rijneveld 2020: 152). It is much more than reaching puberty. It is a cry for rebirth which might be enabled by a rescuer, perhaps the most mysterious concept of a character in the novel.

The rescuer has been invented by the sisters, Jas and Hanna, as a modern version of Charon who would take them to the other side of the lake to the Promised Land.⁸ The idea seems to be a major revelation: a grown-up

ideology. By the 1930s, the concept had been associated with Nazism and Nordicism, and used to support the white supremacist ideology of Aryanism which portrayed the Aryan race as a "master race", with non-Aryans as racially inferior (*Untermensch*) and an existential threat to be exterminated. Under Nazi rule, these ideas formed an essential part of the state ideology that led to the Holocaust. The Aryan race belief was used by the Nazis to justify the persecution, depicting the victims as the eternal enemy of the Aryans. See: https://en.wikipedia.org/wiki/Aryan_race/ (25.03.2022).

⁷ See: <https://www.britannica.com/video/180219/Overview-women-role-Nazi-Germany/> (31.03.2022).

⁸ The Promised Land also known as "The Land of Milk and Honey" is the land which, according to the Tanakh (the Hebrew Bible or Old Testament), God promised and subsequently gave to Abraham and to his descendants. In modern contexts, the phrase "Promised Land" expresses an image and idea

man serving as a portal leading to womanhood and the perfect world where “you can become anything you like. Anything” (Rijneveld 2020: 181). Jas treats the vet as the rescuer even though the man is perhaps even older than her father since “he’s kind and he lives on the other side and he has listened to lots of hearts, thousands [...]” (Rijneveld 2020: 114). The girl fantasizes about the vet’s tongue touching her tongue. It is a part of some sexually fueled game played between the two. The vet looks at Jas for a long time and wonders why she does not have a boyfriend yet boasting that when he was her age he would have known what to do (Rijneveld 2020: 155). In response, the girl appears to be clearly confused just mentally processing why the vet would have known what to do as a twelve-year-old but as an older man her father’s age he no longer does (Rijneveld 2020: 155). Nevertheless, her body language expresses the state of euphoria; her cheeks serve as an indicator of that feeling and become “as hot as the sides of the gravy jug” (Rijneveld 2020: 155).

On another occasion, after hearing from the man who she knows that she is the prettiest girl he has ever seen, Jas feels flattered and does not know how to respond. “I feel my cheeks fill with colour like the circles after multiple-choice questions” (Rijneveld 2020: 123), the protagonist of the novel confesses. The reaction seems to be astonishingly similar to that described by Lore Schaaf, the next witness of the Nazi era: “Hitler looked me in the eye and stroked my cheek. For me, this was an indescribable event. It was fantastic. I didn’t want to wash. My mother said I was crazy. And I was, too”.⁹

At this point, it cannot be ruled out that while constructing the main character of the novel Rijneveld carefully studied Hitler’s sexual preferences as well as the history of the dictator’s romantic relationships with wom-

related both to the restored homeland for the Jewish people and to salvation and liberation. See: https://en.wikipedia.org/wiki/Promised_Land/ (02.04.2022).

⁹ See: <<https://www.britannica.com/video/180219/Overview-women-role-Nazi-Germany>>, [accessed 31.03.2022].

en. The aforementioned supposition is supported by the observation that Jas, although a few years younger, seems to look like a juxtaposition of Geli Raubal, Hitler's half-sister's daughter¹⁰, and Eva Braun, Hitler's long-time lover and eventually wife.¹¹ Furthermore, there is one more historical character worth considering in this regard. Helga Goebbels, the eldest daughter born to Nazi propaganda minister Joseph Goebbels and his wife Magda Goebbels, was 12 when her parents decided to murder all their children and eventually committed suicide in Berlin on May 1st, 1945. Perhaps that is an explanation for the fact that Jas is also 12 on the day she commit suicide. Additionally, Helga Goebbels was the dictator's pupil. According to witnesses, "when Hitler was around, she'd often sit on his lap, take a walk with him in a park, or they'd drink hot chocolate together".¹² The Nazi leader even made jokes about their closeness in these words: "[i]f we were the same age, we would make a perfect match" (Milojković 2021).

