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LINGUISTIC AND CULTURAL ASPECTS OF SPECIALISED TRANSLATION

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a textbook for students of
Business English

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Introduction

Linguistic and Cultural Aspects of Specialised Translation. A Textbook for the Students of Business English is a practical course in translation from English to Polish and from Polish to English. It has grown out of a need to run a course of specialised translation for students of Business English at Częstochowa University of Technology. However, even if this textbook is aimed at this particular group of language and translation students, we believe that this volume has lot to offer to students of translation in other fields. We base our belief in the usefulness of this volume to any translation student on the fact that the primary focus of all chapters is on the question of the language – culture relationship. This relationship is uniquely represented by each individual language and difficult to reproduce in any other language. In other words, this textbook is about translation of culture and culture-bound terms, which poses a perennial problem of translators in all areas of their activity.

This book does not offer a course in translation theory, even though some chapters may appear to be more theoretical than others. Instead we propose a textbook which invites students to solve problems often encountered in the practice of translation.

This volume consists of twelve chapters and has been designed to fit into a standard Polish academic timetable lasting one semester. Some chapters may require more than 90 minutes of seminar time; others are likely to take less time.

Generally, the structure of most chapters follows the same pattern. After an exposition of a translational problem, there comes a practice section, in which students are asked to solve the problem. Although each chapter is accompanied with a key, not every exercise is answered; some exercises allow individual students more freedom to provide a solution and others serve as a material for an in-class discussion. After all, translating consists in considering available options and alternatives and choosing those that best serve their purpose.

The examples used in the book cover a wide range of topics ranging from business proper to film studies, and are tuned to suit the level of beginner translation students. It is also for this reason that we believe that such an extensive selection of topics, the discussion of common translational problems, and exercises following each topic will make this book attractive to translation students.

1.1. Introduction

August Schlegel Wilhelm von Humboldt, the renowned linguist and philosopher, expressed the following view on translation in a letter sent to a German poet and translator in 1796:

> All translation seems to me simply an attempt to solve an impossible task. Every translator is doomed to be done in by one of two stumbling blocks: he will either stay too close to the original, at the cost of taste and the language of his nation, or he will adhere too closely to the characteristics peculiar to his nation, at the cost of the original. The medium between the two is not only difficult, but **downright impossible** (Wilss, 1982: 35).

There cannot be a more discouraging introduction to a textbook on translation than one that advances the view that some source texts (ST) are **untranslatable**. A view like that inevitably leads a translator-to-be to ask questions: what texts? All texts? My text? Translations into my target language (TL)? Translations into any target language? Translations of the whole text or its parts? Words? Phrases? Sentences? None of the questions can be addressed directly and none can receive a satisfactory answer because the elements to which the questions refer form a complex system of which language is just one constituent.

1.2. Text and context

An attentive reader may then ask a reasonable question: what is it then that we translate? Isn't it language? After all, we say that we translate from the Polish language into English. True, but a more accurate answer has already been presupposed by some of the questions asked above. Translators translate **texts**, but text does not equal language. If it is not only language, be it English or Polish, then what are the remaining elements? After all, "I" is *ja* in Polish and it would be difficult to find other equivalents of "I". As true as it is regarding English and

Polish, the same words, that is, English "I" and Polish *ja*, can be translated in several ways into Japanese depending on parameters such as gender and age. In simplistic terms, (*ore*) is used primarily by men and (*atashi*) primarily by women. Others, like 私 (*watashi*), are not associated with gender. Elderly people may use *washi* 儂.

The situation becomes even more complex in Thai because, like in Japanese, you may take into account the sex of the speaker, but you do not have to. Generally, ผม /pǒm/ is a pronoun that is used for males and ดิฉัน /dichán/ is for women, but you may also use ฉัน /chán/, which is common among women speakers, yet it can be used by men, as well. Another factor worth considering is the factor of respect. In Thailand, it is expected that you express modesty to people who are ranked high in the social hierarchy, be it due to age, authority, or other criteria. So, speaking to an old professor you should use another first person pronoun, namely, the so-called humble pronoun, which is หนู /nǔu/ (literally: mouse/rat). Although preferred by female speakers, this pronoun may also be used by men to express respect and familiarity. Confusing? Yes, indeed. It will have become clear by now that the Thai pronoun system is highly complex, as it is not sufficient for a translator to know only a few dictionary entries in an English–Thai dictionary representing English "I". What is indispensable is the knowledge of contextual constraints on the use of ผม, ดิฉัน, ฉัน, and other pronouns, *i.e.* in this particular case the knowledge of a particular deictic system. Deixis, that is expressions like *I, here, now, this, that*, is, as Levinson (1983) claims, "the single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves". In short, you cannot translate "I" into Thai unless you know who you are talking to, that is, unless you can identify all the relevant contextual features.

If you find the example of Thai "I" somewhat exotic, be prepared to face an even more bizarre example in a science-fiction novel by Samuel Delany *Babel-17*, in which the following describes "I" in a language called *Çiribian*:

"Do they have this word, *I*?"
"As a matter of fact, they have three forms of it: I-below-a-temperature-of-six-degrees-centigrade, I-between-six-and-ninety-three-degrees-centigrade, and I-above-ninety-three."
The Butcher looked confused.
"It has to do with their reproductive process", Rydra explained. "When the temperature is below six degrees they're sterile. They can only conceive when the temperature is between six and ninety-three, but to actually give birth, they have to be above ninety-three."

> – Oni znają „ja"?
> – Tak, nawet trzy formy: „ja-poniżej-temperatury-sześciu stopni-Celsjusza",
> „ja-w-temperaturze-od-sześciu-do-dziewięćdziesięciu-trzech-stopni-Celsjusza"
> i „ja-w-temperaturze-powyżej-dziewięćdziesięciu-trzech-stopni-Celsjusza".
> Rzeźnik wyglądał na zdezorientowanego.
> – To jest związane z ich procesem rozrodu – wyjaśniła Rydra. – W temperaturze
> poniżej sześciu stopni są bezpłodni. Do zapłodnienia może dojść tylko
> w temperaturze od sześciu do dziewięćdziesięciu trzech stopni Celsjusza, ale
> poród może nastąpić tylko w temperaturze powyżej dziewięćdziesięciu trzech
> stopni Celsjusza (trans. Pers, 2014)

In this fictitious language, the deictic system is based on completely different criteria. Whether you speak to a shop assistant, your uncle, a flight commander, or a lavatory attendant, you are bound to provide information on your reproduction stage whenever you use "I".

Exercise 1. Consider the following joke. How would you translate it into English if it were governed by the rules of the Çiribian language regarding the use of 'I'? You will probably need to invent English pronouns similar to Çiribian.

- Mamusiu, jezdem w ciąży.
- Bój się Boga! Dwa miesiące przed maturą, a ty mówisz „jezdem"?

What follows from our discussion above is that what is translated is **language in context**. The scope of the context cannot be precisely defined. For Japanese and Thai, the choice of "I" pronoun depends on the recognition of a plethora of relations existing between the speaker and the addressee. For Çiribian, the decisive factor is the reproduction status of the speaker or the speaker's awareness of the reproduction stage in which *he/she/it* is in.

To make things even more complicated, there can be two types of context identified. These two types of context are often, yet not always, referred to as linguistic and situational. Munakova and Gural (2015: 1) define the two types as follows:

> It is commonly known that context is a common ground that brings together a speaker and a listener, and, more specifically, it reflects some aspects of this ground that a listener needs to know in order to understand a given utterance. The situational context implies that a speaker and a listener share physically some common knowledge in their present communication. Another type of context, the linguistic context, refers to the common ground created on the basis of the speaker's and the listener's previous linguistic experience.

The examples of the use of "I" pronouns presented above were meant to illustrate the situational context because they reflect the relevant factors that "a listener needs to know in order to understand a given utterance". If we adopt the speaker's perspective, then the speaker must also know what is contextually acceptable: if in Thai you are more important than I am, I will use the word หนู. "I speak to you as a little mouse". Or take an example from Polish. I do not know you. I can see that you are a woman (a contextual feature). I can see that you are 25 years old (another contextual feature). Therefore, I address you using the form *Pani* rather than *ty*. From the point of view of translation, the question arises of whether the same contextual characteristics that govern the use of *ty* and *Pani* can be represented in the target language. If the target language is French, you can rely to some extent on the distinction *tu/vous*. Similarly, in German, you can resort to the distinction *du/Sie*. However, English is different in this respect. *You* marks nothing else but the role of the addressee. Both *ty* and *Pan/Pani* are you. If so, then any translator would face an enormous problem with the translation of the following Polish text:

> – Idę dość szybko, żeby złapać tramwaj, mija mnie facet, który krzyczy do mnie „ty ubeku". Ja mówię, może porozmawiamy, może pan mnie z kimś myli, o co chodzi? I wtedy zaczyna mnie kopać (polsat news.pl, Pieczyński, 2018).

What we find here is not only a blatant violation of Polish savoir-faire requiring the use of "pan" when addressing an adult male whom we do not know, but also the operation of a kind of linguistic constraint on the use of forms that are meant to insult another person. The Polish language offers little choice here: *ty ubeku, ty idioto, ty świnio* cannot normally be replaced by *Panie ubeku, Panie idioto* or *Panie świnio*. Polish leaves us with no choice. When offending another person using a belligerent expression, you simply cannot use a form that marks your respect, which is not to say that there is no way of using *pan* to insult someone. A simple *Pan jest idiotą* would do, yet it is descriptive rather than emotional. A better choice would be *Pan jesteś idiotą*, in which you pretend to keep a distance between yourself and the object of your verbal assault by means of *pan* but at the same time you reduce the distance employing the form *jesteś*, which is equivalent to *ty jesteś*.

We have been discussing the relations between modern Polish and modern English, as they are used in the twenty first century. Nevertheless, we should not overlook the fact that translators translate not only modern texts but also those written earlier. Let us take a look at a play written at the turn of the sixteenth century by Shakespeare. In *Hamlet*, the playwright presents the scene of a conversation between Prince Hamlet and his mother, the queen:

Qu[een] Hamlet, **thou** hast thy Father much offended.
Ham[let] Mother, **you** have my Father much offended.
Qu[een] Come, come, **you** answer with an idle tongue.
<div align="center">***</div>
Qu[een] What wilt **thou** do? **Thou** wilt not murder me?

It can be noticed in the above extract that the two speakers use two different forms of the second person singular pronoun *thou* and *you*, the former used in more intimate or familiar contexts and the latter in circumstances of formality. Queen addresses Hamlet with *thou* like a parent speaking to a child. Hamlet responds with a more formal *you*, which is acceptable, yet not expected by the Queen, who wished to talk with Hamlet as her son rather than her subject. She recognises the attitude that Hamlet adopts by using *you* and makes it clear in the third line when by returning to you she switches from a less formal register to a more formal one. Nonetheless, when at the end of the scene she becomes alarmed by Hamlet's potential violence, she resorts to *thou* again to remind him that she is his mother.

This subtle play on pronouns encoding contextual features is difficult to render in contemporary Polish, even if Polish is equipped with forms *Pan/Pani* vs *ty*, because the two languages organise the pronoun systems according to different contextual parameters. Would it be possible to express the distinction of *thou/you* in the Polish language of the seventeenth century? Regrettably, not. There has never been in Polish a system based on the same criteria. What remains as a solution is **archaisation** by means of such forms as (*Miłościwa*) *Pani* or the use of the third person plural *Matko. Bardzo żeście mego ojca obrazili*. As a matter of fact, most of the Polish translators of *Hamlet* do not have much to offer, and the additional semantic nuances are lost, as in Paszkowski's translation:

Paszkowski (1862)	Barańczak (1997)
KRÓLOWA	KRÓLOWA
Hamlecie, bardzoś zmartwił twego ojca.	Czy wiesz, że ciężko obraziłeś ojca?
HAMLET	HAMLET
Matko, zmartwiłaś bardzo mego ojca.	Czy wiesz, że ciężko obraziłaś ojca?
KRÓLOWA	KRÓLOWA
Przestań, odpowiedź twoja bezrozumna.	Twoja odpowiedź jest całkiem bez sensu.
KRÓLOWA	KRÓLOWA
Co chcesz czynić?	Co ty robisz? Nie chcesz
Nie chcesz mię zabić przecie.	chyba mnie zabić?

Barańczak's translation (1990) also ignores the implications of the use of *thou* and *you*.

Exercise 2. There are more than twenty translations of *Hamlet* into Polish. Among the best known are those by Paszkowski (1862), Tarnawski (1960), Sito (1968), Chwalewik (1975), Słomczyński (1978), and Barańczak (1997). Study the translations of the extract given below and discuss how the translators solved the problem of *you vs thou* distinction.

Tarnawski (1960)	Słomczyński (1978)
KRÓLOWA	KRÓLOWA
Ciężko, Hamlecie, obraziłeś swego ojca.	Hamlecie, ojca twego obraziłeś.
HAMLET	HAMLET
Ciężkoście, matko, obrazili mego ojca.	O matko, ojca mego obraziłaś.
KRÓLOWA	KRÓLOWA
Ach dość! Odpowiedź wasza niepoważna.	Dość, dość, językiem chorym odpowiadasz.
KRÓLOWA	KRÓLOWA
Czego ty chcesz! Czy chcesz mnie zamordować?	Cóż chcesz uczynić? Zabić mnie?

The other type of context mentioned by Munakova and Gural is the linguistic context, that is, "the common ground created on the basis of the speaker's and listener's previous linguistic experience". The crucial term in this definition is experience, which may refer either to the immediate context in which a linguistic expression occurs or to a more remote context going to relatively distant portions of a text or even beyond the text. Let us illustrate the notion of immediate linguistic context and its influence on the understanding of a vocabulary item. In the passage below taken from Marek Hłasko's *Śliczna dziewczyna* there is the word *laska*:

> Ta dziewczyna podrywała wiarę w materialność świata; przechodzący obok ławki, na której siedziała, doznawali wrażenia, iż przeszli pięć kroków w innym świecie. Nawet staruszek, od lat łażący tędy z laską zakończoną szpikulcem, otworzył usta i szedł tak aż do końca alejki.

Analysing the linguistic context in which *laska* occurs, the reader would have no doubts about its meaning. In the context of "zakończoną szpikulcem" *laska* should be interpreted as "a cane", "a walking stick" or "a staff". Now, let us make a few changes in the text.

> Ta dziewczyna podrywała wiarę w materialność świata; przechodzący obok ławki, na której siedziała, doznawali wrażenia, iż przeszli pięć kroków w innym świecie. Nawet Krzysiek, od lat łażący tędy ze swoją laską, otworzył usta i szedł tak aż do końca alejki.

If we remove the contextual clue "zakończoną szpikulcem" and change "staruszek" into "Krzysiek" the same text is likely to be interpreted in a different way. *Laska*, especially for younger Polish readers, acquires a different sense, *i.e.* the one that can be expressed by means of English *playmate*, *chick, biscuit, etc*. Change it again, and now *laska* means "a stick of dynamite":

> Ta dziewczyna podrywała wiarę w materialność świata; przechodzący obok ławki, na której siedziała, doznawali wrażenia, iż przeszli pięć kroków w innym świecie. Nawet ten znany terrorysta, od lat łażący tędy z laską dynamitu, otworzył usta i szedł tak aż do końca alejki.

The immediate linguistic context (sometimes called **co-text**) can be defined then as a textual element or a set of such elements immediately preceding and following a unit and determining its meaning. If such elements are missing, then the meaning of an expression becomes hard to establish. To take an example made famous by Noam Chomsky, "Flying planes can be dangerous" can mean two different things if the sentence is analysed in isolation. On the other hand, in the context of two other phrases based on the same syntactic structure, the ambiguity of the sentence is reduced. In "Eating strange mushrooms, drinking polluted water and flying planes can be dangerous" "flying planes" will be translated as "pilotowanie samolotów" rather than "lecące samoloty".

   The remote context is a more intriguing type of context because it is not as easily accessible as the immediate context that the reader has to rely on when striving to establish the sense of an expression. Sometimes the need arises to go back to the previous page to find a clue. A good example of this can be seen in the Polish translation of the following passage from the novel *Trainspotting* written in Scottish English. The translator, Jędrzej Polak, renders:

> Awright doll! Ali shouts, in a mock workie's voice.
> as
> Jak tam, laluś? woła do niego Ali, udajonc robola.

The key term is *doll* translated by Polak as *laluś,* which is not consistent with a previous situation in the novel in which the word was used to refer to women and translated as *lala*. Thus, the translator failed to find a link between the two instances of *doll*.

In the definition of remote context, it was stressed that the term may refer to linguistic expressions beyond the actual text, that is, another text, which provides a clue on the intended meaning of a puzzling expression. To illustrate the role of such a very remote context, let us analyse a fragment of a real conversation that I had with a distinguished professor specialising in Semitic philology. At that time, I was the head of the institute and she wanted to meet me in my office to discuss a few pressing issues. When I replied that I was busy, she said:

> Powiedz tylko słowo swoim sekretarkom, a natychmiast przyjdę.

If she had said:

> Powiedz tylko słowo swoim sekretarkom, a nie zawaham się ujawnić całej prawdy o Tobie.

I would probably have taken it as a threat, which could be translated into English as:

> Just breathe/tell a word to your secretaries and I won't hesitate to reveal the whole truth about you.

However, what she did was not a threat, but a declaration of her readiness to come to my office contingent on my willingness to make an appointment. If so,

> Powiedz tylko słowo swoim sekretarkom, a natychmiast przyjdę.

should be translated as

> Just say the word (to your secretaries) and I will come immediately.

To understand the reason why *powiedz tylko słowo* should be translated as *say the word* rather than *tell a word*, we should go **beyond the text** to another text, known as the Bible. In *Matthew 8:8* the Centurion says: "Just say the word, and my servant will be healed", which is reflected also in the response at Mass: "Lord, I am not worthy that you should enter under my roof, but **only say the word** and my soul shall be healed". Being aware of the professor's expertise in the Bible, her sense of humour, and her brilliant mind, I automatically thought of the words the Centurion said. I went beyond her text to a very remote context. Such a journey between texts is defined by theoreticians as **intertextuality**. According to

Beaugrande and Dressler (1981: 48) intertextuality "concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered".

Context, whether immediate or remote, does not guarantee that the meaning of an expression can be worked out. Sometimes an expression remains indeterminate or vague. A notable example of such an unhelpful or even misleading context can be found in the novel *Written on the Body* by Jeanette Winterson. On the opening page, we find the following passage, which immediately poses a problem to any reader and any translator.

> I am thinking of a certain September: Wood pigeon Red Admiral Yellow Harvest Orange Night. You said, 'I love you.' Why is it that the most unoriginal thing we can say to one another is still the thing we long to hear? 'I love you' is always a quotation. You did not say it first and neither did I, yet when you say it and when I say it we speak like savages who have found three words and worship them. I did worship them but now I am alone on a rock hewn out of my own body.

Exercise 3. Before you move on to the remaining part of this chapter, translate the passage above into Polish. Write down all the problems you had while translating the text.

As most texts, this one is also full of puzzling phrases. How to translate *Red Admiral*? Why is *pigeon* not capitalised? Should we translate *wood* as *las* and *pigeon* as *gołąb* or as a compound word *wood pigeon*, that is, *grzywacz*? The author did not use punctuation marks. Does it mean that what follows the word *September* is one long compound noun describing night? With every reading of the text, the problems multiply. Nevertheless, the major problem with this passage that keeps reappearing later in the novel is related to the use of pronouns. In the second line we find the following sentence: *You said, 'I love you.'* Did you translate it as *Powiedziałaś* or *Powiedziałeś*? Reading the rest of the novel you will find an answer to the question who *you* is, but you will not solve another problem which emerges with *I did worship them*. How did you translate it? *Czciłam* or *czciłem*? If you expected to find an answer in the context of the sentence, immediate or remote, you would be disappointed, because the main character of the story is the narrator whose name and gender are left hidden. The narrator could be either male or female. From an artistic point of view, it is acceptable, but linguistically or translationally, this underdeterminacy creates a problem that cannot be solved. Polish – unlike English – requires marking gender on the verb: *ja, Piotruś, czciłem* and *ja, Hania, czciłam*. Since the name of the narrator is not revealed, it might be expected that somewhere in the text there is a useful suggestion on the sex of the

narrator. In fact, readers receive hundreds of conflicting indications about the narrator's gender, making them unable to guess the narrator's identity and assign it to a common stereotypical schema. Although the translator did admit in the preface that a sexless translation was impossible, paradoxically the novel was translated into Polish. Is the impossibility to translate the same thing as untranslatability?

1.3. Untranslatability

According to Steiner (1975) the problem of translatability has typically been considered from two perspectives: the universalist and the monadist. The supporters of the earlier approach would claim that the fact that language universals exist, that is, patterns found in most if not all languages, ensures translatability. Those who support the latter approach argue that each language group interprets reality in a unique way, thus putting translatability at risk.

Actually, the issue of untranslatability is a relatively new one. It appeared with the development of linguistics in the nineteenth century and gained weight at the beginning of the twentieth century with the publications of works by Sapir and Whorf. These two scholars, linguists and ethnographers, formulated the hypothesis that "the real world" is built to a large extent unconsciously on the language habits of the group "The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached" (Sapir 1958: 69). This hypothesis was later developed into a theory according to which each linguistic community perceives the world in a unique way, that is, different from other linguistic communities, which implies the existence of different worlds determined by language. In other words, as a result of using its own language with its exceptional features, each linguistic community operates in a different world. In its strong version known as linguistic determinism, the theory holds that language determines our thinking about the world and determines cognitive categories. For Whorf (1936), the prime example was the Hopi language, which, as he claimed, was a tenseless language, *i.e.* it did not have "any words, grammatical forms, constructions, or expressions that refer directly to what we call 'time', or to past, present or future". This finding led him to the conclusion that the category of time was unknown among Hopi speakers. If it were true, then indeed we would be living in distinct worlds and from a translational point of view, all Polish or English texts would be untranslatable, at least into Hopi. As it turned out later (Malotki, 1983), Hopi has a rich repertoire of means of referring to time, although much different from Indo-European tenses. In the weak version of the Sapir-Whorf theory, it is claimed that the linguistic categories of a language

to some degree influence rather than determine cognitive categories. This was demonstrated by Brown and Lenneberg (1954). In their experiment, speakers of different languages were shown three cards of different colours. The respondents were to decide which two cards were more similar to each other. The experiment showed that the decision of the respondents was strongly dependent on the colour terms in the respondent's language. For example, the speakers of Japanese tended to find blue and green cards similar because there is only one word, *aoi,* for the two colours. Surely, languages are diverse, but as Humboldt declared in 1820 "the diversity of languages is not a diversity of signs and sounds, but a diversity of views of the world".

Exercise 4. The diversity of the views of the world can be seen in the system of Polish kinship terms. How much is it different from the English one? Translate the following sentences into English.

1. Usłyszałem kiedyś na pastwisku, jak chłopaki poszeptywali, że stryj Jan to nie dziadka syn, bo urodził się niedługo po jego powrocie z wojny. ....

   ....

   ....

2. Nie słuchaj baby, za Polskę pijemy, ja patriota jestem! – zaryczał szwagier z nabrzmiałą twarzą. ....

   ....

3. Miałam też trzy siostry cioteczne, panny na wydaniu, których imion nie pamiętam. ....

   ....

   ....

4. Po powrocie z Paryża bratanica i siostrzenica przybiegły do niej rozgorączkowane, opowiedziały jej o spotkaniu z tym chłopcem. ....

   ....

   ....

5. Świekra z moim zięciem nie odezwali się ani słowem do wuja, a do stryja tak.

   ....

   ....

6. Mój brat przyrodni udaje teraz, że mnie nie zna. ....

   ....

   ....

Lipiński (2004) discusses untranslatability as one of seven myths of translation studies, along with the myths of literariness and of "the one and only one solution", to name two of them. To the proponents of the concept of absolute untranslatability who point to the issue of the untranslatability of poetry, cultural texts, or puns, he replies that the translatability of those allegedly untranslatable texts is evidenced by the very existence of translations into different languages. Hejwowski (2004) also places untranslatability among the common myths concerning translation and traces the origin of this myth in the unjustified conviction "on the need for absolute translatability and identity of the original text and the target text". Nonetheless, it should be remembered that since nothing is exactly the same in one language as it is in another, translation failure is unavoidable and the absolute identity of form, meaning, and function is impossible to obtain. According to Apter in the preface to Cassin *et al.* (2014), the occasional lack of perfect equivalence between the source and target texts does not undermine the act of translation, but on the contrary, is essential for translation to exist. As Apter (2014: xiv) says:

> If there were a perfect equivalence from language to language, the result would not be translation; it would be a replica. And if such replicas were possible on a regular basis, there would not be any languages, just one vast, blurred international jargon, a sort of late cancellation of the story of Babel.

Consequently, translators should not chase the dream of perfect equivalence but settle for a relative similarity.

Settling for similarity in translation must not be understood as becoming complacent. For Simon (1996: 137-138) translation is an ongoing process, which does not consist in finding a cultural meaning but reconstructing its value:

> The solutions to many of the translator's dilemmas are not to be found in dictionaries, but rather in an understanding of the way language is tied to local realities, to literary forms and to changing identities. Translators must constantly make decisions about the cultural meanings which language carries, and evaluate the degree to which the two different worlds they inhibit are "the same". These are not technical difficulties, they are not the domain of specialists in obscure or quaint vocabularies. They demand the exercise of a wide range of intelligences. In fact, the process of meaning transfer has less to do with *finding* the cultural inscription of a term than in reconstructing its value.

The authors of the *Dictionary of the Untranslatables* also arrive at a similar conclusion when they define the untranslatable. The definition proposed by them assumes that the essence of the untranslatable does not lie in "not what one does not translate, but what one never ceases to (not) translate" and that there is not one but a plurality of translations. Sometimes, the untranslatable requires translators to coin a new word in the target language or extend the meaning of an old word, which clearly indicates that "from one language to another, neither the words nor the conceptual networks can simply be superimposed" (Apter, 2014: xvii).

1.4. Two types of untranslatability

The first systematic approach to the problem of untranslatability was made by Catford (1965: 94), who defined it as a situation in which "it is impossible to build functionally **relevant** features of the situation into the contextual meaning of the TL text". On the other hand, Catford did not draw a sharp line between translatability and untranslatability. Instead of a simple dichotomy, he proposed that there might exist a cline, that is, some elements could be more or less translatable. The parameter of relevance is defined by Catford as either linguistically relevant or functionally relevant to the communicative function of the text. This leads us to two types of untranslatability, namely, linguistic and cultural. Catford (1965: 98) defines linguistic untranslatability as the "failure to find a TL [target language] equivalent [is] due entirely to differences between the source *language* and the target *language*." Among the most common examples of such an untranslatability, he lists ambiguity, play on words, and oligosemy. Let us have a look at an example of such a linguistic untranslatability:

> Your argument is sound, nothing but sound.

This sentence employs a well-known rhetorical figure known as antanaclasis, a type of verbal play in which one word is used in two contrasting senses. On the one hand, *sound* is a noun signifying something you can hear (Polish: *dźwięk*) and, on the other hand, it is an adjective meaning *logical*. Unfortunately, the latter sense of English *sound* is not reflected by a homonym of the Polish *dźwięk*. A possible translation of the sentence would be: "To, co Pan powiedział, brzmi rozsądnie, ale to tylko słowa", yet we lose the comic effect brought about by the ambiguity of *sound*. Another solution, yet linguistically distant from the original, could be: "Pański argument jest ważki, prawie jak ważki czy też motyla". What is preserved here is the ambiguity of the word *ważki*, signifying the relative importance of the word *ważki* and simultaneously sending the interpreter to

dragonfly and *butterfly*, both being insignificant *brainless* insects incapable of logical thinking.

Exercise 5. Try to translate the following texts, which according to Catford's definition are linguistically untranslatable.

1. "Once you are dead you are dead. That last day idea. Knocking them all up out of their graves. Come forth, Lazarus! And he came fifth and lost the job." *(James Joyce, Ulysses, 1922).* ....
   ....
   ....

2. Chester chooses chestnuts, cheddar cheese with chewy chives. He chews them and he chooses them. He chooses them and he chews them ... those chestnuts, cheddar cheese and chives in cheery, charming chunks. ....
   ....
   ....
   ....

3. Kto rano wstaje, ten leje jak z cebra. ....
   ....
   ....

4. Czasem łatwiej przyznać nagrodę niż rację. ....
   ....
   ....

The other type of untranslatability identified by Catford (1965: 94) is known as cultural untranslatability, which "arises when a situational feature, functionally relevant for the SL [source language] text, is completely absent from the culture of which the TL the translatability of texts is a part". Searching for the causes of such an absence of an equivalent lexicalised item in the TL, Kielar (2014) argues that it follows either from differences in the structure of the objective reality or from a different conceptualisation of reality reflected in the network of lexical items available to the speakers. Take the example of Mickiewicz's *czarna polewka*, known also as *czernina*, a typically Polish soup made of duck or goose blood and poultry broth, served with noodles or dumplings. Mickiewicz writes that "Już miał się

oświadczyć, lecz pomiarkowano i czarną mu polewkę do stołu podano". Although the name can be easily translated into English as *duck blood soup*, the cultural dimension of *czarna polewka* is lost. The English expression *duck blood soup* is a perfect denotational equivalent, the one you can find on a restaurant menu. However, in terms of its connotation, duck blood soup is a complete translational failure as it does not convey or at least implicate the function of the dish. In Mickiewicz's times, serving *czarna polewka* to a man who was seeking the hand of his beloved meant rejecting him.

To illustrate the other case, namely a different conceptualisation of reality, consider Polish *dożynki*, known also as *święto plonów*, and *wieńce*. Dożynki is a feast following the end of the harvest season. This folk holiday, combined with thanksgiving rituals, has its counterparts in the Ukraine, Russia, and Belarus. As such, the term *dożynki* seems to be culture-bound, and following Catford's definition, culturally untranslatable. Nevertheless, the untranslatability of the term *dożynki* into English is highly improbable, given that functionally similar holidays are celebrated in many English-speaking countries. Americans have their day of thanksgiving after the harvest known as Thanksgiving Day on the fourth Thursday in November, Canadians celebrate their Thanksgiving on the second Monday of October, and in England the holiday known as Harvest Festival, Harvest Home, Harvest Thanksgiving, or Harvest Festival of Thanksgiving, is traditionally held near the Sunday of the harvest moon, that is, late September or early October. Surely, there are differences between those festivals; Dożynki, as it is, is associated with a feast in rural areas in Slavic countries, usually in August, folk customs as an integral part of these celebrations, and a religious meaning of the festival, often politically motivated. Thus, it is much different from American or Canadian thanksgiving. These celebrations may differ in respect of the time they are held, their local or more global character, their course, *etc*., but their common denominator is the fact that the feast marks the end of the harvest season. Depending on what is relevant, *dożynki* may be translated as American Thanksgiving Day, British Harvest Home, or Canadian *l'Action de grâce*. Nonetheless, if it is the exact time of *Dożynki* that matters, other translation solutions must be employed:

> Janek ożenił się z Maryśką miesiąc po dożynkach. (implicature: He married her in September.)
> John Smith from New York married Mary one month after Thanksgiving Day. (implicature: He married her in December.)

If it is not time that is a relevant factor, then the above translation needs improvement. Depending on the source culture and what the translator finds relevant, a number of different equivalents might be proposed: harvest festival, reaping, grain-harvest party, grain festival, *etc*.

> **Exercise 6. Translate the following text into English. The English text is to be published in a Wizz Air in-flight magazine.**

> Niezwykle udane okazały się wiejskie dożynki w miejscowości Solec w gminie Szydłów. Było tradycyjnie, ludowo, smacznie i wesoło. Impreza odbyła się 15 sierpnia br. Rozpoczęła się od mszy świętej w soleckiej kaplicy, którą odprawił ks. Sebastian Wideł. Następnie korowód dożynkowy przemaszerował na plac przy remizie OSP, gdzie odbyły się obrzędy, w tym ośpiewanie wieńca autorskimi przyśpiewkami solecczanek.

The question that can be asked is how much of the culture-specific features of a language community are still specific to it. With the unprecedented globalisation and its impact on cultural diversity, the concepts once foreign to other cultures become a part of them. To illustrate the point, let us turn to Muñoz Martín and Rojo Lopez (2018), who make the following remark on Catford's example of cultural untranslatability: "Interestingly, he illustrated it with the impossible translation into English of the Finnish word *sauna*, whose meaning he did not seem to feel the need to explain!" as the concept is well known in numerous cultures using various languages for communication. So what counts as culture and a culture-bound item?

1.5. Culture

It is hard to believe that the notion of culture in a sense approaching that which is generally used today appeared in the English language only in 1867 when Norman Freemen wrote the sentence "A language and culture which was wholly alien to them" in his *History of the Norman Conquest of England*. The *Oxford English Dictionary* defines this sense of culture as "A particular form or type of intellectual development. Also, the civilization, customs, artistic achievements, *etc*., of a people, esp. at a certain stage of its development or history". The first to define "culture" was Edward Taylor in 1871, who proposed the following definition: "Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." Since this early

definition offered by an anthropologist, the notion of "culture" has been the concern of a variety of disciplines, among others philosophy, sociology, literary, cultural, and, last but not least, translation studies. Each of them kept offering their own definitions to the extent that, as Apte (1994) observes, "despite a century of efforts to define culture adequately, there was in the early 1990s no agreement among anthropologists regarding its nature". Regrettably or not, in the year 2021 there is still no consensus among scientists on a definition of the concept of culture. On the other hand, this should not be accepted as a convenient excuse for leaving this notion undefined. Let us then take a closer look at two dominant modes in defining "culture".

The first of them can be attributed to Geert Hofstede (1989), who defined culture as "the collective programming of the mind that distinguishes the members of one category of people from another". By programming, Hofstede meant a process which each one of us has been undergoing since our early days, and the agents responsible for programming have typically been our parents, school, church, and other institutions of power. "Don't eat with your hands. Use cutlery", "Don't eat sausage on Friday or you will burn in Hell", "Słowacki wielkim poetą był", "Jak można dać dziecku na imię Fabiola?!" "Boys don't cry" and "Nasi ojcowie bili się o twoją wolność, a ty sikasz pod pomnikiem Bema?!", are just a few of the millions of programming instructions that many of us have heard in our lives. This is an anthropological concept of culture, which refers to a community's or society's general way of life, that is, all those conventional, explicit, and implicit designs for living that serve as potential guides for the members of a given culture.

The other approach, i.e. the humanistic view of culture, is built upon the concept of "cultural heritage", that is, an exclusive collection of a community's masterpieces in literature, fine arts, music, philosophy, *etc*. It follows from the definition that the concept "humanistic" culture is narrower and limitedly refers to the activities and products in the sphere of the arts through which one can strive for perfection, and become "cultured". Consequently, according to this definition, listening to Mozart is more valuable than listening to disco polo and playing a game of chess has more value than playing *Among Us*. Thus, there is a normative or even a prescriptive element of "humanistic" culture, while "anthropological" culture approach distances itself from evaluation and is purely descriptive.

The approach to culture adopted here is anthropological as it brings into focus the way of life, patterns of behaviour, ideas, institutions, and artefacts that characterise a society or social groups. It is in agreement with Newmark (2010: 173), for whom culture in the anthropological sense is "the way of life and environment peculiar to the native inhabitants of a particular geographical area, restricted by its language boundaries, as manifested through a single language."

1.6. Culture-bound items

As seen above, language and culture are not only closely related to but also inseparable from each other. As a result of that relationship, translational operations on ST may involve the necessity to replace expressions specific to the SL and SL culture with expressions specific to the TL and TL culture. Such expressions are usually referred to as culture-specific items, culture-bound items, culturemes, or cultural references. Many other terms have also been used (see *e.g.* Baker, 1992; Newmark, 1988; Robinson, 1997; Schäffner and Wiesemann, 2001). Mailhac (1996: 173), who uses the term "cultural reference", defines them as follows:

> Any reference to a cultural entity which, because of its distance from the target culture, is characterised by a sufficient degree of opacity from the point of view of the target reader to constitute a translation problem. In other words, as is normally the case in such discussions, transparent cultural references will be ignored.

The distinction between "opaque" and "transparent" cultural references is important for translators because it demonstrates that not every culture-bound item creates a translational problem. Naturally, terms such as Stalin or Hiroshima are sufficiently transparent for most translators and educated readers. Equally important is the phrase the "distance from the target culture", which implies that translating cultural concepts such as Polish "roraty" is much easier when the target language is French or German, that is, languages of historically Christian cultures, than when the target language is Korean or Japanese.

Hejwowski (2004: 128) provides a very broad definition of culture-bound items, which encompasses almost anything that can be specific to any culture.

> Culture-bound items include most proper names (except for those which are well known in the target culture and as such either have recognized translations or have been "imported" to the target language), names and phrases connected with the organization of life in the SL country (*e.g.* with the political system, education, health service, law, *etc.*), with the source culture habits and traditions (*e.g.* holidays, eating habits), quotations from and allusions to the source language literature, both oral and written (*e.g.* well-known novels, poems, proverbs, nursery rhymes, song lyrics, libretti, *etc.*), allusions to the country's history, and other spheres of culture such as music, film, painting, *etc.*

Producing a logically satisfactory typology of culture-specific elements is practically impossible as the range of cultural activities is not only broad but also constantly changing. For example, Halloween celebrated in Great Britain for over 2,000 years remained unknown in Poland until the late 1990s when this custom and word arrived in Poland.

Historically speaking, Vinay and Darbelnet (1958) suggested that some culture-specific items appear in areas of culture such as: time division, jobs, positions and professions, food, drink, baking, particular aspects of social life, *etc*. Newmark (1988) categorised them into five types: 1) ecology (*e.g.* flora, fauna, plains, hills); 2) material culture (*e.g.* food, clothes, houses, and towns); 3) social culture (work and leisure); 4) organisations, customs, activities, procedures, concepts (political and administrative, religious, artistic, *etc*.); and, interestingly, 5) gesture and habits. Finally, as many as six categories or logical levels were identified by Katan (1999), *i.e.* environment, behaviour, capabilities, strategies and skills, values, beliefs, and identity.

These are just a few attempts at classifying culture-bound terms made by translation theoreticians, which differ in their rationale for the taxonomies and typologies. However, irrespective of the final form of the theoretical proposals, it should be remembered that culture-bound items may reflect concepts unique to one culture with no counterpart in any other culture, but also concepts partly similar to concepts in other cultures. As McLaren (1998: 128) points out:

> Translation is always inexact since words almost always mean something at least slightly different in different languages. Some ideas are untranslatable into some languages. Others have shades of difference.

The fact that a partial overlap of concepts or no overlap whatsoever may exist, a lexical gap in the TL for a concept known in the target culture, or even a difference in the frequency and purpose of using a specific expression, (Baker 1992) puts translators in a strenuous position to decide which translation strategy and method to use.

Exercise 7. Consider the following culture-specific expressions. Translate them into English.

1. Parapetówka ....

2. Szwedzki stół ....

3. Gorzko, gorzko ....

4. Poprawiny ....

5. Czy ma Pan równą końcówkę? (said by a shop-assistant) ....

6. Będę winna grosik ....

7. Obiadokolacja ....

8. Pani Basiu, pani zrobi mi ksero ....

9. Szopka krakowska ....

10. Pipidówka ....

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CHAPTER 2
Strategies, Methods and Techniques and the Translation of Culture-Oriented Texts

written by Andrzej Łyda

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2.1. Introduction

The development of translational studies in the last 60 years has led to a parallel development of their methodologies, often advancing new concepts by means of new and redefined terms. Such a profusion of terms can be seen in the area of translation of one language to another. Among various terms repeatedly appearing in publications, one may find translational "approaches", "processes", "strategies", "methods", "techniques" and "procedures" and a dozen other terms of more limited currency. Nevertheless, the use of that terminology has gradually become confusing to such an extent that the terms refer to a wide range of related concepts. Take the following example from Pisarska and Tomaszkiewicz (1996: 133):

> [it is necessary] to remember the famous […] and cited by almost all translation theorists, translation techniques proposed by J.-P. Vinay and J. Darbelnet (1977). (*translation mine, AŁ*)

In the passage above, Pisarska and Tomaszkiewicz refer to Vinay and Darbelnet's categories as "translation techniques", although the French term coined by Vinay and Darbelnet was "procédé technique de la traduction", later translated into English as "translation procedure" (Bardaji, 2009). Similarly, referring to the same concept, Vázquez Ayora (1977) uses the term "operative technical procedures" and "method" interchangeably. Such examples are numerous and distressing to novices in the field of translation.

This terminological diversity, as well as the fact that the terms are often used as synonyms or near-synonyms even within the same theoretical approach, presents a serious obstacle to students of translation. In what follows, I will discuss a few of the main theoretical proposals concerning "approaches", "strategies", "methods", and "techniques", for which Bardaji uses an umbrella term "translation process operators".

2.2. Vinay and Darbelnet

We will start the discussion on "translation process operators" with a seminal work by Jean-Paul Vinay and Jean Darbelnet (1958) and their taxonomy of translation procedures, which was meant to solve problems with incompatibilities between SL and TL. In actual fact, *procedures* are not on the top of the hierarchy of operators, but rather they belong to two major methods of translation postulated by the two linguists, that is, direct translation and oblique translation.

Direct translation rests on the fact that two languages may exhibit structural similarities, which may be described as parallelisms of forms and meaning, as is in English *Maria drank milk* and Polish *Maria piła mleko*. In this case, the TL structure is identical to the SL structure (if the issue of aspect *piła/wypiła* is ignored). In simple terms, direct translation may be understood as word for word translation of the original TL message. Such word for word translation may take three different forms: *borrowing*, *calque* and *literal translation*,

Borrowing is probably the easiest and most prosaic way to deal with a TL expression. It consists in importing an SL word into the TL text. Take a look at the following example, in which *software* is translated as *software*:

> Do you know the *latest computer **software Ablecom***. We offer high-class training.
> Czy znasz najnowszy **software Ablecom**? Oferujemy doskonałe szkolenie w jego zakresie.

The English *laptop* is the Polish *laptop*, occasionally *komputer przenośny*. *Tablet* is *tablet* and *set* is *set* (in volley-ball and tennis), So are *holding*, *joint venture*, *leasing*, *logo*, and *marketing*.

The second type of direct translation is **calque**. Calque is also a borrowing, but what makes it a specific type is the fact of translating literally each of the SL constituents. For example, the classic *Übermensch* is rendered in English as *superman* and in Polish as *nadczłowiek*, where *über* means *nad* and *mensch* means *man*. Similarly, *skyscraper* becomes Polish *drapacz chmur* and German *Wolkenkratzer*.

The number of calques from English is growing in the Polish language as the process affects not only morphologically complex words but also phrases and phraseological units. In Witalisz (2015), we find such calques (also known as loan translations) as "*rynek byka*" (⇒ *bull market*) and *bezstratny* (⇒ *lossless*), and *Nie oceniaj książki po okładce* (⇒ *You can't tell a book by its cover*). Attractive as the procedure may be for translators, it should be applied with caution and respect for the TL. If *drapacz chmur* is constructed according to the syntactic rules of

Polish (drapacz (kogo/czego?) chmur), *biznesplan* and *seks-symbol* are not and should be replaced by *plan biznesu* and *symbol seksu*. Otherwise very soon we are likely to find such linguistic Frankensteins as *mushroom soup* translated as *grzyb-zupa* (⇒ *zupa grzybowa*) and *winter tyre* as *zima-opona* (⇒ *opona zimowa*).

The third type of direct translation in Vinay and Darbelnet's scheme is **literal translation**. It involves "the direct transfer of an SL text into a grammatically and idiomatically appropriate TL text" (Vinay and Darbelnet, 1995: 33-34). Thus, when using this procedure, the translator must ensure that the linguistic rules of the TL be observed.

Literal translation is also defined there as *word for word* translation. In fact, as Newmark (1988) observes, in the range of literal translation, other units than words such as phrase (*the lit cigarette* ⇒ *zapalony papieros*), collocation (*make an impression* ⇒ *zrobić wrażenie*), clause, and sentence (*The branch shuddered under her weight* ⇒ *Konar zadrżał pod jej ciężarem*) can be found.

Literal translation is hardly possible in the case of typologically divergent languages (*e.g.* English and Japanese), and consequently, it can be used only when translating between languages belonging to the same family (English and French) or even the same group (Polish and Russian). Equally important is also the cultural closeness between two separate cultures.

When direct translation does not produce a satisfactory target text, a solution should be sought in the method of **oblique (indirect) translation**, which includes **transposition, modulation, equivalence,** and **adaptation**. Before we discuss each of them, let us consider a case in which direct translation methods fall short of expectations.

Vinay and Darbelnet (1995: 34) list five major reasons for translation failure. The reasons are of syntactic and semantic nature:

> the message, when translated literally gives another meaning, or ii. has no meaning, or iii. is structurally impossible, or iv. does not have a corresponding expression within the metalinguistic experience of the TL, or v. has a corresponding expression, but not within the same register.

To illustrate the second case, let us look at Curtin's translation of Sienkiewicz's *Ogniem i mieczem*:

> — Maszże, babo, placek! – zawołał żałośnie pan Zagłoba.
> — Here is a cake for you, grandmother, cried Zagloba, piteously.

where the literal translation into English ignores the idiomatic meaning of the Polish expression, whose meaning is close to English *a fine kettle of fish*. It is just in such cases that the translator must turn to oblique translation.

The first of the four oblique methods is **transposition**, which consists in replacing one word class with another without changing the meaning of the message or its sense. It may involve word class changes, category changes (word to phrase, phrase to clause, and so on), and structure changes.

A typical example of **structure change** in Polish to English translation is *węgiel brunatny* (⇒ *brown coal*), where the sequence noun + adjective must be expressed in English by the phrase adjective + noun. It is also in such phrases as *kryzys polityczny* and *muzyka barokowa* that transposition is necessary in the English TT. More critical changes in terms of the structure can be found when translating Polish impersonal constructions into English. For example, *Podaje się tu cappuccino* can be rendered in English by means of a passive voice construction *Cappuccino is served here*.

Word **class changes** are also obligatory when translating English sentences with verbs of sensory perception: *This cappuccino tastes great* (⇒ *To cappuccino smakuje wspaniale*), where it is necessary to replace the English adjective *great* with the Polish adverb *wspaniale*.

Finally, in the case of category changes (unit changes), a shift from one syntactic structure to another can be observed. For example, the English *They sliced the meat with a knife* corresponds to the Polish *Pokroili mięso nożem*, where the prepositional phrase *with a knife* is expressed by the Polish noun phrase *nożem*.

It would be wrong to conclude from the examples above that transposition is always obligatory. In reality, most instances of transposition between ST and TT are optional and follow from the translator's decision to choose one of many possibilities. In the text below, the translator transposed the base expression *His advice* into *Radził*.