This is a perfect match, indeed. Hitler's joke seems to appear completely innocent, however, the vet's remarks despite being dubiously similar are clearly heavy loaded with erotic tensions. It goes both ways, apparently. Jas also dreams of experiencing her sexual initiation. "After that, you're a wom-

¹⁰ Geli Raubal (1908-1931), vivacious and flirtatious, came to Munich from Vienna in 1925 at the age of 17, ostensibly to study. Soon she was preoccupied with her uncle, nearly 20 years her senior. She appeared at his side at cafes, restaurants, and the opera. Raubal was living in Hitler's Munich apartment, and he maintained strict control over her actions. On September 18, 1931, Geli was found dead in her room, shot near the heart at the age of 23. Earlier, she and Hitler had been overheard having a loud argument. Some reports indicated that Geli had been furious with Hitler's growing attention to another young woman, Eva Braun; other accounts claimed Geli simply wanted to escape his control and leave Munich. See: Nagorski (2020).

¹¹ Eva Braun (1912-1945) was a German photographer, the longtime companion and briefly the wife of Adolf Hitler. The couple first met in Munich when she was a 17-year-old. She attempted suicide twice during the early part of their relationship. On 29 April 1945, she married Hitler during a brief civil ceremony; she was aged 33 and he was 56. Less than forty hours later, they died by suicide in a sitting room of the bunker: Braun by biting and swallowing a capsule of cyanide, and Hitler by a gunshot to the head. The German public was unaware of Braun's relationship with Hitler until after their deaths. See: https://en.wikipedia.org/wiki/Eva_Braun/ (31.03.2022).

¹² See: Milojković (2021).

an of the world" (Rijneveld 2020: 181), the protagonist shares with her younger sister the desire to reach another stage of life, emotionally, socially, and materially. The rescuer might be perceived as a useful vehicle allowing for transformation in terms of every aspect of life.

Rijneveld borrows the idea of being rescued from *Rapunzel*, a German fairy tale recorded by the Brothers Grimm and first published in 1812 as part of *Children's and Household Tales*.¹³ Alluding to this particular literary source is another mesmerizing element which undoubtedly might be connected to Rijneveld's alleged fascination with the Nazis. Christa Kamenetsky in an article titled "Folklore as a Political Tool in Nazi Germany" suggests that as far as National Socialist ideology is concerned, "folklore emerged as a field of central importance, and it seemed predestined by its very name to aid Hitler in building the new 'Folk Reich'".¹⁴

Aside from adverting to the Nazi folk legacy, it is remarkable that the author acting through the protagonist of the novel implies that the key to exploring the other side can be hidden in reaching a specific age. Jas reminds Hanna, the younger sister, that "Rapunzel was twelve when she was locked up in a tower and rescued by a prince" (Rijneveld 2020: 155). At this point twelve might be seen as a magic number required by destiny in order to walk on the path leading either to self-exploration or self-destruction; Jas is 12 when she commits suicide, Magda Goebbels is 12 when she was murdered in Hitler's bunker, Rijneveld's brother is 12 when he was killed in a road accident.

Furthermore, it is worth mentioning that some academics have interpreted "Maiden in the Tower" stories, which *Rapunzel* is an example of, as a metaphor for the protection of young women from premarital relation-

¹³ The Brothers Grimm's story is an adaptation of the fairy tale *Rapunzel* by Friedrich Schulz (1790) that was a translation of *Persinette* (1698) by Charlotte-Rose de Caumont de La Force, which was itself influenced by an earlier Italian tale, *Petrosinella* (1634), by Giambattista Basile. The tale is classified as Aarne-Thompson type 310 ("The Maiden in The Tower"). See: Ashliman (2019).

¹⁴ Christa Kamenetsky, "Folklore as a Political Tool in Nazi Germany", *The Journal of American Folklore*, Vol. 85, No. 337 (Jul.-Sep., 1972), pp. 221-235, <https://www.jstor.org/stable/539497/> (5.04.2022).

ships by overzealous guardians.¹⁵ Additionally, scholars have drawn comparisons of the confinement of Rapunzel in her tower to that of a convent, where women's lives were highly controlled and they lived in exclusion from outsiders.¹⁶ The aforementioned diagnosis perfectly matches the defensive structure of solitude and isolation constructed with care by Jas in *The Discomfort of Evening*. The protagonist of the novel agrees in this regard: "[t]he teacher had been right when she told my mum and dad at parents' evening that I had an overactive imagination¹⁷, that I built a Lego world around myself" (Rijneveld 2020: 174).