> **His advice was** never to be shy about saying anything to the English:
> they were too proud to be touchy.
> **Radził** w niej, aby nie obawiać się szczerości w rozmowach
> z Anglikami: są zbyt dumni, by okazać, że coś ich dotknęło. (Paxman,
> 1999: 182)

On the other hand, the translator might have produced another version with the literal translation of *his advice* because the Polish language puts no constraints in this case:

> **Jego radą było**, aby nie obawiać się szczerości w rozmowach
> z Anglikami: są zbyt dumni, by okazać, że coś ich dotknęło. (Paxman,
> 1999: 182)

The next type of oblique translation is **modulation**, which involves a change of linguistic perspective. A classic example of transposition is litotes, a figure of speech that utilises negative wording or terms to express a positive statement:

I *can't disagree* with your argument.	(negation of a negative verb)
Muszę *zgodzić się* z twoim argumentem.	(no negation; positive verb)
Your effort *has not* gone *unnoticed*.	(negation of a negative verb)
Dostrzegliśmy twoje starania.	(no negation; positive verb)

Modulation may also consist in the replacement of the category of space with the category of time; For example, even if both *where* and *when* are used after *situation* in English, it is *where* that is more common. By contrast, in Polish the more natural choice is *gdy*.

> In a situation **where** seemingly incompatible facts need to be first discussed …
> W sytuacji, **gdy** pozornie niepasujące do siebie fakty należy najpierw omówić …

The next method proposed in Vinay and Darbelnet is **equivalence**, which is viewed there as a replication of the same situation by completely different wording. Actually, this definition is too broad as some of the examples above, for example, *Dostrzegliśmy twoje starania* would match this definition. The crucial element of the definition is the word "situation", which should be understood as a culture-specific situation, very often linked with a culture-specific expression, for example, saying *Na zdrowie* just before drinking an alcoholic drink. An equivalent phrase in English would be *Cheers*. Equivalence is recommended as a method applied to culture-specific linguistic units: pragmatemes, proverbs, idioms, and onomatopoeia: *How's life? ⇒ Jak leci?*; *Don't mention it ⇒ Nie ma o czym mówić*; *a piece of cake⇒ bułka z masłem*; *Give them an inch and they'll take a mile ⇒ Daj im palec, a będą chciały całą rękę. No gain, no pain ⇒ Bez pracy nie ma kołaczy*. In the cases of such expressions, literal translation would be of no use to the reader.

Finally, the method of **adaptation** finds its application when the SL message refers to a situation which is unknown in the TL culture. In such cases, the task of the translator is to find a situational equivalent, that is, to recreate a situation which is more or less equivalent. Among classic examples we may find: *baseball* (US culture) ⇒ *football* (French culture); *Friday 13th/piątek trzynastego* (English and Polish cultures) ⇒ Martes 13 (Spanish culture); *oczepiny ⇒ ~bouquet toss*.

Adaptation is also a common translational solution in book and movie titles, *e.g. Tale of Terror ⇒ Śnieżka dla dorosłych* and *Home Alone ⇒ Kevin sam w domu*. (see Chapter 7 on the translation of movie titles).

Example	Translation method/procedure
1. What drivers and passengers fail to realise is that **backseat driving** is a power struggle to see who's in charge of the car ⇒ Kierowcy i pasażerowie nie zdają sobie sprawy, że **kierowanie z tylnego siedzenia** to walka o władzę, aby zobaczyć, kto rządzi samochodem.	
2. And if you're... still in London... then *cheerio*, **old chap**. ⇒ A jeżeli wciąż jesteś w Londynie, to *czołem* **stary człeku**.	
3. Jeden szczegół rzucał się Marylce w oczy. Jurek lubił **uganiać za spódniczkami.** ⇒ For Marylka there was one conspicuous detail: Jurek liked **chasing women**.	
4. There are no winged horses ⇒ Nie ma skrzydlatych koni.	
5. This *deadline* was set for 31 January 2017 ⇒ **Deadline** ustalono na 31 stycznia 2017.	
6. All in the name of **political correctness**. ⇒ A wszystko w imię **poprawności politycznej**.	

Transposition	And, of course, *it was* amazing for them to *win* the award.
Adaptation	It is an ideal place for a business meeting or an afternoon *tea*.
Modulation	Nie wahał się ani przez chwilę.
Equivalence	Sie ma, ziomal.
Calque	How can I help you?

These basic methods/procedures are complemented by other procedures in Vinay and Darbelnet (1958/1995). For lack of space, I will not provide a lengthy description of the other procedures and will confine myself to a few remarks on each of them.

All these methods/procedures are shown in Table 1, modelled after Molina and Hurtado Albir (2002). Their original English ⇔ French examples have been replaced by English ⇔ Polish ones.

Table 1. Translation procedures (after Molina and Hurtado Albir, 2002)

Borrowing	Bulldozer (E) ⇒ Buldożer (P)
Calque	Hard evidence (E) ⇒ Twarde dowody (P)
Literal translation	Lewandowski sends the ball in the opposite direction (E) Lewandowski posyła piłkę w przeciwnym kierunku (P)
Transposition	No smoking (E) ⇒ Zakaz palenia (P)
Crossed transposition	He limped across the street (E) ⇒ Przebiegł przez ulicę w podskokach (P)
Modulation	Pożyczyłem to od niego (P) ⇒ He lent it to me (E)
Equivalence	He sleeps like a log (E) ⇒ Śpi jak suseł (P)
Adaptation	Sabat czarownic na Łysej Górze (P) ⇒ All Hallows Eve (E)
Compensation	I ain't got no money (E) ⇒ Ni mam piniendzy (P)
Dissolution	Flexor reflex (E) ⇒ masowy odruch skracania kończyny dolnej (P)
Concentration	Nietrzymanie moczu ze stałym wyciekaniem z przepełnionego pęcherza (P) ⇒ incontinence with overflow (E)
Amplification	He elbowed his way through the crowd (E) ⇒ Przeciskał się przez tłum, rozpychając się łokciami (P)
Economy	Skasuj bilet w kasowniku (P) ⇒ Punch the ticket (E)
Reinforcement	Shall I phone for a cab? (E) ⇒ Czy **życzy Pani sobie, abym** zadzwonił po taksówkę? (P)
Condensation	Wejście na stację (P) ⇒ To the station (E)
Explicitation	His patient (E) ⇒ **Jego pacjentka** (P)
Implicitation	Pojechał/Poszedł tam (P) ⇒ He went there (E)
Generalisation	Chesterfield (E) ⇒ Sofa (P)
Particularisation	He held a **gun** (E) ⇒ W ręku miał **rewolwer** (P)
Inversion	Face masks should be worn every time you leave your room (E) ⇒ Opuszczając pokój, załóż maseczkę (P)

The additional procedures, except for the procedures of compensation and inversion, are classified as opposing pairs:

35

1) **Compensation**: a specific piece of information in one part of a text is reproduced not in the same place in TT but elsewhere, often by different means:

The sarcastic bystander: There! I knowed he was a plain-clothes copper.

The bystander: That **ain't** a police whistle: that's a sporting whistle. (G.B. Shaw, Pygmalion)

Sarkastyk z gawiedzi: Przecie wiedziałem, że to tajniak.

Pierwszy z gawiedzi: **Ni**, to nie policyjski **świstek**, to sportowy...

The ungrammaticality of *ain't* is compensated by means of substandard *ni and świstek*.

2) **Inversion**: to provide a naturally reading expression in TL, a SL expression is moved to another place in a sentence or a paragraph, *e.g. Face masks should be worn every time you leave your room* ⇒ Opuszczając pokój, załóż maseczkę.

3) **Concentration** *vs* **Dissolution**: concentration relates to translations in which there are fewer words to express the SL expression, *e.g. masowy odruch skracania kończyny dolnej ⇒ flexor reflex*. By contrast, dissolution refers to translations in which more words are needed in the TL to express the SL expressions, e.g. *meatotome ⇒ nóż do nacinania ujścia cewki moczowej*.

4) **Amplification** *vs* **Economy**: amplification (*paraphrase* in Newmark's typology) occurs when the TL becomes longer than the SL expression by adding more information due to the fact that there are syntactic or lexical gaps in TL, *e.g. Za socjalizmu nawet papier toaletowy trzeba było **załatwiać** ⇒ Under socialism you had to **make various efforts to get** things like toilet paper*. The opposite procedure is **economy**.

5) **Condensation** *vs* **Reinforcement:** (*reduction* and *expansion* in Newmark's typology), condensation involves using a shorter TL expression than the SL expression: *Drink your coffee while it is nice and hot ⇒ Pij kawę póki gorąca*. The opposite procedure is **reinforcement**, for example, *He is paid fortnightly ⇒ Płacą mu co dwa tygodnie*.

6) **Generalisation** *vs* **Particularisation**: generalisation consists in using a hyperonym (a more general word) in TL, *e.g. ...i takich już pod glanc przyszykowanych, i **ciżem** kobiecych z czerwonymi sznurowadłami na obcasach* (*Chłopi*, p. 58) ⇒ *... a real lane with trestles and horses, from which endless rows of **boots** dangled, suspended by the lugs*. The opposite procedure is **particularisation,** *e.g. Pchała **wózek dziecięcy** ⇒ She was pushing a **pram***.

7) **Explicitation** *vs* **Implicitation**: explicitation introduces information from ST that is implicit from the context or the situation, *e.g. One of his **patients** ⇒ Jedna z jego **pacjentek***. By contrast, implicitation hides a piece of information that is explicit in ST, *e.g. He cuts the rope **and** falls. ⇒ Przecina linę. Spada*.

2.3. Other translational procedures

Attempts to classify various translational procedures have been made by numerous theoreticians. Among the best known are Nida (1964), Malone (1988), Newmark (1988), Delisle (1993), Chesterman (1997), and Molina and Hurtado Albir (2002), to name a few. Rather than discuss all these theoretical proposals, this section will focus on procedures that supplement Vinay and Darbelnet's classification.

Newmark (1988) adopts most of Vinay and Darbelnet's procedures, but makes a few noteworthy additions to the ever-growing list and redefines some of the earlier concepts.

First, he divides the general category of borrowing into three subcategories such as **transference**, *e.g. coup d'etat* (F) ⇒ *coup d'etat* (E), **transliteration**, *e.g. перестройка* (R) ⇒ *perestroika* (E) and **naturalisation**, which "adapts the SL word first to the normal pronunciation, then – to the normal morphology" (Newmark 1988: 82), *e.g. smurfs* (E), ⇒ *smerfy* (P) and *computer* (E), ⇒ *komputer* (P).

Second, Newmark distinguishes between three different types of equivalence, that is, **cultural, functional,** and **descriptive**. **Cultural equivalence** refers to translations that approximate a cultural word in SL with a cultural equivalent in TL, for example, *kartki żywnościowe* (w stanie wojennym w latach osiemdziesiątych) ⇒ *rationing coupons* (E), *matura* (P) ⇒ *A-level exams* (E), and *NHS* (E) ⇒ *NFZ* (P). The second type, **functional equivalence**, consists in the use of a culture-free word, thus neutralising the SL word, *e.g. baccalauréat* (F) ⇒ *French secondary school leaving exam* and *Sejm* (P) ⇒ *Polish parliament* (E). Finally, the **descriptive equivalent** provides details about the SL word, *e.g. szczerbiec* ⇒ *a ceremonial sword used in the coronations of Polish monarchs*. Notably, Newmark allows for a situation where two different types of equivalence are applied simultaneously, *e.g. Samurai* is described as "the Japanese aristocracy from the eleventh to the nineteenth century" (*description*) "to provide officers and administrators" (*function*).

Another contribution of Newmark's is **recognised translation**, that is, translation by means of an official or widely accepted expression, even if the official term is not a felicitous one: *Radioactive displacement law of Fajans and Soddy* ⇒ *Prawo przesunięć / prawo Soddy'ego i Fajansa* (P); *Gay-Lussac's Volumengesetz der Gase* (G) ⇒ *Law of combining volumes* (E).

An interesting observation made by Newmark concerns the **procedure of translational label**, which is a provisional translation. The procedure can be used for translating an SL concept unknown in the TL culture. Usually, it rests on an almost literal translation of the SL expression such as *a donut selfie* ⇒ *pączuś*

(selfie panoramiczne). This provisional character of *pączuś* is marked by means of inverted commas "pączuś", which are withdrawn later.

A "Donut Selfie" is a video technique where a person records a video of themselves while moving their smartphone in a circular "donut" motion from one side of their head to the other (https://laughingsquid.com/donut-selfie-a-new-technique-for-snapping-interesting-selfies-by-moving-the-camera-in-a-circular-motion).

Donut selfies can be later edited ⇒ Donut selfie („pączuś") to technika wideo, w której osoba nagrywa wideo, przesuwając smartfon okrężnym ruchem w kształcie „pączka angielskiego" z jednej strony głowy na drugą. Pączusie da się potem edytować.

Finally, a note should be taken of Newmark's procedures that involve supplying additional information by means of glosses, notes, and additions. These may take various forms and appear within the TL text (intra-textual), for example, *She bought the tie at Harrods ⇒ Kupiła ten krawat w domu handlowym Harrods* or *Kupiła ten krawat w Harrodsie (londyńskim domu handlowym)* or they can be placed as footnotes or glossary entries (extra-textual).

In their proposal to classify translation techniques, Molina and Hurtado Albir (2002) analysed the most prominent theoretical approaches and came up with a long systematised list based on clear criteria. Many of the techniques had already been proposed earlier. Here I shall confine myself to presenting the new members in the class of techniques.

First, **discursive creation** is in a sense similar to the translational label discussed above because it is regarded as a temporary equivalence. Nonetheless, what makes it different from a translational label is the fact that it is totally unpredictable out of context, *e.g.* the Polish translation of the film *Duplex* is *Starsza pani musi zniknąć* and *Reality Bites* is known in Poland as *Orbitowanie bez cukru*.

Second, Molina and Hurtado Albir propose the technique of **substitution**, which may be linguistic or paralinguistic. Some gestures can be interpreted differently in various cultures and the substitution of a linguistic expression in the TL for aparalinguistic one in the SL culture allows misinterpretation to be avoided. For example, nodding one's head up means *No* in some countries such as Greece or Albania. To be on the safe side, the translator should translate the gestures as *No*.

Finally, **variation** involves a change in textual tone, style, dialect, and sociolect depending on the assumed readership. For example, the same text may be translated in a different way if the TL text is to function as an adaptation for children. The full list of translation techniques in Molina and Hurtado Albir (2002: 511) is shown in Table 2.

Table 2. Classification of translation techniques by Molina and Hurtado Albir (2002)

Adaptation	Baseball (E) ⇒ Fútbol (Sp)
Amplification	شهر رمضان (A) ⇒ Ramadan, the Muslim month of fasting (E)
Borrowing	Pure: Lobby (E) ⇒ Lobby (Sp) Naturalised: Meeting (E) ⇒ Mitin (Sp)
Calque	École normale (F) ⇒ Normal School (E)
Compensation	I was seeking <u>thee</u>, Flathead (E) ⇒ En vérité, c'est bien <u>toi</u> que je cherche, <u>O</u> Tête-Plate (F)
Description	Panettone (I) ⇒ The traditional Italian cake eaten on New Year's Eve (E)
Discursive creation	Rumble fish (E) ⇒ La ley de la calle (Sp)
Established equivalent	They are as alike as two peas in a pod (E) ⇒ Se parecen como dos gotas de agua (Sp)
Generalisation	Guichet, fenêtre, devanture (F) ⇒ Window (E)
Linguistic amplification	No way (E) ⇒ De ninguna de las maneras (Sp)
Linguistic compression	Yes, so what? (E) ⇒ ¿Y? (Sp)
Literal translation	She is reading (E) ⇒ Ella está leyendo (Sp)
Modulation	ستصير أبا (A) ⇒ You are going to have a child (E)
Particularisation	Window (E) ⇒ Guichet, fenêtre, devanture (F)
Reduction	Ramadan, the Muslim month of fasting (E) ⇒ شهر رمضان (A)
Substitution (linguistic, paralinguistic)	Put your hand on your heart ⇒ Thank you (E)
Transposition	He will be back soon (E) ⇒ No tardará en venir (Sp)
Variation	Introduction or change of dialectal indicators, changes of tone, *etc*.

2.4. Translation of culture-oriented texts: strategies, methods, and procedures

In the sections above, emphasis was laid on different translation process operators such as "approaches", "strategies", "methods", and "techniques", which have been repeatedly used in the literature as synonyms. In the present

volume, a distinction is made between strategies, methods, and techniques/procedures.

The operations on the level of macrotext, that is, the text as a whole, will be referred to as strategies. These strategies have received in the literature a great number of terms, of which **domestication** and **foreignisation** are probably the most common nowadays. Following Kwieciński (2003: 13-14), **foreignisation** "is viewed here as the introduction into the target text of concepts and language forms that are alien to and/or obscure in the target language and culture." It is the case "when a reader is taken to the foreign text" (Venuti, 1995) and the author is left in peace. This can be illustrated with an example of the Polish translation of G.B. Shaw's Pygmalion:

> I tried as far as *Charing Cross Station*. Did you expect me to walk to *Hammersmith*? Przecież mówię, że dobiegłem aż do *stacji Charing Cross*. Miałem może pędzić na drugi koniec miasta, do *Hammersmith*?

As the above translation shows, the names of the two railway stations in London are retained in TT and remain foreign to readers. The fact that the word *station* is not translated into Polish makes the interpretation of the SL text even more difficult for the reader, who must know that Charing Cross and Hammersmith are two railway stations in London. The only concession the translator decides to make is to explicate that the two stations are not close to each other, which remains implicit in the SL text.

By contrast, **domestication** is defined as "the accommodation of the target text to the established TL/TC concepts, norms, and conventions" (Kwieciński, 2003: 13-14). Therefore, when translating a novel about coal miners in Australia, the translator can take a decision that the language of Australian coal miners should resemble the language of Polish Silesian coal miners from Halemba (a district of Ruda Śląska) or Sośnica (a district of Gliwice) throughout the novel. Consequently, *coal-mine* would be translated as *gruba, shovel* as *hercówa*, and *work-shift* as *szychta*.

Domestication and foreignisation do not constitute a binary opposition. It is not the case of either-or but rather the distinction should be viewed as a spectrum, a continuum with several points between the extremities, as shown in Figure 1.

As can be seen, Davies (2003) proposes seven strategies; they are **preservation, addition, globalisation, omission, localisation, transformation,** and **creation.** The first two are closer to the foreignisation pole as they preserve the exotic essence of the SL text. **Preservation** can be accomplished through procedures such as Newmark's transference, transliteration, and calque, while **addition** by extratextual and intratextual glosses (addition).
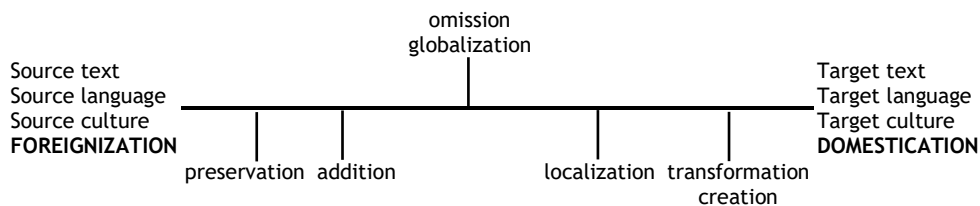
Figure 1. **Continuum between foreignisation and domestication based on (Davies, 2003)**

The next two, **globalisation** and **omission**, occupy a middle position between the two poles. **Omission**, as opposed to addition, is a strategy of deleting an ambiguous or questionable culture-specific expressions, usually not of primary importance in the text, "so that no trace of it is found" (Davies, 2003: 79). However, this strategy should be considered an unwanted but necessary choice. By contrast, **globalisation** is not so unmitigated a strategy. It does not sweep the problem under the rug but neutralises it by replacing culture-specific terms with more general references that "are accessible to audiences from a wider range of cultural backgrounds" (Davies 2003: 83). This strategy can be achieved, for example, by Newmark's **functional equivalent**, in which a culturally unmarked term is used. Generally, the strategy consists in deculturalisation of the SL expression.

Moving towards domestication we come upon **localisation**, which is a strategy opposite to globalisation. As Davies (2003: 84) describes it, localisation tries "to anchor a reference firmly in the culture of the target audience". Aixela (1996) calls it **naturalisation.** The same term is also used by Newmark (see above), who defines it, though, only in terms of morphological and phonological adaptation. In actual fact, localisation may go beyond grammar and reach more complex concepts. Consider the following text:

> In the US, many couples hold a rehearsal dinner the night before the wedding, a large wedding feast after the ceremony, and **send-off brunch** the next day.
>
> W USA wiele par w przeddzień ślubu organizuje wieczór w najbliższym gronie rodzinnym, dużą uroczystość weselną po ceremonii i **popra-winy** dnia następnego.

As can be seen, the typical Polish *poprawiny*, which includes two meals, breakfast and lunch, replace the American *send-off brunch*, that is, one meal only.

Transformation refers to "cases where the modification of a CSI (culture-specific item) seems to go beyond globalisation or localisation, and could be seen as an alteration or distortion of the original" (Davies, 2003: 84). In this case, the translators do not disarm the cultural bomb, neither do they look for a more local equivalent, but alter the opaque meaning of the SL item. For example, Milne's *Winnie-the-Pooh* was transformed by Irena Tuwim into *Kubuś Puchatek,* in spite of the fact that although Winnie is a male character, the very name Winnie (Winnifred) is a female name. By contrast, the translation of the title of the same book by Monika Adamczyk-Garbowska (1986) leaves no doubt about the origin of the short form *Winnie* (*Fredzia Phi-Phi*), even though the translator consistently uses masculine forms: "Nagle Fredzia Phi-Phi zatrzymał się i przejęty wskazał łapą na ziemię".

Finally, **creation**, equivalent to Aixela's autonomous creation (1996), consists in the use of a culture-bound term created and inserted by the translator even though no culture-bound term is present in the SL text: *I was surprised to see the Russians burning a straw stuffed doll and throwing pancakes into the fire.* ⇒ *Przedziwne było to rosyjskie "topienie Marzanny".*

The second of the terms used in the title of this section, *i.e.* method, is even more problematic as it is often used in the sense of strategy or procedure. Here, we follow Newmark (1988: 81), who defines the translation method by contrasting it with the translational procedure: "[w]hile translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language". Nevertheless, it is immediately seen that Newmark's definition of "method" resembles the definition of "strategy" presented at the beginning of this section. Actually, Newmark does not use the term "strategy" in his book at all, but in a sense his understanding of a method approaches that of strategy elsewhere. Newmark's "strategy" resembles, for example, Hurtado Albir (2001: 249) for whom the translation method means "developing a given translation process governed by certain principles that are **consistent with the translator's objective**. Consequently, the method […] responds to a global option that runs through the entire text" (*bold type mine*, *AŁ*). Such global options proposed by Newmark are represented in Figure 2.

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Figure 2. Translation methods (Newmark 1988: 41)

Four of the methods put emphasis on the SL text, by which Newmark means the scope and the degree of reproduction of the SL text. In **word-for-word translation,** the SL word order is preserved and words are translated singly by their most common meanings: *I looked at the table* ⇒ *Spojrzałem na stół (*Why not *na tabelkę*?). **Literal translation** is an improvement on word-for-word translation because it converts the grammar of SL into the grammar of TL, yet words are again translated out of context: *Patterns possess utility as well as beauty* ⇒ *Wzory mają zarówno użyteczność, jak i piękno* (it does not sound like good Polish). Much better is *Wzory są nie tylko piękne, ale i użyteczne*. The third of the SL methods, **faithful translation**, takes into account the contextual meaning of words, follows the rules of TL grammar, and transfers cultural words, but it lacks what **semantic translation** offers, that is, the reproduction of the SL aesthetic value. Just compare two translations, of which the first one is a case of faithful translation and the other one semantic:

SL: It was guilt that made him drive toward Newton that evening instead of going straight home. He had been shaken by his reaction to Cordell and troubled by how thoroughly she now monopolized his thoughts.

TL (faithful): To poczucie winy skłoniło go tego wieczoru do jazdy w kierunku Newton zamiast jazdy prosto do domu. Był wstrząśnięty swoją reakcją na Cordell i zaniepokojony tym, jak bardzo zmonopolizowała jego myśli.

TL (semantic): Poczucie winy sprawiło, że pojechał tego wieczoru do Newton, zamiast wrócić prosto do domu. Był poruszony tym, jakie wrażenie zrobiła na nim Catherine Cordell i jak całkowicie zawładnęła jego myślami.

Further, as Newmark (1988: 42) adds, "(semantic translation) may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents". What follows is that SL-emphasis translation methods form a kind of continuum extending from Davies's foreignisation to globalisation, but not crossing this border.

The methods in which emphasis is put on TL include adaptation, **free translation, idiomatic translation** and **semantic translation**. **Adaptation** is the freest form of translation, the most domesticating one, where culture-specific items are rendered by means of TL culture items, and the SL text is rewritten. The second of TL methods is **free translation**, which ignores the form of the original text and reproduces only the content. **Idiomatic translation** represents a high degree of fidelity in terms of the message of the original but it distorts nuances of meaning by preferring colloquial language. Finally, **communicative translation**,

the least domesticating one, renders "the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership" (Newmark, 1988: 47). To see a difference between the two "best" methods of translation, depending on the major function of the SL text (aesthetic vs. informative/vocative) and the core element of the translation (writer vs. readership), let us translate the following SL text by means of the recommend ed semantic and communicative methods:

> SL: Since the times of Jamestown and Plymouth two principal strains have represented the relations between white men and the native inhabitants of the present-day United States.
>
> TL (semantic translation): Od czasów Jamestown i Plymouth istniały dwa główne nurty w relacjach między białymi ludźmi a rdzennymi mieszkańcami dzisiejszych Stanów Zjednoczonych.
>
> TL (communicative translation): Od czasów **pierwszych europejskich kolonii powstałych na początku XVII w.** w Jamestown i Plymouth istniały dwa charakterystyczne nurty w relacjach między białymi ludźmi a rdzennymi mieszkańcami dzisiejszych Stanów Zjednoczonych.

As can be seen, a translator, who decides to apply the communicative method, oriented towards the readership (reader-friendly), makes use of the technique of addition/explicitation to make sure that readers, unfamiliar with the early history of European settlements in America, should be able to understand for how long the two principal strains have existed and who the settlers were.

Translation strategies and translation methods are global as they refer to the SL text as a whole. Procedures, or techniques, are local and refer to particular problems that must be solved in agreement with the overriding strategy and method.

As much as the problem of culture-specific items has been addressed in this chapter, the reader will have noticed that not all the procedures presented and discussed above are directly applicable in the translation of cultural expressions. Some of them, for instance, **transposition**, are limited to solving problems related to differences in the syntactic structures of sentences. Others, like **modulation**, allow changes in point of view, and as such, they are of a semantic or pragmatic nature. Let us then concentrate on techniques, which, though not exclusively, could be instrumental in the translation of culture-specific items.

An interesting proposal in this respect was developed by Hejwowski (2004), whose classification is shown below:

1. Transfer without explanation
2. Transfer with explanation
3. Syntagmatic translation without explanation
4. Syntagmatic translation with explanation
5. Recognised equivalent
6. Functional equivalent
7. Hypernym
8. Descriptive equivalent
9. Omission

Since we will refer to these techniques again and again in later chapters, below I will discuss them briefly, and illustrate them with a few translations.

Transfer without explanation is the transfer of an SL word to the TL text in an unchanged form or with minor spelling modifications, for example, *Black Cat's squaw gave Lewis two pairs of handsome moccasins; he gave her a mirror and a couple of needles.* ⇒ **Squaw** *Czarnego Kota podarowała mu dwie pary eleganckich mokasynów; on dał jej lusterko i nieco igieł.* (Ambrose, 2013). This technique corresponds to Newmark's transference and Molina and Hurtado Albir borrowing.

Transfer with explanation is transferring an SL word to the TL text in an unchanged form with an additional explanation, which may be placed in brackets, parentheses, or as a footnote, *e.g. Bigos to narodowe danie Polski. Może być przyrządzony z każdym rodzajem mięsa – od wieprzowiny po królika czy dziczyznę, ale zawsze powinien mieć pikantną polską kiełbasę.* ⇒ *Bigos (stew) is the national dish of Poland. It can be made with any kind of meat, from pork to rabbit or venison, but should always have spicy Polish sausage.*

Syntagmatic translation without explanation corresponds to literal translation in the sense of Vinay and Darbelnet, and Newmark. Nonetheless, it has many disadvantages as it may happen to suggest that either the reader is not familiar with the SL culture or the translator has failed to transfer an additional meaning of an SL expression. Take *seta i galareta*, a common phrase used when ordering vodka and obligatory snack food in communist Poland. Its literal translation *large vodka and jelly* may indicate specific culinary inclinations of the customer rather than reflecting existing legislation.

Syntagmatic translation with explanation is likely to solve the problem indicated above as it supplies additional explanatory information, often in brackets or footnotes. So our *seta i galareta* may be translated as *large vodka and a jelly* plus a gloss "vodka could be ordered only with food, jelly being the cheapest".

Recognised equivalent, corresponding to Newmark's recognised translation, rests on the assumption that there is a TL equivalent that is generally known in this culture. Therefore, as Hejwowski claims, the painting of *Czarna Madonna* could be translated using the phrase *Black Madonna*, known at least among some Christians.

Functional equivalent is a useful solution when an item is of minor importance in the SL text. It corresponds to Newmark's functional equivalent. Again the TL term neutralises the SL item as in: *Ya obra en poder de la Cámara de Diputados el pedido de intervención a la gobernación de Central ⇒ Argentyński parlament już pracuje nad wnioskiem o interwencję rządu centralnego,* where the term designating the lower chamber of the of the *Argentine National Congress* is neutralised as *parliament*.

Hypernym as a translation technique employs a higher-rank (**a more general term)** TL term to render a more specific SL term, e.g. *Widziałem nie raz, jak górnicy grali w skata w pociągu z Katowic do Zabrza ⇒ Many a times did I see miners playing cards on a train from Katowice to Zabrze.*

Hejwowski's **descriptive equivalent** corresponds to Newmark's descriptive equivalent inasmuch as it describes the term rather than provides its functional equivalent, *e.g. Godzinami potrafiliśmy grać w kapsle ⇒ We could do bicycle races using bottle caps all day.*

Finally, **omission**. Omission is what it is – omission. An absent manifestation of the failure or helplessness of the translator. It is only occasionally a sign of the translator's decision to sacrifice a minor and insignificant SL item for higher-order reasons.

Exercise 3. Use Hejwowski's technique described above to translate the following examples into/from Polish.

1. Transfer without explanation

   She turned toward the door of the **bungalow**. ....

   ....

   ....

2. Transfer with explanation

   Mały urodził się w śmigus-dyngus, więc można przyjąć, że imię Śmigus przyniósł sobie sam (V. Nowakowska, *Tak kochają lemury*).

   ....

   ....

3. Recognised equivalent

   The image produced is much clearer and more detailed that normal **X-rays**. ..

   ....

   ....

4. Functional equivalent

   Ilekroć wsiadał do swojego golfa, natychmiast puszczał **disco polo**. ....

   ....

   ....

5. Hypernym

   Grał w **Mini Lotto, Multi Multi, Dużego Lotka** i w co tam by jeszcze nie

   wymyślili. ....

   ....

   ....

6. Descriptive equivalent

   Na każdej przerwie dziewczyny grały **w gumę albo w klasy**. ....

CHAPTER 3
The Translation Challenges in British and American Culture: An Overview

written by Andrzej Łyda

3.1. Introduction

> There are two maxims for translation, the one requires that the foreign author be brought over to us so that we can look upon him as our own; the other that we cross over to the foreign and find ourselves inside its circumstances, its modes of speech, its uniqueness. As all educated people know well enough from exemplary models, both approaches have their strong points. Our friend, who here as elsewhere sought the middle path, tried to combine the two; but in borderline cases, as a man of feeling and taste, he preferred the former. (Goethe, 1813, translated by Robinson 1997: 222)

We have started Chapter 3 with an observation of Goethe that resembles the quote from von Humboldt in Chapter 1. There is, though, a welcome difference between the two. The Humboldtian view on the possibility of translation between languages and cultures seems to be pessimistic when he writes that a translator is "doomed to be done in by one of two stumbling blocks". By contrast, Goethe takes a neutral position and presents two translation strategies that are equally appealing to the translator, of which "bringing over the foreign author to us" proves to be the preferred one. In the light of the gloomy prospects for translation raised by Humboldt, Goethe seems to be enthusiastic and keeps the faith in translatability. And so does Schleiermacher (1813), accredited with the invention of what was later labelled foreignisation vs. domestication distinction:

> I believe there are only two (paths, *AŁ*), the translator either (1) disturbs the writer as little as possible and moves to the reader in his direction, or (2) disturbs the reader as little as possible and moves the writer in his direction. The two approaches are so absolutely different that no mixture of the two is to be trusted, as that would increase the likelihood that the writer and the reader would miss each other entirely; it is important, therefore, that one or the other be followed as closely as possible. (Schleiermacher, 1813, translated by Robinson 1997: 229)

If the only dilemma that a translator had to face was the decision to follow either the domestication or foreignisation path, the translation task would not be onerous and hazardous. However, it is, and for a multitude of reasons.

We tend to think about translation as a process or act of rendering one language text into another. And right we would be if it were not the case signalled in Chapter 1 that languages and their texts operate in a cultural context, in which they acquire meanings going beyond the meaning of the words that the texts contain. Indeed, cultural contexts provide an interpretation of "pure" language. In what follows, we shall look at a few cases of the impact of culture on the interpretation and translation of texts.

3.2. American *county*, or whose culture?

In William Faulkner's *The Sound and the Fury*, a novel set in Jefferson, Mississippi, in the first third of the 20th century, the word *county* appears a number of times, and in each case the term is rendered in the Polish translation by Anna Przedpełska-Trzeciakowska (1971) as *hrabstwo*:

> Friday afternoon, and from right here I could see three miles of land that hadn't even been broken, and every able bodied man in the **county** in town at that show.

> Piątkowe popołudnie: widzą stąd trzy mile ziemi, której dotąd nawet nie zaorano, a tymczasem każdy zdolny do roboty mężczyzna z całego **hrabstwa** siedzi tam w mieście na przedstawieniu.

> If I have to work ten hours a day to support a kitchen full of niggers in the style they're accustomed to and send them to the show where every other nigger in the **county**, only he was late already.

> […] ale jeśli już muszę harować dziesięć godzin dziennie i utrzymywać kuchnię pełną czarnuchów na tym poziomie, do jakiego przywykli, i posyłać ich na przedstawienia razem z wszystkimi innymi czarnuchami w całym hrabstwie, tylko że ten i tak się spóźni.

On the other hand, the same term *county* appearing in another American novel set in the early 1930s, *God's Little Acre* by Erskine Caldwell, was translated by Bronisław Zieliński (1956) as *okręg*:

> "Down in the lower end of the county somewhere. He wasn't far away. You could go and get him […]."

— Bodajże w dolnej części okręgu. Nie tak bardzo daleko. Wystarczyłoby wam najwyżej dziesięć albo dwanaście godzin, żeby pojechać i przywieźć go tutaj.

"No, not yet, but everything is pointing my way. I've got a lot of friends working for me night and day all over the county."

— Nie, jeszcze nie, ale wszystko na to wskazuje. Mam sporo przyjaciół, którzy pracują dla mnie dzień i noc w całym okręgu.

To complete the picture, let us look at the translation of *county* in the context of English culture. The following translations come from a translation of Charles Dicken's *Oliver Twist*.

He made no answer: being occupied mentally bewailing the loss of the flute, which had been confiscated for the use of the county:
Złoczyńca ów nie odpowiedział Nancy, gdyż zajęty był opłakiwaniem w duchu utraty fletu, który uległ konfiskacie na rzecz hrabstwa:

[…] and there was no remedy against the County.
[…] nie było jednak sposobu walczyć z władzami hrabstwa.

To understand why the term *county* that denotes this administrative unit in the United States can be translated as *hrabstwo* or *okręg* and only as *hrabstwo* in Great Britain, it is necessary to remember that the early administrative division of the United States was modelled after the traditional administrative division of England, even though the Earl's office never existed in the United States. After the declaration of independence of the former British colonies known as the "United States" and the formation of a new independent and democratic state, the concept of *county* understood as *hrabstwo* became even more bizarre.

We should also remember the fact that the English administrative model was also adopted in Australia, although in later years it developed into a more complex structure.

Exercise 1. Translate the following names of administrative units into Polish.

1. parish (in Louisiana, USA; Jamaica) ....
2. borough (in Alaska, USA) ....
3. hundred (in Australia) ....
4. state (USA) ....
5. unorganized boroughs (in Alaska) ....
6. District of Columbia ....

3.3. The Fahrenheit scale, or why is it always hotter in the US?

The title of the famous novel by Ray Bradbury *Fahrenheit 451* was translated into Polish by Adam Kaska (1953), Iwona Michałowska (2008), and Wojciech Szypuła (2018) as *451 stopni Fahrenheita*. Such a decision seems to be justified in the case of a title whose meaning remains unclear until the reader discovers that the title refers to "the temperature at which book paper catches fire, and burns". A simple conversion of Fahrenheit into Celsius using the daunting formula °Celsius: $(f - 32)°F × 5°C/9°F = (f - 32)/1.8°C = c°C$ would leave us with the temperature $232.7778°C$, a figure intriguing enough to serve as a Polish title as well. Nevertheless, in each case of Anglo-Saxon systems of weights and measures, the translator should weigh the benefits of translation against the benefits of transfer or replacement with a functional equivalent.

In this assessment of benefits, an important factor is the primary function of the text, that is, its informative (manuals, textbooks, and instructions) or aesthetic function (novels). In the translation of news on another heat wave in the US, the issue of aesthetic "local colour" is of no significance. What matters is precise and nonerroneous information, as in the example below:

> Palm Springs and Borrego, which reached 118 degrees, both broke records for July 10, according to the Los Angeles Times. Palmdale Regional Airport hit a new high for the day at 112 degrees and the Lancaster Airport tied its record of 113 degrees.

> Według Los Angeles Times, Palm Springs i Borrego, które osiągnęły temperaturę 47 stopni, pobiły rekordy z dnia 10 lipca. Temperatura w Palmdale Regional Airport osiągnęła rekordowe 44 stopni, a w Lancaster Airport 45 stopni.

Similarly, when translating the FBI *Ten Most Wanted Fugitives*, the translator must replace or supplement the data concerning Alejandro Castillo formulated by means of Anglo-Saxon systems of weights and measures with a functional equivalent in Polish or Spanish. For this reason, the original English text (https://www.fbi.gov/wanted/topten).

Height: 5'6"	**Weight:** Approximately 180 to 190 pounds
Sex: Male	**Race:** White (Hispanic)

takes the following form in its Spanish version:

Estatura: 5 pies 6 pulgadas (1,67 m)	**Peso:** alrededor de 180 y 190 libras (alrededor de 82 y 86 kg)
Sexo: masculino	**Raza:** blanca (hispano)

In literary texts, the translator may decide to retain the original expression, the more that most of the units have a recognised translation in Polish (*foot ⇒ stopa; yard ⇒ jard; inch ⇒ cal, pound ⇒ funt*), although the knowledge about their values might be limited:

> […] the great Afghan, made to range **forty miles** a day without feeling it, shut it into his little house […] (Lessing, The Memoirs of A Survivor)

> […] wielki chart afgański, który może przebiec bez wysiłku **czterdzieści mil** na dzień, zamknięty w swym małym domu […] (translated by B. Baran)

Nonetheless, even if SL represents fiction, in detective or crime stories, the conversion of measures may be necessary for the reader's convenience in interpreting factual information:

> But Capra's name did not come to the attention of the police until three women had been slaughtered in the city of Savannah, two hundred miles away. (Gerritsen, The Surgeon)

> Policja nic o nim jeszcze nie wiedziała, gdy w Savannah, trzysta kilometrów dalej, zamordowano trzy kolejne kobiety. (translated by A. Kuryłowicz)

> He got back in his car and drove away. There was one more address he wished to see. It was near the State College, several miles south. (Gerritsen, The Surgeon)

> Wrócił do samochodu i odjechał. Chciał odwiedzić jeszcze jedno miejsce. Znajdowało się kilka kilometrów na południe, w pobliżu State College. (translated by A. Kuryłowicz)

Exercise 2. Translate the following sentences into Polish (the text genre is provided in brackets).

1. I let my palms move over the wall, slowly, inch by inch, but I did not find a way in that day, nor the next (British novel). ....
....
....

2. "Driver's license, Nina Peyton, twenty-nine years old, five foot four, a hundred thirty pounds." He flipped over the license. "Organ donor." (American crime story). ....

....

....

3. I stare at a table of numbers whose columns are labeled DA DN SA SN, and have to flip back and scan for the explanation […]. Each abbreviation is surrounded by many inches of white space (Thinking Person's Guide to Writing). ....

....

....

4. In 1896, Henry A. Allison was among six runners competing in what was originally a five-mile cross-country race (American history of sports). ....

....

....

5. Groceries cost 20% more, a gallon of gas costs 25% more, and average tuition at a community college increased 44% (American newspaper). ....

....

....

6. The average fuel economy for new 2020 model year cars, light trucks and SUVs in the United States was 25.4 miles per US gallon (car magazine). ....

....

....

Exercise 3. Translate the following sentences into American English.

1. Nie da się w Katowicach wytrzymać w lipcu. Od tygodnia mamy 35 stopni.
....

2. Poszukiwany mierzy około 180 cm i waży 85 kilogramów. ....
....

3. Za litr paliwa trzeba już zapłacić w Polsce ponad 6 złotych. ....
....

4. Proszę skrócić mi włosy o jakieś 3 centymetry. ....
....

5. Na pełnym baku da się przejechać około 800 kilometrów. ....

   ....

6. Z fotelika tego mogą korzystać dzieci o wadze do 15 kilogramów. ....

   ....

3.4. Baseball, or what's the matter?

Baseball has long been regarded as the national sport of the United States. Officially, its history begins in New York in 1846, but its antecedents date back much further, to various types of ball games played in the United States, as well as the British cricket and rounders. Although baseball is one of a few major sports in America, it has the longest heritage as it is involved in virtually every important social development in the United States, being a sport admired by writers, poets and presidents. Generally, as Rielly (2012) claims, baseball reflects American society and its collective face.

The importance of baseball for Americans can be seen in numerous expressions of an idiomatic nature that entered the American language, some of which crossed the borders of America and American English. Consider, for example: a whole new ball game ⇒ a completely new set of circumstances; to drop the ball ⇒ to make a mistake; to hit it out of the ballpark ⇒ to be wildly successful, to exceed.

Although it is hardly likely that most of us would have to face the task of simultaneous interpretation of live baseball coverage, it is quite common to find short fragments of novels describing the game of baseball:

> All except Bruce Pearson. Bruce is the third-string catcher. He might catch 5 or 6 games a year, but mostly he warms pitchers in the bullpen (Harris, Bang the Drum Slowly)

> Wszyscy oprócz Bruce'a Pearsona. Bruce jest łapaczem trzeciej linii. Może i załapie się na 5 lub 6 meczów rocznie, ale przede wszystkim rozgrzewa miotaczy w bullpenie.

> Goodman James, young Pioneer first baseman making his second try for a permanent place in the line-up after a couple years back in the minors, picked out a bat, stepped lean-legged into the batter's box. (Coover, The Universal Baseball Association)

> Goodman James, młody pierwszobazowy Pioneer, który po raz drugi próbował zdobyć stałe miejsce w składzie po kilku latach gry w niższych rozgrywkach, wybrał kij i stanął na chudych nogach, na polu pałkarza.

If it is terminological accuracy that matters in the translation, for example, when you translate Freeman's Basic Baseball Strategy: An Introduction for Coaches and Players, then you have to resort to recognised translation. A useful source of Polish terms is a glossary and lexicon of baseball and softball available at http://www.baseballsoftball.pl/wp-content/uploads/2011/03/przepisy-softball.pdf.

If a baseball expression has a figurative meaning, then a TL functional or cultural equivalent could be used:

> Well, that suggestion certainly came out of left field! How did you come up with that one? ⇒ Coś ty, z księżyca spadł? Skąd ten pomysł?

> I can't believe that average-looking guy is dating a supermodel - she is totally out of his league! ⇒ Jak taki przeciętny facet może umawiać się z supermodelką?! To zupełnie nie jego liga.

Exercise 4. Translate the following metaphorical expression from American English into Polish.

1. to go the distance ....
2. last man out ....
3. step up to the plate..
4. bat a thousand ....
5. throw a curve ....

Exercise 5. Translate the following text about baseball into Polish. Use the lexicon of baseball and softball available at http://www.baseballsoftball.pl/wp-content/uploads/2011/03/przepisy-softball.pdf.

The steal is a technique used to advance a runner into scoring position. The success of this play usually depends upon two factors: the speed of the runner and his ability to "get a jump" on the pitcher. Of the two, speed is less important than base-running skill. Fast men are not necessarily good base stealers. In fact, historically, some of the better base runners have had only average speed but have had an acute sense of timing. They constantly study the opposing pitchers and catchers.

3.5. Human needs, or where is the restroom?

In this section we shall concentrate on Polish to English translation. More specifically, on the requirement that TL texts should be not only grammatically

but also lexically and culturally consistent. The development of the English language resulting in different Englishes world-wide presents a serious problem for translators, whose overall competence should consist, among others, of linguistic, cultural (extra-linguistic), and translational competences. As our interest lies in the translation of culture-specific concepts, we will discuss a handful of terms from American and British English in which the same concept is expressed by different expressions and the same words or expressions have confusing meanings in one and the same language, or rather its varieties.

Browsing through the concordance list in the NKJP corpus (http://www.nkjp.uni.lodz.pl/index_adv.jsp), we find several types of *ubikacja / toilet*. The first two describe *ubikacja* in restaurants depending on the variety of English.

> Przychodzi kelnerka. […] Zamawiam herbatę i pytam ją, gdzie jest ubikacja. Pokazuje mi na ścianę lekko w bok, po prawej stronie i odchodzi.

> Siedziała na pluszowym taborecie przed wielkim, kryształowym lustrem w rozległej ubikacji z posadzką i boazerią z marmuru. Nigdy w życiu nie wyobrażałam sobie, że ubikacja może być tak elegancka.

These sentences could be translated as:

> A waitress comes. […] I order tea and ask her where the *toilet* (BrE)/*restroom* (AE) is. She points to the wall slightly to the side on the right and walks away.

> She was sitting on a plush stool in front of a large crystal mirror in a large *lavatory* (BrE)/*rest-room* (AE) with a marble floor and paneling. Never in my life had I imagined that a *lavatory*/*restroom* could be so elegant.

The concept of *ubikacja* can be expressed in American English by *restroom* and in British English as *toilet* and *lavatory*. However, the concept of rest-room is generally restricted to "a room in a public building having lavatories, washing facilities, and sometimes couches" (*The Free Dictionary*). Interestingly, in Canada they also use the compound noun *powder room* (generally for women) and *washroom*. Searching for this facility at someone's house, you would probably ask the question "Where is the bathroom?" Mind that the word *toilet* in American English is likely to mean *toilet bowl*. We should also take note of the most common expression in British English, namely, *loo*, used in informal contexts.