In the case of Jas exposed to severe loneliness and stress as well as presumably sexual abuse from her father such fantasizing provides a coping or escape mechanism.¹⁸ In addition, it explains the phenomenon that the girl living in a dream world often cannot perceive the difference between fiction and reality. The perfect example of those delusions can be Jas's conviction that her mum is hiding Jews in the basement. An overactive imagination is a key trait that the protagonist of the novel shared with the Nazi dictator. However, there are many more similarities between the two. Jas seems to be fully aware of them:

[t]he teacher told us that Hitler's favourite pastime was daydreaming¹⁹ and that he was afraid of illness. He suffered from stomach cramps, eczema and

¹⁵ Laura J. Getty, "Maidens and their guardians: Reinterpreting the Rapunzel tale", *Mosaic: A Journal for the Interdisciplinary Study of Literature*, Vol. 30, No. 2, June 1997, University of Manitoba, pp. 37–52.

¹⁶ Marina Warner, "After Rapunzel", *Marvels & Tales*, Vol. 24, No. 2, 2010, Wayne State University Press, pp. 329–335.

¹⁷ Overactive imagination is a disposition or personality trait in which a person experiences a lifelong extensive and deep involvement in fantasy. An individual with this trait, termed a fantasizer, may have difficulty differentiating between fantasy and reality and may experience hallucinations, as well as auto-suggested psychosomatic symptoms. See: Steven J. Lynn, Judith W. Rhue, "Fantasy proneness: Hypnosis, developmental antecedents, and psychopathology", *American Psychologist*, 43 (1), 1988, pp. 35–44.

¹⁸ See: https://en.wikipedia.org/wiki/Fantasy_prone_personality/ (05.04.2022).

¹⁹ Daydreaming is the stream of consciousness that detaches from current, external tasks when attention drifts to a more personal and internal direction. The state of daydreaming is a kind of liminal state between waking (with the ability to think rationally and logically) and sleeping. Freudian psychology

wind, although that last one was because he ate a lot of bean soup. Hitler had lost three brothers and a sister, none of whom made it to the age of six. I'm like him, I thought, and nobody must know it. We even share the same birthday – 20 April (Rijneveld 2020: 35).

This time explicitly the source of information about the Nazi leader is Jas's school teacher. However, there should not be any doubt that the author of the novel is again the one who stands behind the research and collection of facts. Therefore, there seem to be an inescapable conclusion; there is a highly likely scenario in which either Rijneveld relates to Adolf Hitler on a personal level or he considers himself as a contemporary reincarnation of some figure from the dictator's inner circle. That could be conclusive evidence of the author's delusions and daydreaming proclivities. Hitler's fatal charm seems to be timeless.

Rijneveld's alleged veneration for the leader of the Third Reich is cultivated by Jas, the main character of the novel. At this point Andrew Nagorski²⁰ could be correct in suggesting that "the Nazi dictator's women never abandoned their self-justifying fantasies, thus demonstrating the Führer's continued power over them, even after he had perished along with his millions of victims" (Nagorski 2020). Jas is immensely attracted by Hitler's willpower. She perhaps even holds the Nazi dictator as sacred wondering during conversation with Hanna, the younger sister, about being rescued that "we need something other than a man, that we can't simply swap God – he's the strongest Pokemon card we have" (Rijneveld 2020: 71). This is strongly figurative language. Jas fails to clarify what God and what deck

interpreted daydreaming as expression of the repressed instincts similarly to those revealing themselves in nighttime dreams. Like nighttime dreams, daydreams, also, are an example of wish-fulfillment (based on infantile experiences), and are allowed to surface because of relaxed censorship. See: <https://en.wikipedia.org/wiki/Daydream/> (05.04.2022).