The scope of Polish *ubikacja* is very broad. *Ubikacja* may denote a lavatory, but it may also refer to *wychodek*, a toilet outside a house, which is often rendered as *outhouse* or *privy*, or even to any place for urinating and defacating. The list of

English terms denoting Polish *ubikacja* is very long and also includes such terms as *loo, WC, john, lav, public convenience, squat toilet, etc*.

Exercise 6. Study all the English terms in the section above. Following Newmark's (1988) discussion of componential analysis (Chapter 11), identify the main categories of each term, *e.g*. inside / outside, for men / women; American English / British English, *etc*.

Exercise 7. Translate the following metaphorical expression from American English into Polish.

1. Ubikacja była na zewnątrz, we wnęce muru okalającego ciemne podwórze (drogę pokazał Ludwiś). Drzwi nie domykały się. ....

....

....

2. Pościel czysta, nie mogę narzekać. Na sali jest ubikacja: dziura w podłodze za kafelkową przegrodą. Załatwić się można, napić wody – nie. ....

....

....

3. Warunki w hotelu przy Sycowskiej są ciężkie. W małych klitkach gnieżdżą się kilkuosobowe rodziny. Ubikacja i kuchnia są wspólne, na korytarzu. ....

....

....

4. Chcemy, aby była ubikacja, umywalka, prysznic i pralka 60x50. ....

....

....

5. Włoska terakota, hiszpańska glazura, spłuczka ceramiczna, a muszla wychodzi wprost ze ściany. – Ja stawiam na nowoczesność – uśmiecha się prezes. – A ubikacja to taka nasza wizytówka. ....

....

....

Exercise 8. Translate the following extract from Rose George's *The Big Necessity* into Polish.

American forces stationed in Japan, accustomed to flush toilets at home, pushed for the same to be installed in the nation they were occupying. TOTO's toilet bowls

sold increasingly over the next forty years, and by 1977, more Japanese were sitting than squatting. This cultural change was not without difficulties. The writer Yoko Mure, in a contribution to *Toilet Ho!*, a collection of essays about Japanese toilet culture (whose title in Japanese apparently expresses the extreme relief of someone who has been desperate for a restroom and finally finds one), wonders "how the people could use a Western-style toilet". The Western style is the same as sitting on a chair. I had a terror that if I got used to it, I might excrete whenever I was sitting on a chair anywhere, even at a lesson or at mealtimes.

4.1. Introduction – proper names as cultural elements

Cultural elements (or culture-bound, culturally marked, culture-specific items) are elements in the source text which are characteristic of the source culture, which means that they refer to objects or concepts specific to the sociocultural context of the source language and either do not exist or evoke considerably different connotations than the concepts existing in the target culture (Hejwowski, 2004: 71; Ramiere, 2007). As these elements are not known in the target culture or have a different connotational value for the target language recipients, they are usually a source of translation problems.

Cultural elements encompass a variety of human activities and can be classified into several categories. One of them includes proper names (also proper nouns), which are the names of places, towns, famous politicians, actors, the names of shops, institutions, lakes, and mountain ranges. Onomastics, which is a branch of linguistics, classifies proper names into several subcategories:

- **names of people** (anthroponyms: historical and fictional characters, famous actors, politicians, writers, ordinary people, etc.)
- **names of places** (toponyms: names of continents, countries, places and settlements, lakes, oceans and rivers, mountains, hills, and mountain ranges, woods, caves, streets and squares, animals, institutions and organisations, objects and buildings, etc.)
- **names of animals** (pets, real and imaginary, book and film characters, etc.)
- **names of institutions** (companies, manufacturing plants, business companies, shops, bars and restaurants, *etc.*).

Proper names appear in various types of **functional texts** (such as tourist brochures and guides, geographical and historical texts, books, newspapers and journals, blogs, websites, *etc.*) as well as **literary texts** (poems, novels, short stories, films, *etc.*).

4.2. Features and types of proper names

According to Hejwowski (2012), a proper name is a word or a group of words (noun, nominal phrase, or nominalised adjective, *etc.*) that is used to identify a unique concrete object (a human being, animal, thing, or place) existing now, in the past,

or only in the human imagination (Hejwowski, 2012: 151). Several proper names may refer to the same object, but this object which is referred to by means of a given proper name must be unique in a given communicative situation (Hejwowski 2012: 151).

In general, proper names have the following features:
- They are capitalised, regardless of their position in a sentence.
- They are monoreferential, *i.e.* they refer to a specific person, object, animal, or place (real or imaginary). Additionally, proper names exist only because the objects, places, and people they refer to exist in reality or fiction, *e.g. Barack Obama, Harry Potter, Scooby-Doo, Brooklyn, Tower Bridge, The Rockies, Kazimierz, Opolska Wenecja,* and *Popiel*.
- They are typically not preceded by definite or indefinite articles (but there are exceptions when proper names are used in a generic sense: *Not everybody can be an Picasso* – a great painter, *Read what you have there, Shakespeare* – a great writer),
- They do not require additional identifying techniques; modifiers such as adjectives, prepositional phrases, or defining relative clauses (Pour, 2009; Hejwowski, 2012: 152-153).

4.3. Translation problems, strategies, and techniques

Difficulties in the translation of proper names result from the fact that they are culturally marked, which means that they refer to objects, people, and places better known in one culture and not existing or less known in another culture. In general, proper names are considered to be untranslatable, which means that they should be transferred to the target text in their original form. In practice, translators use various translation strategies and techniques to overcome these difficulties.

Translation strategies and techniques (Hejwowski, 2004, 2012; Poluszyński, 2012) (also called methods, procedures, and solutions) are conscious actions undertaken by translators to cope with a particular translation problem. Although in translation theory these terms are used interchangeably and are treated as synonyms, we assume that translation strategies are macro procedures – translation solutions applied at the macro level of the text, that is, to the whole text (strategies of **domestication** and **exotisation/foreignisation**). Techniques, on the other hand, are solutions applied to a particular translation problem (translation solution used for a particular wordplay, idiom, metaphor, or proper name, *e.g.* replacing a source language idiom with a target language idiom or a source proper name with a target proper name; using a more general term; creating a neologism; using a recognised, functional, descriptive or cultural equivalent; adding an explanation in a footnote; omitting a proper name; or using a borrowing with or without an explanation, *etc.*). Translation techniques can be more or less source culture or target culture oriented,

which means that the degree to which they preserve or eliminate foreign elements (*i.e.* the degree to which they are foreignised or domesticated) varies and they can be placed on a continuum as shown below:

The techniques used to translate proper names may differ depending on the type of text in which they appear.

- **In functional texts**, proper names have a referential function, which means that they typically refer to the names of places (cities, towns, streets, lakes, mountain ranges, *etc*.), institutions, and objects (companies, shops, theatres, buildings, restaurants), and people (politicians, landowners, artists, writers, and historical figures). In such texts, translators can either transfer proper names in their original form, use a recognised equivalent, or create a new translation. Nevertheless, the first thing the translator should do when translating proper names in functional texts is to check via the Internet or in any other reliable resources (encyclopaedias, reference books, stylesheets[1]) whether a given name has a target language equivalent that is widely recognised and used. For example, on their official websites we will find that *Uniwersytet Ekonomiczny we Wrocławiu* is translated as *Wrocław University of Economics and Business (WUE)*; *Politechnika Częstochowska* as *Czestochowa University of Technology (CUT)*. But *Politechnika Wrocławska* is translated as *Wrocław University of Science and Technology* (and not Wroclaw *University of Technology* or *Technical University of Wrocław*), *Akademia Górniczo-Hutnicza w Krakowie* as *AGH University of Science and Technology* (and not as *the Academy of Mining and Metallurgy in Kraków*) and *Państwowa Wyższa Szkoła Zawodowa w Nysie* as *University of Applied Sciences in Nysa (*and not *State Higher Vocational School in Nysa)*. Many institutions, universities, organisations, and companies already have their websites translated into several languages (or at least English), and there is no need to create new terms, as equivalents can frequently be easily found in online resources.
- **In fiction works**, translators will have more techniques and freedom at their disposal. On the other hand, it is worth noting that the translation of proper names in literary works is usually more complicated as, apart from authentic and realistic proper names, such works also contain "intentional proper names". Such names have "hidden" meaning, *i.e.* they usually convey additional information about the character's personality or magical powers, are to evoke specific allusions or connotations, and may therefore be essential for understanding the text (see Chapter 5 for more information and exercises on proper names in literary works). In this case, the translator's task will be to transfer the proper name of the source language to the target text so that the specific meanings discernible in the source culture are not lost for the target readers.

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[1] Examples of such official resources include: *Urzędowy wykaz polskich nazw geograficznych świata* (2013), Główny Urząd Geodezji i Kartografii, Warszawa, http://ksng.gugik.gov.pl/pliki/wykaz_polskich_nazw_geograficznych.pdf; *Vademecum tłumacza. Wskazówki redakcyjne dla tłumaczy* (2015), Departament Języka Polskiego, Dyrekcja generalna ds. Tłumaczeń Pisemnych, Komisja Europejska, Luksemburg. https://ec.europa.eu/info/sites/info/files/styleguide_polish_dgt_pl_0.pdf.

Exercise 1. Discuss the meaning and possible connotations encoded in the following intentional names from animated films for children.

Shark Tale – Rybki z ferajny
1.   Jessica Shrimpson
2.   Tuna Turner
3.   Mussel Crowe
4.   Cod Stewart
5.   Fish King
6.   Gup
7.   Old Wavy
8.   Newsreef
Cars – Auta
9.   Lighting McQueen
10. Stickers
11. Radiation Stinks
12. Radiator Springs
Robots – Roboty
13. Robot City
14. Rivet Town
The Incredibles – Iniemamocni
15. Incredibles
16. Baron von Ruthless
17. Elastigirl
18. Frozone
19. Dash
20. Incrediboy
21. Dynaguy
22. Sally Sobstory
101 Dalmatians
23. Cruella de Vil
Wallace and Gromit. The Curse of the Were-rabbit – Wallace i Gromit. Klątwa Królika
24. East of Edam
25. Fromage to Eternity
26. Waiting for Gouda
27. The Hunt For Red Leicester
28. Grated Expectations
29. Carrot on a Hot Tin Roof
30. The Loneliness of the Long Distance Runner Bean

In general, the following techniques may be used for the translation of proper names (Poluszyński, 2012; Hejwowski, 2004, 2012; Sikora, 2012):

1. **Transfer** (also reproduction) – transferring a source language proper name to the target text:

    a) **transfer without any changes**, *e.g. Brooklyn ⇒ Brooklyn; George Bush ⇒ George Bush; New Jersey ⇒ New Jersey; Tadeusz Kościuszko ⇒ Tadeusz Kościuszko;*

    b) **transfer with some minor changes** (spelling or inflectional modifications), *e.g. Colorado ⇒ Kolorado, Philadephia ⇒ Filadelfia, Virginia ⇒ Wirginia, Don Quijote ⇒ Don Kiszot, Shakespeare ⇒ Szekspir, Chopin ⇒ Szopen;*

    c) **transfer with addition** – providing an additional explanation to the source language proper name, which clarifies its meaning in the target language, *e.g. Twin Peaks ⇒ miasteczko Twin Peaks, Niagara Falls ⇒ wodospad Niagara, The New Yorker ⇒ amerykański tygodnik New Yorker;*

    d) **transfer with gloss/ footnote/ translator's note** – providing an additional explanation to the source language proper name usually in brackets, footnotes, or endnotes, *e.g. Mrs Thatcher ⇒ Margaret Thatcher (premier Wielkiej Brytanii); Sejm ⇒ Sejm (Poland's Parliament); gen. Wojciech Jaruzelski ⇒ Wojciech Jaruzelski (the head of state); Centralne Biuro Śledcze Policji (CBŚP) ⇒ a unit within the Polish police dealing with organised crime, the Polish FBI.*

2. **Transcription/transliteration** - adapting the source language item to the phonetic, phonological, morphological, and grammatical rules in the target language; for example, transliteration from non-Latin alphabets such as Arabic, Cyrillic, Chinese into English or Polish, *e.g. Толстой (Russian) ⇒ Tołstoj (Polish) ⇒ Tolstoy (English), Kraków ⇒ Krakow/Cracow, Нас не догонят ⇒ Nas nie dogoniat (Not gonna get us).*

3. **Translation**

    a) **literal translation** – translating a source language proper name literally to the target language: *Pacific Ocean ⇒ Ocean Spokojny; Muzeum Polskiej Piosenki ⇒ (The) Polish Song Museum; Jan Kowalski ⇒ John Smith;*

    b) **translation with a recognised equivalent** – replacing a source language proper name with a recognised and widely used target language equivalent, frequently legitimised, *i.e.* used in official resources (*e.g.* geographical and historical texts), *e.g. New Mexico ⇒ Nowy Meksyk, New York ⇒ Nowy* Jork (but as Poluszyński (2012) mentions *not New Jersey ⇒ ~~Nowy Dżerzej / Nowy Dżersej / Nowy Dżerzi~~); South Carolina – Karolina Południowa; London ⇒ Londyn, kościół Mariacki ⇒ St. Mary's Basilica; George Washington ⇒ Jerzy Waszyngton; Mickey Mouse ⇒ Myszka Miki, Akademia Górniczo-Hutnicza w Krakowie ⇒ AGH University of Science and Technology* (not the *Academy of Mining and Metallurgy in Kraków*);

Descartes ⇒*Kartezjusz, Prince Charles* ⇒*książę Karol, 5ᵗʰ Avenue* ⇒*Piąta Aleja;*

    c) **translation with a cultural equivalent** (also replacement, modification, or cultural transplantation):

       – **source culture equivalent** – a source language proper name is replaced with another source language proper name which may be better known in the target culture, *e.g. Abraham Lincoln* ⇒ *Bill Clinton, New Jersey* ⇒ *Bronx, The Rockies* ⇒ *Park Yellowstone, Radcliffe* ⇒ *Harvard;*

       – **target culture equivalent** – a source language proper name is replaced with a target language proper name which may evoke similar connotations, associations, and implications for the target readers as the source language item, *e.g. Sejm* ⇒ *Polish National Parliament; Barbara Streisand* ⇒ *Ich Troje, Lincoln Center* ⇒ *Teatr Narodowy, Grand Central Terminal* ⇒*Dworzec Centralny, CBŚP* ⇒ *the Polish FBI;*

    d) **replacement with a more general word** – replacing a source language proper name with another lexical item which is not a proper name, *e.g. Klubowe* ⇒ *cigarettes, Henry Heimlich* ⇒ *lekarz, Battery Park* ⇒*nabrzeże, NASDAQ* ⇒ *giełda;*

  4. **omission** – omitting the source language proper name in the target text.

In literary texts, if the translator decides that the target reader may not know the person, place, or object referred to, they may apply the following solutions:

- omit the foreign proper name in translation,
- replace the source language proper name with a target culture equivalent even if the "equivalent" falls into a different category (*San Diego* ⇒ *Sopot*),
- replace the source language proper name with a source language equivalent which is considered to be better known in the target culture (*Lexington* ⇒ *Czterdziesta Druga (ulica)*,
- replace the source language proper name with a generic name ⇒ a common noun in the target language (*Interstate 40* ⇒ *autostrada*).

4.3.2. Translating proper names

In general, it is assumed that proper names are not translated and are transferred to the target text in their original form. Nevertheless, some proper names are translated and have their well-recognised equivalents. This category includes the names of (Belczyk, 2009; Hejwowski, 2012):

- historical figures, popes, kings, rulers, princes (Jan Paweł II ⇒ John Paul II, William the Conqueror ⇒ Wilhelm Zdobywca, Solzhenitsyn ⇒ Sołżenicyn, etc.),
- biblical and mythological persons (Aphrodite ⇒ Afrodyta, Dionysus ⇒ Dionizos, etc.),

- famous artists, musicians, writers, scholars, and philosophers (Julius Verne ⇒ Juliusz Verne, Charles Darwin ⇒ Karol Darwin, Isaac Newton ⇒ Izaak Newton, etc.),
- fictional characters (Don Quixote ⇒ Don Kiszot, Cinderella ⇒ Kopciuszek, Friday ⇒ Piętaszek, etc.).

Exercise 2. Provide Polish names of the following famous characters.

1. Alexander the Great ....
2. Aristotle ....
3. Charlemagne ....
4. Descartes ....
5. Friday (as a name) ....
6. Galileo ....
7. George Washington ....
8. Henry Valois ....
9. Job ....
10. Joshua ....
11. Lawrence the Magnificent ....
12. Little Red Riding Hood ....
13. Michelangelo ....
14. Moses ....
15. Noah ....
16. Pepin the Short ....
17. Sitting Bull ....
18. Snow White ....
19. Titian ....
20. Veit Stoss ....

Exercise 3. Translate the following names into English.

1. Święty Jan od Krzyża ....
2. Wilhelm Orański ....
3. Katarzyna Aragońska ....
4. Mahomet ....
5. Hrabia Essex ....
6. Księżna Yorku ....
7. Góra Oliwna ....
8. Traktat wersalski ....
9. Most Westchnień ....
10. Światowe Forum Gospodarcze ....
11. Wojna w Zatoce Perskiej ....
12. Światowa Organizacja Zdrowia ....

Exercise 4. Translate the following sentences into Polish.

1. Among royalty, a Welsh dynasty of monarchs, the Tudors, was succeeded by the Scottish Stuarts, to be followed by the Dutch William of Orange and the German Hanoverians.[2] ....

....

2. According to Reuters – U.S. President Donald Trump and fellow Republicans in the House of Representatives have proposed a healthcare law to kick off their promise to repeal and replace Obamacare. ....

....

....

3. When I was young and walked along Breidafjordur I never would have thought that such a wide variety of people inhabited the world. Here were folk from the numerous citystates and counties of Italy: Milanese, Napolese and Sicilians, Sardinians, Savoyards, Venetians and Tuscans, along with the Romans themselves; here one could see the peoples of the six Spanish kingdoms: the Castilians, Aragonese, Catalans, Valencians, Majorcans and Navarrans; gathered here were envoys from the different nations of the Empire, even from the nations that had adopted Luther's reforms: Bavarians, Germans and Croatians, Franconians, Westphalians, Rhinelanders, Saxons, Burgundians, Franks, Walloons, Austrians, and Styrians.[3] ....

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....

4. Academy Award – winning actor Russell Crowe is known for many things – his acting skills, Aussie accent and possibly most notably, his temperament.[4] ...

....

....

....

5. Among the Orientals betel is offered on ceremonial visits in the same manner as wine is produced on similar occasions by Europeans. ....

....

6. Many of the Guanches fell in resisting the Spaniards, many were sold as slaves, and many conformed to the Roman Catholic faith and married Spaniards. ...

....

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[2] https://www.britannica.com/place/England/People (accessed: 8 June 2022).
[3] Halldór Laxness (1946), *Iceland's Bell*, Chapter nine from book II, the Fair Maiden.
[4] https://sentence.yourdictionary.com/actor (accessed: 8 June 2022).

4.3.3. Translating geographical names

Geographical names pose many problems in translation (Belczyk, 2002, 2014; Hejwowski, 2012; Poluszyński, 2012).

1. In general, toponyms are not translated, they are transferred from the source language to the target language without any changes (*Chicago, New York, Birmingham*) or with some minor spelling changes (*Washington ⇒ Waszyngton, Philadelphia ⇒ Filadelfia, Texas ⇒ Teksas, Pennsylvania ⇒ Pensylwania, Virginia ⇒ Wirginia,* but *Nevada, Vermont,* and *Phoenix* not *Feniks*).

2. In the case of macrotoponyms, *i.e.* geographical names which are universally known and recognised globally, translators should first look for recognised equivalents (*Bałtyk ⇒ the Baltic Sea, Warszawa ⇒ Warsaw, Naples ⇒ Neapol*).

3. In the case of microtoponyms, *i.e.* geographical names which are less known or recognised locally, the translator can add an additional explanation to clarify their meaning (*Alice Springs ⇒ miasteczko Alice Springs, Isle of Dogs ⇒ dzielnica Londynu Isle of Dogs)*.

4. In addresses, the names of streets, squares, and places should not be translated, as the target text reader should be able to locate a given place on a map or find a particular street when visiting a city: *ulica Krakowska* is not *Krakowska Street,* the same as *Oxford Street* is not *ulica Oksfordzka*. The only element which may be translated in addresses is the name of the country *Belgium ⇒ Belgia, Polska ⇒ Poland*.

5. In official documents, such as European Union documents, treaties, legal acts, resolutions of reports, translators should use full names or short names instead of colloquial names.

full name in Polish	full name in English	short name in Polish	short name in English
Królestwo Niderlandów	The Kingdom of the Netherlands	Niderlandy	The Netherlands
Zjednoczone Królestwo Wielkiej Brytanii i Irlandii Północnej	The United Kingdom of Great Britain and Northern Ireland	Zjednoczone Królestwo	The United Kingdom
Republika Czeska	The Czech Republic	Czechy	Czechia

A comprehensive list of full and short names can be found in the European Union Institutional Style Guide (http://publications.europa.eu/code/en/en-5000500.htm) or on the website of Komisja Standardyzacji Nazw Geograficznych (Commission for Standardisation of Geographic Names, http://ksng.gugik.gov.pl/wykaz.php).

6. If a geographical name contains a general word describing its category, then this general word should be translated: *jezioro Wigry ⇒ Lake Wigry, Góry Świętokrzyskie ⇒ the Świętokrzyskie Mountains, The Rockies/The Rocky Mountains ⇒ Góry Skaliste, Colorado Plateau ⇒ Wyżyna Kolorado, Wyżyna Krakowsko-Częstochowska ⇒ the Kraków-Częstochowa Upland, Lake Superior ⇒ Jezioro Górne*. Sometimes the proper name part is also translated or the translation can be provided in brackets: *Góry Świętokrzyskie ⇒ the Holy Cross Mountains, Góry Stołowe ⇒ the Table Mountains, Bory Dolnośląskie ⇒ the Lower Silesia Forest*. Nonetheless, such names (*the Holy Cross Mountains, the Table Mountains*) can sometimes be misleading, as they do not reveal the Polish origin of these geographical places.

7. When translating geographical names composed of a common noun and a proper name, the translator has to be careful not to create a pleonasm, a translation with a redundant expression, repeating the generic name in the source and target languages: *Lake Michigan ⇒ *jezioro Lake Michigan, Mount Everest ⇒ *góra Mount Everest, Isle of Man ⇒ *wyspa Isle of Man*.

8. In the translation of Polish geographical names into English, we can differentiate two groups:

   a. well-known geographical names which have well-established English equivalents, *e.g.* (*Warszawa ⇒ Warsaw, Wisła ⇒ the Vistula River, Nysa Kłodzka ⇒ the Nysa/the Neisse (River), Śląsk ⇒ Silesia, Tatry ⇒ the Tatras, Mazury ⇒ Mazuria, Wielkopolska ⇒ Great/Greater Poland, Małopolska ⇒ Little/Lesser Poland*). In translation into English, the original names can be used, and the English equivalent can be provided in brackets. If the name contains adjectives such as *Niski, Wysoki, Górny, Dolny ⇒* they are typically translated, *e.g. Górny/Dolny Śląsk ⇒ Upper/Lower Silesia, Karpaty Wschodnie/Zachodnie ⇒ the East/West Carpathians,*

   b. names composed of a proper name and a common noun describing its type *e.g. jezioro Śniardwy, Zatoka Gdańska, przełęcz Zawrat, przylądek Rozewie, Bory Niemodlińskie*. In this case, the common noun is translated
      – *jezioro Turawskie ⇒ Turawskie Lake,*
      – *przełęcz Siodło ⇒ the Siodło Pass,*
      – *Starobociański Wierch ⇒ Starorobociański Peak,*
      – *przylądek Rozewie ⇒ the Rozewie Cape.*

9. In the case of names with adjectives, there are several solutions. If possible, an English adjective should be derived from the Polish geographical name:
      – *Pojezierze Mazurskie / Lubuskie / Kaszubskie ⇒ the Masurian / Lubuskie / Kashubian Lake District*

- *Wyżyna Lubelska / Wyżyna Małopolska ⇒ the Lublin Upland / the Małopolska Upland,*
- *Nizina Śląska / Nizina Mazowiecka ⇒ the Silesian Lowland / the Mazovian Lowland,*
- *Pogórze Sudeckie ⇒ the Sudetian Foothills.*

As stated by Belczyk (2002), if an English adjective cannot be created, then the name of the place should be used, like names translated from English to Polish. Thus, if *the Bristol Channel, the London Basin, the Liverpool Bay* are translated into Polish as *Kanał Bristolski, Basen Londyński, Zatoka Liverpoolska ⇒* then *Kanał Bydgoski, Mierzeja Helska, Bieszczadzki Park Narodowy, Wyżyna Krakowsko- -Częstochowska* should be translated as *the Bydgoszcz Canal, the Hel Peninsula, Bieszczady National Park, the Kraków-Częstochowa Upland* but *Jezioro Mikołajskie ⇒ Lake Mikołajskie (or the Mikołajskie Lake), Dolina Chochołowska ⇒ the Chochołowska Valley.*

Exercise 5. Provide Polish or English equivalents for geographical names from the territory of Great Britain (*Urzędowy wykaz polskich nazw geograficznych świata*, 2013).

1. (The) Pennines (1 word) ....
2. Kanał Manchesterski (3 words) ....
3. Cornwall ....
4. Cumberland ....
5. Channel Islands (2 words) ....
6. Orkney Islands (1 word) ....
7. Shetland Islands (1 word) ....
8. Cieśnina Kaletańska (3 words) ....
9. Hebrides ....
10. The English Channel (3 words) ....
11. Warwick and Birmingham Canal (2 words) ....
12. London Basin (2 words) ....
13. Nizina Środkowoszkocka (2 words) ....

Exercise 6. Provide Polish or English equivalents for the following geographical names.

1. Worms ....
2. Naddniestrze ....
3. The Southern Ocean (2 words) ....
4. Śląsk ....

5.   The Seine ....
6.   Regensburg ....
7.   St. Lawrence's Lowland (2 words) ....
8.   Porto ....
9.   The Po ....
10. Czarnogóra ....
11. Mainz ....
12. The Low Countries (1 word) ....
13. Chalkidiki (2 words) ....
14. The Gaza Strip (2 words) ....
15. The Faroe Islands (2 words) ....
16. The Danube ....
17. Cape Town (1 word) ....
18. Rhineland ....
19. Wyspy Zielonego Przylądka (4 words) ....
20. Phenian ....

Exercise 7. Translate the following Polish geographical names into English.

1.   Tatrzański Park Narodowy ....
2.   Nysa Łużycka ....
3.   Jezioro Solińskie ....
4.   Zapadlisko Przedkarpackie ....
5.   Bory Dolnośląskie ....
6.   Pojezierze Lubuskie ....
7.   Pojezierze Suwalskie ....
8.   Słowiński Park Narodowy ....
9.   Wielkopolski Park Narodowy ....
10. Dolina Goryczkowa ....
11. Góry Stołowe ....
12. Beskidy ....
13. Jasna Góra ....
14. Zatoka Gdańska ....
15. Zalew Szczeciński ....
16. Park Narodowy Bory Tucholskie ....
17. Świętokrzyski Park Narodowy ....
18. Kotlina Kłodzka ....
19. Suwalszczyzna ....
20. Podkarpacie ....

Exercise 8. Translate the following sentences into Polish (use equivalents if possible):

1. The eastern part of the country, from Inverness across to Aberdeenshire and down to Angus, Fife, and the Lothians, enjoys an annual rainfall that is actually similar to (or less than) New York, Barcelona, Rome, or even Rabat in Morocco[5]. ....

   ....

   ....

   ....

   ....

2. The 'Arthurs' are 20 major peaks that can be seen from Arthur's Seat in the centre of Edinburgh[6].

   ....

   ....

3. Although Northern Ireland is separate to Ireland and part of the UK, it is included in this guide as, from a garden tourist's perspective, Ireland and Northern Ireland would be considered together for travel purposes[7]. ....

   ....

   ....

   ....

4. Standing tall amongst the Macgillycuddy's Reeks mountain range, is Ireland's tallest peak, Carrauntoohil, at a humble 1,038 metres[8]. ....

   ....

   ....

   ....

5. Snowdonia is the name given to the mountainous area in the county of Gwynedd in Wales, a region boasting 14 peaks over 3,000 feet, including Snowdon itself (3,560 feet)[9]. ....

   ....

   ....

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[5] https://www.visitscotland.com/about/practical-information/weather/(accessed: 10 May 2022).
[6] https://www.visitscotland.com/see-do/landscapes-nature/mountains-hills/#:~:text=The%20'Arthurs'%20are%2020%20major,of%20Munros%2C%20Corbetts%20and%20Grahams (accessed: 10 May 2022).
[7] https://gardentravelhub.com/garden_guide/ireland-eire-northern-ireland/(accessed: 10 May 2022).
[8] https://outdoorsome.com/destinations/ireland/macgillycuddys-reeks/(accessed: 10 May 2022).
[9] https://www.facebook.com/HappyCamper4U-111382503967836/?ref=page_internal (accessed: 10 May 2022).

Exercise 9. Translate the following sentences into English.

1. Jedną z najczęściej odwiedzanych jaskiń w Dolinie Kościeliskiej w Zachodnich Tatrach jest Jaskinia Mroźna. ....

    ....

    ....

2. Z Doliny Pięciu Stawów w polskich w Tatrach Wysokich możemy wyruszyć na Kozi Wierch (2291 m.n.p.m.), a zielonym szlakiem prowadzącym do Doliny Roztoki dotrzemy do Siklawy – największego wodospadu tatrzańskiego (około 70 metrów wysokości). ....

    ....

    ....

    ....

    ....

3. Dzięki budowie kanału na Mierzei Wiślanej jednostki o zanurzeniu do 4,5 m, długości do 100 m oraz szerokości do 20 m będą mogły przepływać z Zatoki Gdańskiej na Zalew Wiślany[10]. ....

    ....

    ....

    ....

4. Wieś zlokalizowana jest w odległości około 6 km od miasta Puck, na wybrzeżu Zatoki Puckiej oraz około 8 km od drogi krajowej Trójmiasto-Półwysep Helski[11]. ....

    ....

    ....

5. Biebrzański Park Narodowy leży w województwie podlaskim, w powiecie monieckim. Ostatnimi czasy drogi na Podlasiu znacznie się poprawiły, dlatego z Warszawy do Parku dojedziemy nowiutką drogą ekspresową w nieco ponad 2 godziny[12]. ....

    ....

    ....

    ....

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[10] https://www.muratorplus.pl/inwestycje/inwestycje-publiczne/przekop-mierzei-wislanej-otwarcie-kanal-na-zalewie-wislanym-aa-dV5T-f1mG-QBEo.html (accessed: 10 July 2022).

[11] http://www.archiwum.ostaszewo.pl/bip/pomorze/broszura_inwestycyjna_miasta_gdyni_2012.pdf (accessed: 10 July 2022).

[12] https://zaciszezieloneogrody.pl/atrakcje/biebrzanski-park-narodowy/(accessed: 10 July 2022).

6. Opole, położone w Europie Środkowej, na Nizinie Śląskiej, w Pradolinie Wrocławskiej i Równinie Opolskiej, nad rzeką Odrą, jest jednym z najstarszych miast w Polsce, które otrzymało prawa miejskie przed 1217 r. od Kazimierza I Opolskiego, prawnuka Bolesława III Krzywoustego[13]. ....

....

....

....

7. Bieszczadzki Park Narodowy (BdPN) położony jest w południowo-wschodniej Polsce, w Bieszczadach Zachodnich, będących najbardziej na zachód wysuniętą częścią Karpat Wschodnich[14]. ....

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[13] https://pl.wikipedia.org/wiki/Opole (accessed: 10 July 2022).
[14] https://zpppn.pl/bieszczadzki-park-narodowy-pl/park (accessed: 10 July 2022).

5.1. Introduction

Literary texts are usually distinguished from functional texts in the translation context. However, this does not mean that a text of a business or legal nature cannot contain the same words, phrases, or references as a literary text. In this chapter, we will deal with such traces of literature that may potentially appear in various types of documents, magazines, or press materials of a completely different profile. Therefore, the main concern is not the rules of translating literary texts but the translation of texts (general, specialised, and quasi-specialised) containing elements of a literary nature.

Moreover, where possible, we will emphasise the cultural perspective, that is, I will highlight those literary aspects that influence the cultural distinction of the translated texts. For example, the term *crown jewels*, in a business context, describes a particularly valuable enterprise asset. This is, of course, a metaphorical term, and therefore showing literary features; at the same time, though, it refers to spheres related to the British royal court, thus directly emphasising cultural elements.

One should also remember that a specific sphere of writing, according to some constitutive, for others only bordering on generally understood literature, is a collection of cultural texts from the field of classical mythology and the basic text of Christian culture, *i.e.* the Bible (referring only to the religion which is statistically the most widespread in Anglo-Saxon and Polish cultures, although the Koran or the Torah should be treated similarly). References to these spheres of culture in specialised texts will also be included in references of a literary (not religious or ideological) nature.

5.2. The literariness of texts

At the outset, let us explain briefly what exactly is included among the "literary elements" of texts, or perhaps we should ask more generally: What is literature?

There are many definitions, or rather attempts at defining what literature is, so let us not create any more and list only the basic facts. An analysis of

fundamental studies on this subject (*e.g.* Culler, 2011; Eagleton, 2008) allows us to draw conclusions (of course, simplifying the issue a bit) that could be summarised as follows: the literary text shows certain features that make it possible to distinguish it in a schematic way from a non-literary text. These are among others:

- **Visual and acoustic elements** – the easiest to identify are the determinants of literariness, especially in the case of traditional poetry (division into verses and stanzas) or visual poetry (unusual shapes of works), as well as drama (script, division into acts, scenes, stage directions). In the field of acoustics, poetry also seems to be naturally "melodic" – and thus easily distinguishable – by using linguistic tonal and rhythmical means such as rhyme, rhythm, and meter. On the other hand, the use of rhyme is not limited to poetry and is very often utilised in non-literary texts.
- **A lack of practical meaning** – literature does not have to carry meanings that we find in general and specialised texts; it is under no obligation to inform or instruct. The literary text has no clearly defined purpose; it exists "for itself" and its own "artistic" goals.
- **Intertextual references** – literature has a unique power to create intertextual connections – motifs and references that permeate texts throughout, not always leaving traces that could help identify their sources.
- **Linguistic elements** – in the realm of the language itself, literary texts also show a whole set of features that make them easily recognisable:
  - **distinctive quality of the language** – so-called "literary language" usually differs from general language – in terms of syntax, style, or vocabulary choices, which may provoke judgments describing this language as "better" or "more vibrant" than the language of official documents. We can also mention here the so-called "beauty of language", that is, the most subjective feature of literature, however, often referred to in evaluations and comparisons of the types of texts;
  - **specific linguistic structures**, achieved, for example, by a liberal approach to the rules of grammar – spelling, syntax, or morphology. Literary language does not have to be subject to these rules and, in many cases, is even intentionally against them;
  - **stylistic devices**, such as symbols, metaphors, comparisons, idioms, *etc*. This category seems to be the most useful in the analysis of literary language in functional texts, which will be reflected in the ensuing exercises in this chapter. The use of metaphorical terms in business or law is so natural that it is hardly noticed; for example, *lawbreaker, corporate ladder,* or *housing bubble* are, in fact, metaphors.

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Exercise 1. Decide whether the following sentences or passages are taken from literary or non-literary sources. What characteristics of the texts mentioned above determine their literariness (or lack of it)?

1. "Up bright and early! Feeling really awful." These words, as I remembered them from one of Samuel Beckett's novels, swam into my mind as I woke up the first morning.

2. When I makes tea I makes tea, as old mother Grogan said. And when I makes water I makes water. By Jove, it is tea, Haines said. Buck Mulligan went on hewing and wheedling: So I do, Mrs Cargill, says she. Begob, ma'am, says Mrs Cahill, God send you don't make them in the one pot.

3. "Dine with wine"

4. Coming down to breakfast, as usual rather late, Miss Jewell was surprised to find several persons still at table.

5. No more of talk where God or Angel Guest
   With Man, as with his Friend, familiar us'd
   To sit indulgent and with him partake
   Rural repast permitting him the while
   Venial discourse unblam'd: I now must change
   Those Notes to Tragic; foul distrust and breach
   Disloyal on the part of Man, revolt,
   And disobedience: on the part of Heav'n
   Now alienated, distance and distaste...

6. See how the Orient Dew,
   Shed from the Bosom of the Morn
   Into the blowing Roses,
   Yet careless of its Mansion new;
   For the clear Region where 'twas born
   Round in its self incloses:

7. Despite decent policies, the Tories have no soul and no fire in their bellies.

8. Good puzzle would be cross Dublin without passing a pub.

5.3. Proper names in literary texts

A separate issue is the use of proper names in texts of a literary nature. The topic raised in the previous chapters seems to be continued in the present context, as names, proper names and other nomenclature must be treated with some literature-oriented autonomy. A particularly difficult case for the translator is the use of so-called "intentional proper names", that is, names whose spelling or pronunciation are not accidental and which have certain, more or less hidden meanings (they can be commonly referred to as "speaking names"). Here is how Hejwowski (2004: 163-165) sees it:

> Definitely, the most cumbersome translation problem is connected with intentional proper names. It is still solvable when the names appear in a fairy-tale or allegoric context, not set in the reality of a particular country. Then the translator's task is to decipher all the associations a given name may have for the SL readers - reconstructing all the frames, scenes and scripts in which the name may appear - and inventing a name in TL that will cause similar associations. [...]
> The greatest challenge for a translator, however, are [sic] intentional names in texts whose action is set in the realities of a given country. If the intentionality is limited to one or two cases, it is possible to employ the technique suggested by Newmark (1981): to translate the names into the target language and then naturalise them 'back', giving them a form that may sound realistic in the SL context.

Substantially, what Hejwowski considers to be the biggest challenge for the translator is not the proper name itself but an *intentional* proper name deriving from or relating to the culture of the source text. In some cases, a complex naturalisation technique can be employed.

Exercise 2. Below you can find names of characters from *The Chronicles of Narnia* by C.S. Lewis and *Harry Potter and the Philosopher's Stone* by J.K. Rowling. Most of the names already have their Polish equivalents (or have not been translated at all), which you can see in the brackets.
Your task is to use your imagination and your language skills and come up with your own, original translation of (a) name(s) from the list.

---

1. CHIPPINGFORD (Targobród) ....
2. CLOUDBIRTH (Chmurosyn) ....
3. HARRY POTTER (no equivalent) ....
4. LONGBOTTOM (no equivalent) ....

5. MALFOY (no equivalent) ....
6. PATTERTWIG (Trajkowitka) ....
7. PEEPICEEK (Pipisek) ....
8. REEPICHEEP (Ryczypisk) ....
9. RUMBLEBUFFIN (Grzmotołup) ....
10. SPROUT (no equivalent) ....
11. TRUFFLEHUNTER (Truflogon) ....
12. WIMBLEWEATHER (Świdrogrzmot) ....

5.4. Metaphor as a token of literariness

Metaphor in the present context should be treated as both a linguistic and a literary phenomenon, or, in fact, a feature of language use that combines the spheres of common speech and literariness. Metaphor is usually defined as a transfer of a word or phrase from one context into another. One of the most basic definitions describes metaphor as "a means by which one thing is described in terms of something else" (Richards, 1999: X). Through the notions of comparison or similarity that serve as the basis for metaphor, the literal meaning of words or expressions is replaced with the figurative one. When used in a non-literary text, metaphors contribute to its diversity, imagery, and appeal, but also make the content more persuasive, emotional, or emphatic. For example, business language metaphors are often used in negotiations or other types of professional communication in order to make them polite, tactful, or successful, depending on the goals the partners have.

In the seminal work on the issue, Lakoff and Johnson (1980) claim that the basic human patterns of thinking are essentially metaphorical. The metaphors we use in everyday communication reproduce the figurativeness of the conceptual systems used in our thinking (see their idea of "conceptual metaphor"). In other words, metaphors reveal certain patterns of thought that are characteristic of individual persons or communities, which means that they are usually culture-based. This very feature of metaphorical language brings us to the use of such expressions in the cultural context: not only are they language-specific (being thus a major challenge for a translator), but they also refer to concepts restricted to a particular cultural environment. That is why the techniques to be used in translating metaphors (as in the case of intentional proper names) are rather those from the sphere of functional or descriptive equivalence than syntagmatic (literal) translation or direct transfer.

Exercise 3. Give Polish equivalents, or suggest your own translations of the following metaphorical expressions in the field of business and economics. In some cases, it will be necessary to translate them using explanatory techniques (use as a last resort).

1. featherbedding ....
2. daisy chain ....
3. deadweight cargo ....
4. graveyard market ....
5. macaroni defense ....
6. maiden dividend ....
7. marzipan layer ....
8. Samurai bond ....
9. filthy lucre ....
10. Nervous Nellie ....
11. bells and whistles ....
12. blue-sky laws ....
13. dead cat bounce ....
14. Lady Macbeth strategy ....
15. golden coffin ....

Exercise 4. Translate the following sentences/texts. Each of them contains metaphorical content, but it should be remembered that the quotes are about law and economy.

1. I'm afraid we've got four people off sick this morning, so, it's all hands on deck[15]. ....
....
....

2. If measures such as these do not work, a company can at least attempt to find a white knight – another buyer whom they prefer[16]. ....
....
....

3. Her justice is fair as the moon, clear as the sun, and terrible as an army with banners[17]. ....
....
....

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[15] J. Wright (2000) *Idioms Organiser*. Hove: LTP, p. 23.
[16] I. MacKenzie (1995) *Financial English*. Hove: LTP, p. 81.
[17] F. Pollock (2000) *The Genius of the Common Law*. Clark: The Lawbook Exchange, Ltd., p. 109.

4. "When mergers are called off, the two companies fail to 'make it up the aisle' or their relationship remains 'unconsummated'[18]". ....
....
....

5. I don't think that Maximedia are going to survive, do you?

   − No, I agree. From what I've heard they are just about on the rocks[19]. .....
....
....

6. She is [...] armed and expectant [...]. She belongs to the kindred of Homer's gods [...]. She can be jealous with Hera, merciless with Artemis, and astute with Athena [...][20]. ....
....
....

7. In all its history, Common Law changes and yet it does not change. Just like a running river, it is always the same and yet it never is the same[21]. ....
....
....

8. There are too many people in this company with different ideas. We really ought to agree about where we're going.

   − Yes, I think we ought to be pulling together[22]. ....
....
....

9. The twin tides of Luxembourg and Strasbourg have swept Wednesbury away from the foreshore of the law. But though the tides started across the channel their flood is in the common law[23]. ....
....
....

10. Is this your first day here? Well, don't worry. If you have any questions, ask Di. Nobody knows the ropes like her. She's been here for over 20 years[24]. ...
....
....

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[18] D. Cotton, D. Falvey, S. Kent (2001) *Market Leader. Upper-intermediate*. Harlow: Pearson Education Limited, p. 111.
[19] J. Wright (2000) *Idioms Organiser*. Hove: LTP, p. 23.
[20] F. Pollock, "The Genius of the Common Law." *Columbia Law Review,* Vol. 12, No. 3 (Mar., 1912), p. 190.
[21] E. Picard (2003) *Dictionnaire de la culture juridique*, Paris: PUF.
[22] J. Wright (2000) *Idioms Organiser*. Hove: LTP, p. 23.
[23] Lord Justice Laws, *"Our Lady Of The Common Law."* ICLR Lecture, 1 March 2012: 16, §27.
[24] J. Wright (2000) *Idioms Organiser*. Hove: LTP, p. 23.

a.

Milk and biscuits. A fetid fairytale in *Lake of Urine* by Guillermo Stitch
By Houman Barekat
***Times Literary Supplement*, 30 October 2020** (extract)

The delightfully named Sagging Meniscus Press, a small independent publisher based in New Jersey, has published one of the strangest novels of the year. *Lake of Urine* is set in places called Big City, Small Town and Tiny Village; characters have names such as Mescaline Stroop, Phinoola Quigg and Vacuity Blanc. Its plot, which cannot easily be summarized with a straight face, revolves around a country woman, Emma Wakeling, and her two daughters named Urine – yes, Urine – and Noranbole. Urine, the younger and her mother's favourite, dies early in the novel while helping her chaperone measure the depth of a lake. (He sends her into the water on the end of "a thousand foot of string"; she promptly drowns.) Noranbole moves to Big City and becomes the CEO of a global corporation. Emma, who believes Noranbole to be "hopelessly bereft of any semblance of gorm", then travels to the metropolis to persuade her to return home and attend to her "chores". Along the way Emma secures the co-operation of various men by matter-of-factly "milking" them. The story appears to be set in the present day (there are smartphones) but is told in a quaint narrative voice redolent of fairytales: "And so began …"; "Thus it was …". The action flits between domestic settings and the meeting rooms of corporate and municipal bigwigs. Obscure crises arise: "During the first two weeks of September … nothing much happened and as a result there was widespread civil unrest. Mass suicides in Ampleton. In Middleton, dogs were thrown from the windows". Several chapters recount Emma's failed marriages to various hapless men. She recalls how one early suitor wowed her father, a pastor, with theological discourse: "On declaring, just five minutes into that first interview, that he considered the racoon to be the least susceptible of all animals to moral instruction, he sealed my fate. I have never seen my father so jubilant". Later on, the pastor raises eyebrows in the neighbourhood when he proposes to erect a halfway house for local prostitutes at the bottom of his garden. "Insourcing. My ministrations will be ten times as effective under this new arrangement. Fortunate souls!" […]

b.

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Mark Ravenhill – remanent tematów
Michał Lachman
Dialog, **maj 2019, nr 5 (750) (fragment)**

OBRAZY KONSUMPCJI

Od początku Ravenhill wzbudzał kontrowersje, kiedy jeszcze w latach dziewięćdziesiątych ubiegłego wieku debiutował wraz z grupą młodych brytyjskich dramatopisarzy zwanych „nowymi brutalistami". Na fali tej popularności po Europie rozeszła się fala sztuk takich pisarzy, jak Anthony Neilson, Nick Grosso, Martin McDonagh, Jez Butterworth, a przede wszystkim Sarah Kane. Sztuki Ravenhilla, jak choćby wywołujący wzburzenie samym tytułem dramat *Shopping and Fucking* (1996), ujmowały w drastycznych i prowokacyjnych scenach to, co dziś – z perspektywy historycznego oddalenia – uznajemy za zasadnicze dominanty lat dziewięćdziesiątych; okresu nieokiełznanej globalizacji, tryumfu neoliberalizmu, kultury konsumpcji i względnej politycznej stabilności niezapowiadającej jeszcze tragedii, które nadejdą już na samym początku nowego stulecia. To, co wówczas uznawano za nieakceptowalne przykłady brutalności, przemocy i łamania tabu, okazało się szokującą wizją realnie istniejącej choroby, którą wtedy potrafili zdiagnozować nieliczni, a ująć w formę sztuki jedynie najbardziej przenikliwi. *Shopping and Fucking* wraz z późniejszymi *Polaroidami* (1999) Ravenhilla ukazują świat zdominowany przez przemoc, pornografię, narkotyki, skorumpowany biznes i nieznające pojęcia prywatności media. To sztuki, w których ludźmi poszukującymi stabilności i przyjaźni handluje się jak towarem w hipermarkecie, w którym nie istnieją pojęcia buntu, rewolucji czy politycznego zaangażowania, ponieważ rozmyły się w natłoku codziennej bieganiny, i w którym narkotyki oraz panoszące się media społecznościowe spowodowały, że ludzie przestali czuć i doświadczać. Być może najbardziej prowokacyjną cechą pisarstwa Ravenhilla obecną do dziś jest irytujące psucie wszystkim zabawy, poprzez ukazywanie naszego sielankowego zadowolenia i konsensusu jako czarnej i przerażającej antyutopii.