²⁰ Andrew Nagorski is an American journalist and author who spent more than three decades as a foreign correspondent and editor for *Newsweek*. From 2008 to April 2014, he was vice-president and director of public policy for the EastWest Institute, an international affairs think tank. Nagorski is based in St. Augustine, FL but continues to travel extensively, writing for numerous publications.

of cards she meant in the aforementioned sentence. Another time the protagonist of the novel confesses: "I'm not sure which secrets I want to give away" (Rijneveld 2020: 118).

Indeed, it seems to be a meaningful admission proving that a seemingly simple message might contain a completely different sense than that seen at first glance. Even more importantly, in a broader context, it sheds some light on the intellectual game of deception played with readers by Rijneveld, and, as a consequence, by Jas.

As the analysis contained in this research paper has shown, there is not only Jas, the protagonist of *The Discomfort of Evening*, who is the one in hiding. There is another prominent character worth considering in this regard, Marieke Lucas Rijneveld, the author of the novel.

References

Monographs and collective works:

Ashliman, Dee L. (2019): *Rapunzel*. Pittsburgh.

Barrowclough, David (2016): *Digging for Hitler: The Nazi Archaeologists Search for an Aryan Past*. Cambridge.

Rijneveld, Marieke Lucas (2020): *The Discomfort of Evening*. London.

Articles in edited books:

Warner, Marina: "After Rapunzel", *Marvels & Tales*, Vol. 24, No. 2, 2010, Wayne State University Press, pp. 329-335.

Journal articles:

Getty, Laura J.: "Maidens and their guardians: Reinterpreting the Rapunzel tale", *Mosaic: A Journal for the Interdisciplinary Study of Literature*, Vol. 30, No. 2, June 1997, University of Manitoba, pp. 37-52.

Lynn, Steven J./Rhue, Judith W.: "Fantasy proneness: Hypnosis, developmental antecedents, and psychopathology", *American Psychologist*, 43 (1), 1988, pp. 35-44.

Internet sources:

Aryan Race: https://en.wikipedia.org/wiki/Aryan_race/ (25.03.2022).

Armitstead, Claire/Wroe, Nicholas/Cain, Sian/Forrester, Will/Cuttle, Jade/Willsher, Kim: 'My family are too frightened to read my book': meet Europe's most exciting authors:

<https://www.theguardian.com/books/2020/mar/07/shock-of-new-novelists-stories-europe/> (20.03.2022).

Daydream: <https://en.wikipedia.org/wiki/Daydream/> (05.04.2022).

Eva Braun: https://en.wikipedia.org/wiki/Eva_Braun/ (31.03.2022).

Fantasy Prone Personality: https://en.wikipedia.org/wiki/Fantasy_prone_personality/ (05.04.2022).

Kamenetsky, Christa: "Folklore as a Political Tool in Nazi Germany", *The Journal of American Folklore*, Vol. 85, No. 337 (Jul.-Sep., 1972), pp. 221-235: <https://www.jstor.org/stable/539497/> (05.04.2022).

Kinsella, Ana: Marieke Lucas Rijneveld: the Dutch dairy farmer who wrote a bestseller: <https://www.dazeddigital.com/life-culture/article/48140/1/marieke-lucas-rijneveld-interview-the-discomfort-of-evening/> (15.02.2022).

Liu, Max: Marieke Lucas Rijneveld: 'My stories all came back to the loss of my brother': <https://inews.co.uk/culture/marieke-lucas-rijneveld-the-discomfort-of-evening-interview-books-mental-health-author-412532/> (15.02.2022).

Milojković, Maria: The Tragedy of Helga Goebbels, Hitler's Favorite Girl And How She Ended Up in The Führer's Bunker: <https://medium.com/lessons-from-history/the-tragedy-of-helga-goebbels-hitlers-favorite-girl-aa3d760d19b4/> (31.03.2022).

Nagorski, Andrew: The Women Who Loved Hitler: <https://www.historynet.com/the-women-who-loved-hitler/> (05.04.2022).

Overview Women Role in Nazi Germany: <https://www.britannica.com/video/180219/Overview-women-role-Nazi-Germany/> (31.03.2022).

Promised Land: https://en.wikipedia.org/wiki/Promised_Land/ (02.04.2022).