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CHAPTER 6
Translating Texts with Historical References

written by Marta Wiśniowska

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6.1. Translation issues

The cultural determinants of political and historical allusions, comprehensible only in the given linguistic and cultural sphere, constitute a great challenge in translation. The fact that an allusion refers to concepts known to the recipient has significant implications in the context of translation. A translator interprets a certain text based on their expertise and experience. In spite of the excellent knowledge of realia and the target culture, they will not always be able to recognise and grasp the allusive meaning, deeply rooted in the given culture. It will be strictly necessary for a translator to be able to recognise hidden references and judge what associations a given fragment of a text conjures up. Therefore, the applied translational strategy should allow the reader to interpret freely and make associations that are shared by the recipient of the original. Moreover, a translator must also assess the ability of the readers of the translation to grasp allusive meanings, and that is what will affect their decisions in the process of translation. It is also likely that a translator will misjudge the knowledge of the target readers.

In case the author of the original refers to realia, people, or events known only in the culture of the original, a translator may decide to remove this element completely. This kind of measure should be taken as a last resort as it deprives the reader of the possibility of making any associations or becoming familiar with the realia of the original culture. In such situations, a translator should consider replacing an equivalent that is well-known in the culture of the original with an equivalent which is more recognisable in the target culture or providing an explanation in the form of a footnote.

The concept of allusion translation should be analysed in context and the elements of the original evoking the recipients' associations must be taken into account individually. Historical allusions coming from different cultures happen to be comparable, and consequently, translatable as well. A translator may choose to alter an allusion if he or she feels that the elements that evoke certain associations in the readers of the original refer to knowledge or experience that the readers of the translation do not possess. Therefore, enabling the readers of

the translation to make associations in accordance with their knowledge is the most crucial issue in the translation of allusion.

Exercise 1. Translate the following sentences with historical references.

1. Susan **met her Waterloo** in chess. ....
....

2. The **sybaritic** banquet included the most expensive bottles of wine with each course. ....
....
....

3. The mobs of students **bowdlerizing** the language are still products of Western civilization. ....
....
....

4. The company **sold** its employees **down the river** by cutting their bonuses for its benefits. ....
....
....

5. Everyone called him a **Benedict Arnold** when the basketball player decided to change schools. ....
....
....

6. The city has its highest unemployment rate in decades, while the mayor attends upscale parties; **she's fiddling while Rome burns**. ....
....
....

7. She's such a **Mother Teresa** when it comes to orphaned pets. ....
....

8. Bill was such a **Casanova** at the party last night. ....
....

9. They owed $3000 tax to **Uncle Sam**. ....
....

10. Due to the widespread Coronavirus, the whole world is living through the **Great Depression**. ....

....

11. If Ms. Powter is the drill sergeant of the lean and fit, Ms. Donahue is the **fellow traveler** to those suffering from dieting failure and fatigue. ....

....

12. Frank Lorenzo, the president of Continental Airlines, complained about the difficulty of "trying to run an airline when you have two **fifth columns** within your airline", whom he identified as the pilots and the mechanics. ....

....

....

13. The latest cuts at the organization were made on what staffers referred to as **Black Friday**.

....

....

14. So a treaty that took ten years to negotiate is out of date before it even comes into force. What you might call **the Forth Bridge** theory of arms control. ....

....

....

15. It's important to chip away at Ford's defences here because they seem to be protecting the **Fort Knox** of his imagination. ....

....

....

Exercise 2. Explain the following facts about British and American history in the form of footnote references.

1. To avoid **the Cat and Mouse Act**, some woman left England and went abroad.
2. **The Wars of the Roses** lasted for 40 years.
3. **The English Civil War** was a series of wars and political machinations between the **Roundheads** and the **Cavaliers.**
4. **The Quakers** were persecuted in England because they strongly opposed the practices of the Anglican Church.
5. Guy Fawkes was one of 13 people who were conspiring in the **Gunpowder Plot.**

6. The Western and Atlantic Railroad played an important role in **the Andrews Raid**.
7. **The Battle of Antietam** was the bloodiest day in American history.
8. The implication and impact of **the Boston Tea Party** were enormous**.**
9. Why did ranchers start **the Fence Cutting Wars?**
10. **The New Deal** created millions of jobs and sponsored public works projects.
11. **The Black Panthers** organized armed citizen patrols of U.S. cities.
12. **The Boston Massacre** began as a street brawl but quickly escalated to a chaotic, bloody slaughter.

7.1. Introduction

The Polish translations of film titles is a topic of heated discussions on translation and film viewer forums where, in most cases, they are severely criticised and rarely appreciated. As stated by Tabakowska "bad translation is easy to notice. However, there is no universal recipe for a good translation, just as there is no recipe for a panacea" (2009: 20). Polish viewers are generally dissatisfied with the quality of film title translations, which in their opinion, bear hardly any resemblance to original English versions, are often ridiculous, and fail to convey the message of the original title. The reason for this is that Polish viewers, having at least a rudimentary knowledge of English, allowing them to compare the source and target versions, expect from the Polish translation fidelity and consider literal translation to be the best strategy. If the Polish title does not resemble the original, it is considered an incorrect translation. The most infamous examples include: *Dirty Dancing* translated as *Wirujący Seks*, *Phantasm* ⇒ *Mordercze kuleczki*, *Die Hard* ⇒ *Szklana pułapka*, *The Hangover* ⇒ *Kac Vegas* (and its sequel *Kac Vegas w Bankoku*), *Reality Bites* ⇒ *Orbitowanie bez cukru*, *Terminator* ⇒ *Elektroniczny morderca*, *Eternal Sunshine of the Spotless Mind* ⇒ *Zakochany bez pamięci*, *The Postman* ⇒ *Wysłannik przyszłości*, *Whatever Works* ⇒ *Co nas kręci, co nas podnieca*, *Bandits* ⇒ *Włamanie na śniadanie*, *A Walk to Remember* ⇒ *Szkoła uczuć*, *Touching the Void* ⇒ *Czekając na Joe*, *Prison Break* ⇒ *Skazany na śmierć*. The list goes on and on. Nonetheless, the authors of these critical opinions often seem to be unaware of the complexity of the translation task and various factors that have to be taken into account.

The criticism of film title translations has its roots in a few phenomena. Firstly, nowadays almost everybody speaks some English or at least knows a few English words. Even if people are not able to communicate in this language fluently, they

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[25] This chapter is based on: I. Sikora (2012) 'On Aspects of Film Title Translation' in A. Bryll, I. Sikora, M. Walczyński (ed.) *Philological Inquiries. Festschrift for Professor Julian Maliszewski Honouring his 40 Years of Scholarly Activity and 60th Birthday*. Nysa: Wydawnictwo PWSZ w Nysie, pp. 101-123.

have some elementary knowledge of the vocabulary and syntax, which allows them to understand the original title and compare it to the translated version. Moreover, this comparison often shows that, at first sight, the translated title has little in common with the original one. Secondly, although most viewers have some knowledge of English, they are not translators, and they are not aware of the complex nature of the translation process and all the factors that have to be accounted for. Thirdly, amateur critics are often convinced that the best and most accurate translation is word for word translation and if they cannot observe any correspondence between the original and target versions, the translated title is often hailed as a failure. Finally, not everyone is aware that translators are not the only agents responsible for the film title and that the final version must be approved by distributors and marketing specialists.

Sometimes more enlightened voices of people aware of the complex nature of the translation process appear in the discussions, who speak in defence of translators and their skills and who are aware that the final version of the translated film title is conditioned by many factors, and therefore, is not only the translator's responsibility. Such opinions are quite often very insightful and valuable since they inform less knowledgeable viewers about the intricacies of this seemingly simple task.

7.2. Features and functions of a film title

A film title is a specific construct that has certain features and functions. First of all, a film title is a condensed representation of the film contents. It is usually brief and succinct, provides some information on the story told in the movie and often indicates its genre (Berezowski, 2004: 4). Some English titles are just names of the protagonists: *Dr. House, Shrek, Forrest Gump, Edward Scissorhands, Mr. and Mrs. Smith, Hannibal, Donnie Brasco, Schindler's List, Sherlock Holmes, Constantine, Jackie Brown, etc.* Such titles inform that the focus is on the main character of the film, who is simultaneously the central part of the plot. Other contain toponyms, which are geographical names indicating where the story takes place: *Pearl Harbor, Brokeback Mountain, Fear and Loathing in Las Vegas, Seven Years in Tibet, Notting Hill, Troy, etc.* Many titles are common nouns or nominal phrases: *Heat, Goodfellas, The Godfather, The Devil's Advocate, The Piano, Million Dollar Baby, American Pie, A Beautiful Mind.* Quite common are also titles containing verbal expressions: *Finding Nemo, Saving Private Ryan, Being There, Feelin' Minnesota, Being John Malkovich, Raising Arizona, Chasing Amy.* Some titles are imperatives: *Kill Bill, Catch Me if You Can, Don't Talk to Strangers*; or take the form of sentences: *I Know What You Did Last Summer, I'll Do Anything,*

It Could Happen to You. Titles may also contain metaphoric expressions, various types of wordplay, idioms, or various (including cultural) allusions: *All That Jazz, In the Limelight, Flushed Away, Along the Great Divide, American Beauty, As Is, Bananas, Big Trouble in Little China, Die Hard, Bite the Bullet, Eternal Sunshine of the Spotless Mind, Collateral Damage, The O.C.*

A film title constitutes an integral part of a film that conditions its reception, understanding, and interpretation, and thus, whatever the grammatical form of the title; it should be informative, attractive, and intriguing. In other words, the title should fulfil informative, aesthetic, and vocative functions (Newmark, 2004: 39-42).

Within the informative function, the film title should provide the audience with some information about the film, its contents and genre, give a clue about the story told or its main focus. A film title introduces the viewer to the film's world, creates a certain atmosphere, prepares for reception, and to some extent explains the message of the film. A film title constitutes a sort of preface to a film, an introduction that sets the scene and lets the viewer inside. It is a type of paratext (just as all sorts of additional information in a literary work such as a title, preface, cover notes, illustrations, and bibliographical notes) that belongs to a more complex system of film paratexts and that accompanies and surrounds the main text (in this case a film) and makes its presence and existence possible (Genette, 1997: 1). The paratext of a literary work is also metaphorically described as a "threshold", which a viewer has to cross to enter into the film's realm and which controls the reception of the entire text (Genette, 1997: 2). Jarniewicz reminds that, especially in the case of metaphorical titles *(e.g. Jądro ciemności ⇒ The Heart of the Darkness, Synowie i Kochankowie ⇒ Sons and Lovers)*, a bilateral explanatory relation exists between the title and the text (in this case a film). As Jarniewicz comments, the film title constitutes, on the one hand, an introduction to the film contents and explains its meaning. On the other hand, the text (film) helps to better comprehend the meaning of the title, and very often the meaning of the title becomes clear only after seeing the whole movie. Thus, the film title constitutes a sort of preface to the film and a frame allowing its proper interpretation and comprehension (Jarniewicz, 2000: 477-478). Also, as stated by Berezowski (2004: 4), frequently Polish translations of film titles additionally indicate the film genre.

A well-chosen film title should fulfil not only informative but also aesthetic and vocative functions. It means that the title should be attractive and intriguing in its semantic, phonetic, and graphic form to arouse viewers' interest, stimulate their curiosity and imagination, and finally make them go see the movie. As Dynel puts it: "a title should be semantically and formally attractive" (Dynel, 2010: 197). The aesthetic and vocative functions are fulfilled through the use of various rhetorical

devices such as metaphors, idiomatic expressions, wordplay, alliteration, *etc*. A title should be conspicuous – pleasant, shocking or attention-grabbing, funny or witty. In fact, any linguistic techniques are possible as long as they make the title memorable and attractive, as the commercial function – attracting the viewers and selling the piece – is the primary one.

7.3. Problems of film title translation

A film title should be informative enough to attract the audience, yet it cannot reveal everything, leaving some ground for speculation and curiosity about the film's context. Titles are usually short and compact in form but loaded with meaning. Film title translation poses specific translational problems in a few particular areas. It is not possible to enumerate all the possible translational problems; however, among those the most common are proper names, wordplay and puns, idioms, cultural and historical allusions, ambiguity, and various stylistic devices (alliteration, rhyming).

7.4. Strategies in film title translation

To deal with these problems, translators use various techniques. Nevertheless, in film title translation, the final effect is the outcome of several factors which have to be taken into account. As stated by Brzozowski "the final effect of what we would like to call a strategy is, therefore, a combination of factors of conscious choice and factors not fully controlled by the translator" (Brzozowski, 2011: 58). In the case of film title translation, the marketing function of a film title seems to override the linguistic and semantic aspects. When working on a title, the translator has to take into account the marketing aspects, producers' requirements, film plot, its genre, source language meaning, wordplay or ambiguity, and also the form and meaning of the title in Polish, which, if translated literally, may be meaningless, uninformative or simply less attractive (*e.g. Duplex ⇒ *Dupleks/Starsza Pani muszi zginąć, Die Hard ⇒ *Ciężko umierać/Szklana pułapka, Dirty Dancing ⇒ *Brudny taniec/Wirujący seks, A walk to remember ⇒ *Spacer do zapamiętania/Szkoła uczuć, Gilmore Girls ⇒ *Dziewczyny z Gilmore/ Kochane kłopoty)*[26].

The techniques used in the translation of film titles into Polish include *no translation, original title with explanation in Polish, literal translation, free translation,* or *adaption*. Nowak (2017: 2) and Szpunar (2018: 25) observe that before the year 2000, there was a clearly noticeable tendency to translate film

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[26] *literal translation/actual translation.

titles into Polish and the frequently used technique was free translation or adaptation (which can be illustrated by another set of examples having little to do with the original: *Home Alone ⇒ Kevin sam w domu, Into the Wild ⇒ Wszystko za życie, Good Will Hunting ⇒ Buntownik z wyboru, Blade Runner ⇒ Łowca androidów, Fight Club ⇒ Podziemny krąg*).

However, this tendency has changed (Jarniewicz, 2000: 478; Berezowski, 2004; Belczyk, 2007: 124; Sikora, 2012: 120-121; Nowak, 2017: 2; Szpunar, 2018: 25) and increasingly more film titles are transferred to Polish in their original version, *e.g. Pulp Fiction, Trainspotting, The Cube, Drive, Californication, Avatar, Hooligans, Déjà Vu, Casino Royale, Underworld, Full Metal Jacket, The Big Lebowski, Ronin, Golden Eye, The Double, Jurassic Park, Vanilla Sky, Desperado, Resident Evil, Human Traffic, Fargo, Forrest Gump, Hooligans, Transformers, 007 Quantum of Solace, Matrix, Rain Man, Kill Bill, Whiplash, Green Book, Joker, Luca, etc*. A brief look at the above examples shows that this method is used in the case of proper names or toponyms, but this is not always the main rule. Another common technique is to leave the title untranslated but provide an additional explanation in Polish, *e.g. Ocean's Eleven ⇒ Ryzykowna gra, Leon ⇒ Leon Zawodowiec, Milk ⇒ Obywatel Milk, Braveheart ⇒ Braveheart – Waleczne serce, Mr. Bean ⇒ Jaś Fasola: Nadciąga totalny kataklizm, People vs. Larry Flynt ⇒ Skandalista Larry Flynt, Bogus ⇒ Bogus: Mój przyjaciel na niby, Bowfinger ⇒ Wielka heca Bowfingera, Hud ⇒ Hud, syn farmera, Mr. Deeds ⇒ Mr. Deeds. Milioner z przypadku, 12 Years a Slave ⇒ Zniewolony. 12 Years a Slave, Cast Away ⇒ Cast Away – Poza światem, The Nice Guys ⇒ Nice Guys. Równi goście, Twin Peaks ⇒ Miasteczko Twin Peaks, Western Union ⇒ Napad na Wester Union, Smallville ⇒ Tajemnice Smallville, Brokeback Mountain ⇒ Tajemnica Brokeback Mountain, Loop ⇒ Loop. Zagniony w czasie*.

Many titles are translated literally (Nowak, 2017; Berezowski, 2004): *Vampire Diaries ⇒ Pamiętniki Wampirów, The Help ⇒ Służące, How I met your mother ⇒ Jak poznałem waszą matkę, How to Lose a Guy in 10 Days ⇒ Jak stracić chłopaka w 10 dni, Catch Me If You Can ⇒ Złap mnie, jeśli potrafisz, The Tree of life ⇒ Drzewo życia, Once Upon a Time in America ⇒ Dawno temu w Ameryce, Dances with Wolves ⇒ Tańczący z Wilkami, Escape from L.A ⇒ Ucieczka z L.A., Mrs. Doubtifire ⇒ Pani Doubtfire, Friday the 13th ⇒ Piątek trzynastego, Mummy Lives ⇒ Mumia żyje, Buried Alive ⇒ Żywcem pogrzebani*. Nevertheless, this is rule is not universal as many titles which could be translated literally because they do not pose any specific problems – they do not contain idioms, ambiguity or puns – often undergo far-reaching adaptation, for example, *Despicable Me ⇒ Jak ukraść księżyc, Bandits ⇒ Włamanie na śniadanie, Now You See Me ⇒ Iluzja, Bad Teacher ⇒ Zła kobieta, Trust ⇒ Pożegnanie z niewinnością, My Blueberry Nights ⇒ Jagodowa miłość, Picture this ⇒ Od sklepowej do królowej, The Beaver ⇒ Podwójne życie* (Nowak, 2017: 4). This group is categorised as free translation or adaption and, apart from the easy-to-translate titles mentioned above, it includes

mainly film titles which contain some sort of wordplay or idiom, e.g. *Wag the Dog ⇒ Fakty i akty, The Bucket List ⇒ Choć goni nas czas, High Fidelity ⇒ Przeboje i podboje, Hide and Seek ⇒ Siła strachu, Made of Honor ⇒ Moja dziewczyna wychodzi za mąż*. Translating idioms is never easy, as they are language specific, and finding one-to-one equivalents in the target language is not always possible. Furthermore, due to their nature, idioms are often ambiguous and have double meaning. In film titles, the literal one is available at first sight and the figurative one is only revealed by the plot of the film. Therefore, when translating film titles with idioms, puns, or wordplay, the translator has to decide whether it is better to keep the idiom (if available in the target language), use a functional equivalent (an idiom with similar meaning but expressed with different lexical components), translate the title literally or abandon the idiom and create a new translation. Other examples in this category include: *Collateral Damage ⇒ Na własną rekę, The Seven Year Itch ⇒ Słomiany wdowiec, Flushed Away ⇒ Wpuszczony w kanał, All that Jazz ⇒ Cały ten zgiełk, Bite the Bullet ⇒ Z zaciśniętymi zębami*.

It can also be observed that many English titles containing proper names or toponyms are neutralised, which means that foreign elements are removed and replaced with more general elements, which is also a form of adaptation (Sikora, 2012: 109; Nowak, 2017: 5). This method is frequently used in relation to film titles containing proper names – the names of people or places. Source culture elements are eliminated because they are less known to the target recipients and there is a risk that translating them literally would create a meaningless translation, which would not fulfil its marketing function either. Examples of such film titles include: *Dallas, Buyers Club ⇒ Witaj w klubie, Michel Vaillant ⇒ Najlepsi z najlepszych, Lucky Number Slevin ⇒ Zabójczy numer, Coyote Ugly ⇒ Wygrane marzenia, The Life of David Gale ⇒ Życie za życie, Quarry ⇒ Zamęt, One Tree Hill ⇒ Pogoda na miłość, Gilmore Girls ⇒ Kochane kłopoty, August Rush ⇒ Cudowne dziecko, Win a Date with Tad Hamilton ⇒ Wygraj randkę, The O.C. ⇒ Życie na fali, Night at the Roxbury ⇒ Odlotowy duet, In Bruges ⇒ Najpierw strzelaj, potem zwiedzaj, LA Heat ⇒ Gorączka w mieście, Hotel Pacific ⇒ Zaklęte rewiry, Big Trouble in Little China ⇒ Wielka draka w chińskiej dzielnicy*.

Another problematic issue is intertextual allusions that appear in film titles. Such titles are difficult to translate as they contain references to source culture elements, and literal translation, preserving the allusions, is often not possible because such elements either do not exist in the target culture or are less known and therefore would be incomprehensible for the majority of target recipients. The allusions hidden in titles refer to various source culture elements:

- Places: *Murder at 1600 ⇒ Morderstwo w Białym Domu* refers to 1600 Pennsylvania Avenue, which is the address of the White House; *Bowling for Columbine ⇒ Zabawy z bronią* contains reference to the Columbine High

School Massacre and to Columbine in Jefferson County, Colorado, *51st State* ⇒ *Formuła*.

- Names of famous historical or fictitious figures and people*: The Other Boleyn Girl* ⇒ *Kochanice króla* ⇒ refers to the surname of King Henry VIII's second wife and her sister; *Gingerbread Man* ⇒ *Fałszywa ofiara*.
- Poems and other literary works*: Eternal Sunshine of the Spotless Mind* ⇒ *Zakochany bez pamięci* ⇒ the title is a line from Alexander Pope's poem *Eloisa to Abelard, Something borrowed* ⇒ *Pożyczony narzeczony* ⇒ a book with a similar title in Polish (*Coś pożyczonego*) by Emily Giffin. *Along Came a Spider* ⇒ *W sieci pająka* – a reference to a well-known nursery rhyme.

Exercise 1. Match the following film titles with their Polish equivalents.

1.	The Full Monty	a.	Niepotrzebni mogą odejść
2.	Analyze This	b.	Goło i wesoło
3.	Conversation Piece	c.	Rewolwer i melonik
4.	Legal Eagles	d.	Parszywa dwunastka
5.	Body Double	e.	Porozmawiajmy o kobietach
6.	Dirty Dozen	f.	Depresja gangstera
7.	Airplane 2	g.	Zakochany bez pamięci
8.	The Avengers (the British series from the 1960's)	h.	Świadek mimo woli
9.	Some Like It Hot	i.	Pół żartem, pół serio
10.	Terms of Endearment	j.	Portret rodzinny we wnętrzu
11.	Odd Man Out	k.	Pożyczony narzeczony
12.	Carnal Knowledge	l.	Czułe słówka
13.	The Bold and the Beautiful	m.	Orły Temidy
14.	Eternal Sunshine of the Spotless Mind	n.	Moda na sukces
15.	The Other Boleyn Girl	o.	Spokojnie to tylko awaria
16.	The Mule	p.	Przemytnik
17.	Something borrowed	q.	Kochanice króla

Exercise 2. What are the original English titles of these famous English movies?