The Formation of the Political Novel Genre

Abstract: The genre of the political novel is not well explored in modern literary theory. Due to this fact, it can provide an area of great interest for scholars. The first traces of the political novel can be found in the examples of ancient and medieval literature. With time, the political novel has experienced a range of evolutionary changes. Literary critics offer various explanations for the notion of the political novel. Political novels of different times can be matched according to their similar features. Those features include the main characters, themes, events of the novels, and the way they are depicted. Thus, it is possible to discuss general characteristic features of political novels, which will be an important step in determining the genre of the political novel and monitoring the evolution of its formation.

Key words: novel, political novel, genre, features, literature, formation, evolution

One key to understanding the complexities introduced by the circumstances of the twenty-first century would be an inquiry into novels.

Stuart Scheingold

The genre of the political novel is currently insufficiently studied in the literature. Therefore, it is difficult to give an example of a work of fiction that could be considered a classic example of a political novel. Literary scholars and critics argue about which features of the genre are present in political novels of different historical periods. The theme of politics can be found in the texts of ancient literature. In the literature of the twentieth century, a political aspect is present in a realistic novel or a dystopian novel. At the same time, certain genre dominants appear, which help to attribute a particular novel to the genre variety of political novel. For example, in political works, the heroes are usually political leaders or those seeking power.

The action takes place under the rule of certain personalities or describes the influence of the existing way of life in society. Thus, it seems necessary to formulate certain features and genre dominants of the political novel in modern literature, as well as to trace the evolution of this genre.

Some literary critics talk about the so-called «death of the novel» in modern literature. This idea means that novels in the classical form are becoming irrelevant in the conditions of modern times. Traditional forms of the novel, such as psychological, historical, tabloid novels, detective, spy, thriller, novel in verse, novel in stories, novel-poem or epic novels, do not meet the interests of readers and do not reflect the modern way of life of society in its entirety. Despite this, novels that include features of several genres at once are popular among readers. This is largely due to the flexibility and synthetic nature of the genre essence of the novel. So, for example, Valentine Khalizev compares the novel to a sponge that absorbs the experience of other genres and their distinctive features. «The genre essence of the novel is synthetic; it is able to combine the semantic principles of many genres and has also proved to be able to bring literature closer to life in its diversity and complexity, inconsistency and richness» (Khalizev 2005: 88). A similar view of the essence of the novel genre is shared by Zoya Kartseva. The researcher believes that synthetism is inherent in the novel, «absorbing whole worlds, cultures, styles, and languages on its way,» and the interest in synthesis and the need for experiment arises, in her opinion, «at the break in the literary tradition, when the writer gets a feeling of discomfort and becomes cramped within the old form» (Kartseva 2006: 70).

Thus, in the era of postmodernism, genres are mixed, literature is connected with history, various styles and discourses are intertwined, and forms and methods of narration are becoming more complicated, which confirms the diversity of the modern novel in general and the political novel in particular. A political novel is not a set of certain strict characteristics but a genre that incorporates the distinctive features of other literary genres and discourses.

Considering the historical stages of the development of the political novel as a genre, the researcher Mekhti Sharifov highlights the following milestones:

- novels in which political themes are dominant;
- novels in which, among other issues raised, political topics are also touched upon;
- the emergence of the political novel as an independent genre of the novel (Sharifov 2002).

Novels with a dominant political theme were created both in the era of antiquity and the Middle Ages. As a rule, they contained elements of non-fiction or utopia. Political themes are present in such works as «The Chronicle of the Trojan War» by Dictys of Crete (IV century AD), «The History of Alexander the Great» by an unknown author (III century AD), «The Egyptian Tale, or, On Providence» by Synesius (IV century AD). All of them describe real historical figures as the main characters, and the main topics reveal the state's power, or the reasons for the establishment of tyranny. Speaking of utopias, the most striking example is «Utopia» by T. More (1516). This work raises issues of social justice, private property, legitimacy of power, war, peace, etc. Later, utopias by T. Campanella «The City of the Sun» (1623) and F. Bacon «The New Atlantis» (1626) appeared.

Speaking of the novels of the second group in the classification of Mekhti Sharifov, it can be noted that policy issues do not occupy the main place in them. The main conflict may be related to another problem. However, the political subtext helps to better understand the characters or perceive the situation differently. J. Swift, in the novel «Gulliver's Travels» (1726), uses the description of fictional countries to criticize the politics of contemporary England. Thus, politics is not the main topic of the novel, however, it plays an important role in understanding the author's position.

Mekhti Sharifov (2002) in his work attributes the emergence of the political novel as a separate literary genre to the middle of the nineteenth century. During this period, the novels typical of the genre can be divided

into two groups: social novels and dystopian novels. Thus, in the nineteenth century, the evolution in the development of the political novel genre occurred. Documentalism was being replaced with social novels, and utopia was giving way to dystopia. The political system depicted in these works was also changing. The main political systems discussed during the Enlightenment, were aristocracy and liberalism; whereas in the nineteenth century, the focus shifted to socialism and communism.

Already in the USSR, there was such a trend in literature as socialist realism (Wikipedia: Socialist Realism). According to the ideas of the genre, the writer is a propagandist, because it is assumed that with his talent, he is able to influence the reader and rouse in him up loyalty to the party. Thus, literature and ideology merge.

Later, in the twentieth century, realist writers also turned to political topics. However, they were no longer trying to educate the reader's love for the «party», but, on the contrary, allow the reader to draw conclusions based on truthfully described events. For example, Erich Maria-Remarque, when depicting military actions, does not embellish the picture with the possibility of heroes performing noble deeds, but turns to the theme of the destructiveness of wars and the insignificance of human lives in the hands of ruling regimes and opposing parties.

Realistic political novels of the twentieth century also include such works as «The Grapes of Wrath» by J. Steinbeck (1939), «All the King's Men» by R. P. Warren (1946), «Corridors of Power» by C. P. Snow (1964). In them, political life becomes the background against which events unfold. The main characters either live in conditions created by an exploitative political regime or make up some part of this regime. But in both cases, the destructive influence of power and politics on an individual's personality is reflected. The world of politics in these works is associated with blackmail, bribery, and dishonest underhand intrigues. All these methods lead to the disappointment of the main characters in life that does not fit with their values and prove the common belief that the world of politics is unfair and dirty.

Speaking of dystopian novels, they belong to the literature of modernism and postmodernism. The most famous authors who have worked in the genre of dystopia are Y. Zamyatin, A. Huxley, G. Orwell, R. Bradbury. All of them, in their iconic works, criticize totalitarian regimes and demonstrate their destructive impact on moral and spiritual human values, as well as on the personality of each member of society individually. Dystopian authors try to warn the readers against the probable worst-case scenario of future events.

The American literary critic Irving Howe, in his work «Politics and the Novel» (1967), connects the appearance of political novels in literature with the conflicts actually taking place in the political arena in the world. Irving Howe believes that after the events of the Second World War, the political novel as a literary genre experienced a decline because the topic of war ceased to be relevant.

Political fiction has not flourished in the relative stability of the Western countries during the decades after the Second World War. Neither conservative stasis nor social democratic moderation ... are able to inspire first-rate novels dealing with political themes. ... Political fiction requires wrenching conflicts, a drama of words and often blood, roused states of being, or at least a memory of these. And in the decades after the Second World War, such excitements have been abundant only in Eastern Europe and parts of the third world. (Howe 1967: 254)

In his work, Howe considers the novels of Dostoevsky, Stendhal, Turgenev, and Orwell as examples. According to Howe, a political novel is one in which political ideas and their implementation in literature are closely intertwined. Analyzing the political novel, Howe comes to the conclusion that the genre of the political novel as such ceased its development after the publication of G. Orwell's «1984» (1948). Jackson Ayres supports this idea (2002). According to the critics, a political novel is one with dominant political views or that formulates ideology. In such a novel, the ideology of the state system and the private life of an individual come into conflict.

At the same time, understanding and realizing the threat of complete suppression of the personality, this personality refuses to fight. In such works, the authors portray ideology as a powerful force that few are able to resist. According to Howe, this process reached its climax in the novel «1984», where politics and ideology completely control the individual and their private lives, while all spheres of life, including literature, are censored.

The novel «1984» is undoubtedly a cornerstone work condemning totalitarian regimes. But speaking about the genre of the political novel in the twentieth century, it is necessary to mention novels in which politics is only one of the topics covered. In such novels, political life serves as a background for events, allowing the reader to better understand the author's intention and the actions of the characters. As a rule, such novels contain realistic descriptions and psychological portraits of the main characters, as well as historical events, which, however, the authors are free to interpret in their own way, without adhering to documentary accuracy.

One can agree with Howe's ideas regarding ideology in literature; however, one should not completely discount later works that are also related to the topic of political life. For example, Robert Boyers in his work «Atrocity and Amnesia» does not agree with Howe and says that the latter's view of the genre of the political novel is too narrow (Boyers 1985: 140). Boyers mentions the works of G. Green, G.-G. Marquez, as well as A. Solzhenitsyn, which are also connected to one degree or another with politics. Boyers understands a political novel as a work in which events reflect real life and conflicts taking place in the world. He also notes that in political novels the fates of the main characters are always inextricably linked with the socio-political way of life of society. The environment of the characters is not a simple decoration for their lives, but directly affects their development. Politics in the novel appears as another actor. Power is a force that must be fought and resisted. The main purpose of political novels is to find solutions to the persistent and seemingly intractable problems of political life.

At the same time, Stuart Scheingold only partially agrees with this understanding of the political novel, noting that in political novels of the late twentieth century, the focus of the authors' attention shifted from political parties and leaders to ordinary people. He says that a person has become interesting for political literature as an object to which political activity is directed, one whose opinion is usually not taken into consideration (Scheingold 2010: 154).

In an attempt to summarize the features of political novels, they can be defined as follows:

- 1) The authors reveal certain topics (elections, political movements, lobbying for the party's interests, political career, loyalty to the party, the notion of power, leadership, activities related to the state structure and foreign relations, the direction of the state in a specific period, and so on).
- 2) The figure of a leader as a person fighting injustice and hoping for a better future for his people, or as a mercantile, greedy person hungry for power to satisfy his own desires and needs, willing to go to any lengths to achieve this goal.
- 3) External conflict between ruling parties and movements (democrats and republicans, laborists and conservatives, left and right).
- 4) Internal conflict between desire and duty, responsibility and lust, satisfaction of one's own needs and self-sacrifice.
- 5) Problems with the concept of power: is it possible to maintain a moral and ethical appearance and not become consumed by the pursuit of material goods?

Summing up, we note that the evolution of the genre of the political novel is an urgent scientific problem due to the connection of the genre with real historical events. With the development of the political novel, documentary is replaced by social realism, utopia gives way to dystopia. The work of the literary critic Howe can be taken as the basis for studying the theory of the genre of the political novel; however, his ideas need to

be adapted to modern conditions. The literature of the twentieth century synthesizes the features of various literary genres, and the political novel is no exception. In modern literature, the political novel has become a complex and multifaceted genre, incorporating features of realism, social novel, historicism, and is also supplemented with complex psychological portraits of the main characters. In the subject of political novels, the moral and ethical aspects of power have been added to the descriptions and criticism of existing political regimes. The process of the gradual development of the political novel genre proves its popularity in the world of literature and that it is worth exploring.

References

- Ayres, Jackson (2002): *After Orwell: Totalitarian Fears and the English Political Novel, 1950-2010*: <https://scholarworks.uark.edu/cgi/viewcontent.cgi?article=1739&context=etd> (04.02.2022).
- Boyers, Robert (1985): *Atrocity and Amnesia: The Political Novel since 1945*. New York: Oxford University Press.
- Howe, Irving (1967): *Politics and the Novel*. New York: Fawcett Publication. Inc.
- Kartseva, Zoya (2006): About the «oddities» of the genre: the novel and time (based on the material of Bulgarian and Russian prose). In: *Vestnik Moscow University*. Volume 9. Number 4, p. 70.
- Khalizev, Valentine (2005): *Theory of literature*. Moscow: Higher School.
- Scheingold, Stuart (2010): *The Political Novel: Re-Imagining the Twentieth Century*. New York: Continuum.
- Sharifov, Mekhti (2002): *Stages of the development of a political novel*: <https://ulakbilge.com/makale/pdf/1414431811.pdf> (25.02.2022).
- Wikipedia: *Socialist Realism*: [https://ru.wikipedia.org/wiki/Socialist Realism#Literature](https://ru.wikipedia.org/wiki/Socialist_Realism#Literature) (10.03.2022).