1.	Szlachectwo zobowiązuje	
2.	Samotność długodystansowca	
3.	Oto jest głowa zdrajcy	
4.	Niebezpieczne związki	
5.	Gra pozorów	
6.	Nazwij to snem	
7.	Wiatr buszujący w jęczmieniu	
8.	Pokuta	
9.	Jak zostać królem	
10.	Szpieg	

Exercise 3. Try to guess the genre of the following film titles translated into Polish:
MARITAL ARTS, WESTERN, THRILLER/DRAMA, ACTION, HORROR, COMEDY, WAR

?	?	?	?	?	?	?
Dumb and Dumber ⇒ Głupi i głupszy	Faculty ⇒ Oni	Dodge City ⇒ Dodge City	The Terrorist ⇒ Terrorystka	Steel Sharks ⇒ Stalowe rekiny	Pearl Harbor ⇒ Pearl Harbor	Enter the Dragon ⇒ Wejście smoka
Jury Duty ⇒ Sędzia kalosz	It ⇒ To	Rio Bravo ⇒ Rio Bravo	The Fence ⇒ Mur	Presumed Innocent ⇒ Uznany za niewinnego	The Battle of Midway ⇒ Bitwa o Midway	Balance of Power ⇒ Równowaga sił
High School High ⇒ Zagniewani młodociani	Friday the 13th ⇒ Piątek trzynastego	The Stagecoach ⇒ Dyliżans	White Squall ⇒ Sztorm	Raw Deal ⇒ Rekiny podziemia	Into the White ⇒ Zmiana warty	Fall Out ⇒ Pogromcy smoka
Joe's Apartment ⇒ Karaluchy pod poduchy	Mummy Lives ⇒ Mumia żyje	The Comancheros ⇒ W kraju Komanczów	The Wishing Tree ⇒ Drzewo nadziei	Plato's Run ⇒ Ucieczka z Kuby	Night Eyes ⇒ Śniegi wojny	Hong Kong Kids ⇒ Dzieci smoka
Blank Check ⇒ Milioner w spodenkach	Buried Alive ⇒ Żywcem pogrzebani	Gunfighter's Moon ⇒ Jesień rewolwerowca	Affliction ⇒ Prywatne piekło	Seeking justice ⇒ Bóg zemsty	Taps ⇒ Szkoła kadetów	Heartless ⇒ Znak smoka
Babysitting ⇒ Wszystko zostanie w rodzinie	On the 3rd Day ⇒ Drzwi do piekła	Big Kill ⇒ Big Kill ⇒ Miasto bezprawia	Van Gogh. At Eternity's Gate ⇒ Van Gogh. U bram wieczności	The Transporter: Refuelled ⇒ Transporter: nowa moc	Inglourious Basterds ⇒ Bękarty wojny	Grandmaster ⇒ Wielki Mistrz
Nine Lives ⇒ Jak zostać kotem	Daylight's End ⇒ Koniec naszych dni	The Warriors' Way ⇒ Honor Wojownika	American Woman ⇒ Siła nadziei	Reprisal ⇒ Odwet	A Fighting Season ⇒ Operacja Rekrut	The Bodyguard ⇒ Żelazny Mistrz Wu
The right kind of wrong ⇒ Nie ma tego złego...	The Devil's Hand ⇒ Dotyk zła	The Hateful Eight ⇒ Parszywa ósemka	Black Book ⇒ Czarna Księga	Kill Switch ⇒ Zabójczy cel	Battle of Leningrad ⇒ Ocalić Leningrad	The Hurt Business ⇒ Droga Bólu

SET I – ENGLISH INTO POLISH

1. It was largely as expected. The 2019 BAFTA film and television awards ceremony was dominated by two films ⇒ The Favourite, a romp through 18th-century British history, and Roma, a love letter to director Alfonso Cuarón's home town of Mexico City.

The Favourite has been greeted with considerable critical acclaim in the UK and it was no surprise that it took home seven awards, including best British film. But the best film gong went to Roma and Cuarón also picked up best director. The Netflix film has already attracted several awards (including best director for Cuarón at the Golden Globes), but beating big British films The Favourite and Bohemian Rhapsody to the top prize is a considerable coup for the streaming service, a relative newcomer to the world of movie awards.

(Source: "BAFTAs 2019: diverse set of winners led by The Favourite and Roma bodes well for the Oscars", The Conversation, February 11, 2019)

2. While it might not be obvious to everyone watching however, over the last decade a huge number of the world's biggest films have been made right here in Britain.

From big budget box office behemoth's like Avengers: Infinity War and Star Wars: The Last Jedi, to award-winning spectaculars like Gravity and 1917, the big screen is big business in the UK.

That could all be about to change however, with the lucrative tax breaks that have enticed Hollywood's biggest names to these shores under threat from the UK's departure from the EU.

And it's no small change – films made in the UK accounted for 23 percent of the global box office in 2018, equivalent to £9.4bn. UK independent films accounted for 3 percent of the worldwide box office or £1.3bn.

(Source: "Fears Brexit could end the British film industry boom", Yorkshire Evening Post, 9th April 2020)

SET II – POLISH INTO ENGLISH

A. „Z soboty na niedzielę" - wybitne dzieło z początków działalności „młodych gniewnych", słynących z zamiłowania do realizmu odradzających kino brytyjskie ⇒ wprowadzało na ekrany postać młodego robotnika, wraz z szerokim obrazem jego otoczenia. W prezentowaniu proletariackiego bohatera i środowiska odznaczało się wnikliwością obserwacji i wiarygodnością kreacji w skali dotąd nieznanej angielskiej kinematografii.

Akcja rozgrywa się na robotniczym przedmieściu Nottingham. Bohater filmu ⇒ Artur Seaton ⇒ pracuje w tokarni. Zajęcie jest jednostajne, nużące i marnie opłacane, co powoduje jego permanentny sprzeciw, nie znajdujący jednak poparcia kolegów. Bohater dobrze się czuje tylko w weekendy, które dają mu poczucie swobody z dala od nieakceptowanego zatrudnienia. Artur jest żywiołowy i w czasie wolnym korzysta z życia ⇒ włóczy się po pubach, przeżywa romanse, stale jest skłonny do prowokacji i zgrywy. Nieustannie kontestuje konformizm i mieszczańskość otoczenia, lecz jest w tym powierzchowny, bardziej zawadiacki, niż skłonny do głębszych refleksji.

(Source: "Młodzi gniewni w Anglii", materiały dydaktyczne Akademii Filmowej w Warszawie, https://www.akademiafilmowa.pl/program,17,132,5,Mlodzi-gniewni-w-Anglii.html)

B. Ustawa o kinematografii z 1985 roku wprowadziła Filmowy Certyfikat Brytyjskości, którego posiadanie oznacza, że film został oficjalnie uznany za brytyjski. Jednostką certyfikującą jest Brytyjski Instytut Filmowy. Uzyskanie takiego certyfikatu jest niezbędnym warunkiem starania się o ulgi podatkowe i korzystania z funduszy filmowych, zarówno krajowych, jak i regionalnych. Certyfikat pozwala również na zgłaszanie filmów na festiwale, targi lub do nagród przyznawanych brytyjskim produkcjom. Ułatwia on również drogę do emisji w telewizji, gdzie filmy z certyfikatem traktowane są jako rodzime.

W 2007 roku wprowadzono tzw. test kulturowy dla filmów. Za pomocą systemu punktowego określa on kryteria, według których uznaje się daną produkcję za brytyjską. Było to jedno z pierwszych punktowych podejść do oceny produkcji filmowej, które obecnie jest stosowane przez wiele instytutów filmowych na świecie. Film zostaje uznany za brytyjski, jeśli uzyska co najmniej 18 z 35 punktów w teście kulturowym.

(Source: Krzysztof Stachowiak, „Brytyjska fabryka snów. Filmowe relacje brytyjsko-amerykańskie", EKRANy 1(35)/2017)

"Nomadland" wins best picture at a social distanced Oscars
Chloé Zhao's "Nomadland," a wistful portrait of itinerant lives on open roads across the American West, won best picture Sunday at the 93rd Academy Awards, where the China-born Zhao became the first woman of color to win best director and a historically diverse group of winners took home awards.
In the biggest surprise of a socially distanced Oscar ceremony held during the pandemic, best actor went to Anthony Hopkins for his performance in the dementia drama "The Father." The award had been widely expected to go to Chadwick Boseman for his final performance in "Ma Rainey's Black Bottom." The night's last award, it ended the ceremony on a down note, particularly since Hopkins wasn't in attendance.

Hours later, Hopkins made a belated victory speech from his Welsh homeland and paid tribute to Boseman, who he said was "taken from us far too early."

The "Nomadland" victory, while widely expected, nevertheless capped the extraordinary rise of Zhao, a lyrical filmmaker whose winning film is just her third, and which - with a budget less than $5 million and featuring a cast populated by non-professional actors - ranks as one of the most modest-sized movies to win Hollywood's top honor. (Zhao's next film, Marvel's "Eternals," has a budget approximately 40 times that of "Nomadland.")

A plain-spoken meditation on solitude, grief and grit, "Nomadland" stuck a chord in a pandemic-ravaged year. It made for an unlikely Oscar champ: A film about people who gravitate to the margins took center stage.

"I have always found goodness in the people I've met everywhere I went in the world," said Zhao when accepting best director, which Kathryn Bigelow ("The Hurt Locker") was the only previous woman to win. "So this is for anyone who has the faith and the courage to hold on to the goodness in themselves and to hold on to the goodness in each other, no matter how difficult it is to do that."

(Source: https://apnews.com/article/oscars-2021-guide-67f5600e59179e1161d2db3ba48ad31d)

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CHAPTER 8
Translating Texts with Allusions to Painting and Other Arts

written by Marek Zasempa[27]

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8.1. Introduction - multimodal and intersemiotic translation

Multimodality, as a combination of different semiotic modes, is the area of contemporary visual and textual studies that examines the interaction of word and image, as well as their individual contributions to the entity of a multimodal composite. Currently available translation, multimodality, and image theories propose that both, verbal and non-verbal elements of texts participate in meaning creation, and hence they all have to be taken into account in translation procedures. On the other hand, translation is an interpretive process that potentially involves multiple layers and approaches, and one of them is the multimodal perspective in researching translatability and accomplishing equivalence. Unfortunately, the issues of equivalence and analogism in interlingual translation lack a theoretical approach that would emphasise the intersemiotic processes involved in translation and achieving *multimodal* equivalence as the final result of text translation. In his definition of translation, Eco (2001: 13) refers to this shortcoming: "translating is not only connected with linguistic competence, but with intertextual, psychological, and narrative competence. Similarity in meaning can only be established by interpretation, and translation is a special case of interpretation, in Peirce's sense."

Even though the cooperation of modes (*e.g.* the visual and the verbal one) is not a completely new concept, the authors of a seminal book in this field, Günther Kress and Theo Van Leeuwen, understand it now as "a principle of text design where individual modes are not limited to certain functions, but work in combination" (Kaindl, 2013: 258). This mechanism is also discussed by Prunc (2004: 261), for whom translation is a "conventionalized cultural interaction which modally and medially transfers texts from a communication entity for a target group that is different from the initially intended target group"; consequently, translation is not just language and culture transfer, it is also a modal

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[27] This chapter is based on: M. Zasempa (2019) 'Literary and Specialised Translation: Multimodal Applications', in International Journal of Arts and Sciences. Vol. 12 (1), pp. 51-64; M. Zasempa (2019) "Multimodality as a Link between Literary and Specialised Translation: A Theoretical Framework.' in J. Maliszewski (ed.) Between Literary and Specialised Translation: Commonalities and Differences. Częstochowa, Wydawnictwo Politechniki Częstochowskiej, pp. 139-150.

transformation. Any text analysis preceding the translation process has to include the communication patterns of the target culture because they are likewise conditioned by non-verbal factors:

> the culture-semiotic dimension of texts became the centre of interest – and thus, also their multimodality. The non-verbal dimension which often made severe changes of the linguistic part necessary, and which could not be combined with equivalence criteria, was no longer seen as an obstacle, but as a challenge (Kaindl, 2013: 259).

Therefore, the importance of multimodal approaches to translation and the necessity for their usage in interpretation derives from the fact that the meaning of the non-verbal message is not just an addition but a principal part of the meaning and also, quite frequently, a serious test for the translator's skills.

8.2. Translatological and cultural importance of multimodality

According to Kress and van Leeuwen (2006: 19), the meanings represented by the visual and the verbal are "neither fully conflated, nor entirely opposed". In translation, the most natural uses of the two ways of communication are to be found in audio-visual translation, comics, graphic novels, children's literature and, when it comes to specialised content, in "diagrams, photographs, figures, tables, layout, and typography" (Rogers, 2015: 61). Rogers points out that while translating specialised texts, one has to be extremely precise and consistent in the treatment of the relationship between the verbal and the visual as failing to do so can lead to numerous textual defects. Alternatively, the interplay of verbal and non-verbal elements can be helpful for translators working across cultures: "Nord (1991: 108-11) has pointed out with respect to translation, sign systems may not always be interchangeable in a cross-cultural context: there may be a need to switch between nonverbal and verbal elements, depending on the purpose of the translation and the target culture [...]" (Rogers, 2015: 62) The cultural aspects of multimodal transfers have also been studied by scholars like Justa Holz-Mänttäri (1993: 301-20), who investigates how translators approach multimodal texts beyond language and cultural boundaries. The critic also notices the "design character of translation" as the process is not limited to simple language transfer, but it also "designs texts across cultural barriers".

Even though apparently visual images are cross-culturally universal and their translation seems needless, a modern translator has to be attentive to them, and linguistic involvement only is not sufficient in his/her work. Translation usually entails decoding a few languages/codes appearing as a heterogenic composition.

Torop (2000: 72) calls this phenomenon "total translation", applying and extending some of Roman Jakobson's ideas: "Intersemiotic translation in R. Jakobson's sense, becomes associated with all manifestations of total translation. It can be autonomous in the case of screen adaptation and complementary in the case of illustration or a photo accompanying a newspaper article, *etc.*" Accepting the fact that all semiotic systems are interrelated, Torop is free to consider "culture as an infinite process of *total translation*". Therefore, a translator also has to understand that the process of translation involves the interpretation of both verbal and nonverbal signs. As Petrilli (2003: 42) claims, the interpretive route "knows no boundaries as regards types of signs or historical-natural languages which may eventually be involved in the interpretative process". Concluding, the fully professional approach to the translator's work requires preparation and skill in transforming any potential meanings, including the ones connected with other semiotic systems than the linguistic one.

8.3. Word versus image in translation

What is the application of the above theories to the translation of texts with references to painting? Manghani (2013: 71) reassures us that a picture is not to be "read" as one would read a verbal text; yet an image can offer meanings to be interpreted within the system of painterly representation. According to Kaindl (2013: 265), whereas visual images are perceived as wholes, language is comprehended gradually as words and sentences. Consequently, meanings in those two areas are achieved in different ways because images do not produce any "precise speech act repertoire, and therefore their illocution remains imprecise compared to language" (Stöckl 2004: 18). Similarly, Kress and van Leeuwen (2006: 2) claim that it is hard to find elements of the verbal system (like syntax, semantics, or pragmatics) that would be identical to the ones in the visual sphere; it is equally difficult to point to the exact counterparts of sentences, clauses or verbs in particular pictures. Instead, one has to agree that "language and visual communication can both be used to realize the "same" fundamental systems of meaning that constitute our cultures, but that each does so by means of its own specific forms, does so differently and independently". In a different perspective, Mitchell (2005: 140) once stated that "images are not words" and they do not really "say" anything: it is the human agent, the spectator, who "projects a voice into the image, reads a story into it, or deciphers a verbal message". Summing up, it has been accepted that word and image can both be used to express the same fundamental meanings that constitute particular texts and cultures, but each does

it differently and autonomously. What is significant and still requires emphasis is that not only should an image be treated as *able* to "carry the argument" (Kress and van Leeuwen, 2006: 121), but also as something that becomes the *leading* piece of information, in many cases outdoing the linguistic message. Such a statement has tremendous consequences for the translator: it is necessary to take the non-linguistic into serious consideration while working on texts that require such an approach (like those that deal with visual art).

8.4. Case study - example and conclusions

As an illustration of some of the above assertions, let us have a look at a fragment from the initial pages of *Underworld* by Don De Lillo and its Polish translation by Michał Kłobukowski.

In the box seats J. Edgar Hoover plucks a magazine page off his shoulder, where the thing has lighted and stuck. At first he's annoyed that the object has come in contact with his body. Then his eyes fall upon the page. It is a color reproduction of a painting crowded with medieval figures who are dying or dead - a landscape of visionary havoc and ruin. Edgar has never seen a painting quite like this. It covers the page completely and must surely dominate the magazine. Across the **red-brown earth**, skeleton armies on the march. **Men impaled on lances, hung from gibbets, drawn on spoked wheels fixed to the tops of bare trees, bodies open to the crows.** Legions of the dead forming up behind shields made of coffin lids. Death himself astride a slat-ribbed hack, he is peaked for blood, his scythe held ready a she presses people in haunted swarms toward the entrance of some helltrap, an oddly modern construction that could be a subway tunnel or office corridor. A background of ash skies and burning ships. It is clear to Edgar that the page is from Life and he tries to work up an anger, he asks	W loży J. Edgar Hoover zdejmuje sobie z ramienia kartkę czasopisma, która mu tam przylgnęła. W pierwszej chwili jest zły, że dotknął go ten obcy przedmiot. Potem jednak spogląda na ilustrację. Jest to barwna reprodukcja obrazu z tłumem średniowiecznych postaci, umierających i już umarłych – wizjonerski pejzaż pełen zamętu i zniszczenia. Edgar nigdy nie widział takiego malowidła. Zajmuje ono całą stronicę i w czasopiśmie też pewnie rzucało się w oczy. Po **czerwono-brunatnej ziemi** maszerują wojska szkie-letów. **Ludzie nadziani na włócznie, powieszeni na szubienicach, rozpięci na kołach ze szprychami, przytwierdzonych do wierzchołków bezlistnych drzew, ciała rozpłatane, wydane wronom na pastwę.** Legiony zmarłych stają w szyku, zasłaniając się tarczami z trumiennych wiek. Śmierć we własnej osobie dosiada szkapy o drabiniastych żebrach, głodna krwi, z kosą w pogotowiu zagania nawie-dzone roje ludzi ku wejściu do jakiejś piekielnej pułapki, dziwnie nowoczesnej konstrukcji, która mogłaby być tunelem metra albo biurowym korytarzem. W tle widać spopielone niebo i płonące statki. Edgar wie, że to kartka z „Life'u", i usiłuje

himself why a magazine called Life would want to reproduce a painting of such lurid and dreadful dimensions. But he can't take his eyes off the page (DeLillo, 1999: 41).	wzniecić w sobie gniew, bo niby czemu pismo zwane „Życiem" postanowiło zamieścić reprodukcję obrazu o tak makabrycznej, potwornej wymowie? A jednak nie może się od niej oderwać (DeLillo, 2000: 36).

Fig. 1. Pieter Bruegel the Elder *The Triumph of Death*, c. 1562, oil on panel, Museo del Prado, Madrid

The passage includes an allusion to pictorial art, namely the painting *The Triumph of Death* by Pieter Bruegel the Elder (Fig. 1). The translation appropriately reconstructs the vision which is so specific and picturesque in the verbal original that it is hard to decide whether the translator indeed saw the painting itself while working on the text since a mere linguistic transformation seems sufficient in this case. Yet, there are at least two points that seem curious as far as the translator's choices are concerned.

First of all, Kłobukowski renders "red-brown earth" as "czerwonobrunantej ziemi" which may seem surprising as the adjective "czerwonobrązowej" would be equally adequate and linguistically correct. One may suspect that it was the visual experience that triggered this choice: the author of the Polish text could perceive the colour on the actual painting in a particular way and therefore translated the English "brown" to the Polish "brunatny" instead of "brązowy" (even though both

are legitimate equivalents of the English colour adjective, and there does not seem to be much difference between them in terms of the actual pigment they describe). On the other hand, there is also a simple linguistic explanation: "brunatny(a)" collocates better with "ziemia" than "brązowy(a)".

Secondly, DeLillo uses the nominal phrase "bare trees" with reference to the trunks of trees upholding the spoked wheels in the painting, which works fine in English as it does not falsify the description to any extent. The translator, though, chooses the adjective "bezlistny" referring to those trees. This is not entirely incorrect but quite imprecise because the trees are stripped of their branches, too. For this reason, it is not enough to say that they are "leafless", which is a word that may have been used in the original, supposing the trees were devoid of the leaves only.

To claim that Kłobukowski's translation of this fragment of *Underworld* is faulty would be an exaggeration; one can say, however, that the Polish version is not vision-sensitive enough. The translator should be more open to what visual perception evokes as the pictorial seems to be neglected in this case. Generally, relying on what a dictionary dictates does not save the translation from mistakes resulting from cultural or historical imprecision. Being insensitive to the pictorial deprives the translation of what may be called visual accuracy, even though the linguistic correctness is technically preserved. The formula for a good translation of such texts is the translator's passage through the visual as only then can the result be satisfactory in terms of equivalence and cultural transfer. In fact, sometimes the translator does not have to employ the verbal text that much when it comes to rendering meanings in the other language: it is enough for him/her to "translate" the images.

Exercise 1. Translate the following sentences referring to British painting. Check all the necessary information that concerns the particular titles or authors.

1. Thornhill's son-in-law William Hogarth was, despite his chauvinism and virulently anti-French sentiments, heavily influenced by the continental Rococo style.
2. Early in his career, he succeeded in breaking away from the straitjacket of portraiture, and his moralising paintings are superb evocations of life in the England of George I and George II.
3. A cooler clarity and classical simplicity pervade his northern landscapes; and, despite the uneven quality of his work, Wilson was the first British painter to lift the pure landscape above mere decorative painting and topography.

4. During the second half of the 18th century, the evolution of British oil painting was to a great extent paralleled by the extraordinary flowering in watercolours.
5. William Blake absorbed and outstripped the Fuseli circle, evolving new images for a unique private cosmology, rejecting oils in favour of tempera and watercolour, and depicting, as in "Pity" (1795; Tate Gallery, London), a shadowless world of soaring, supernatural beings.
6. Constable considered himself before all else a "natural" painter and sought, in his own words, to capture "light-dews-breezes-bloom-and freshness" with scientific precision and deepest affection.
7. With Turner, light increasingly diffused the objects illuminated, and only a more literary expression satisfied his concept of the sublime, drawing him to mountain grandeur, raging seas, storms, and conflagrations.
8. These painters handled literary, historical, biblical, and contemporary themes with the same sincerity and fidelity that yielded the sparkling precision of the Pre-Raphaelite landscape.
9. Walter Sickert's affinities remained essentially with the tonal Impressionism of the earliest stages of the modern movement rather than with the art of colour that developed from it, though he eventually made the transition in old age.
10. Turner's preoccupation with the dramatic elements of fire and water appears in the two versions of *Burning of the Houses of Lords and Commons* (1835), in the large sketch *A Fire at Sea* (c. 1835), and in *Rockets and Blue Lights* (1840).[28]

Exercise 2. Translate the following sentences referring to British music. Check all the necessary information that concerns the particular titles or authors.

1. In England remnants of early forms of sword dances, Morris dances, and country dances remain popular participatory entertainment.
2. By the mid-1960s, English "beat" groups such as the Beatles, the Rolling Stones, the Kinks, and the Who had burst onto the world stage; in the United States, their sensational popularity was labelled the British Invasion.
3. The Sir Henry Wood Promenade Concerts, popularly known as the "Proms" and sponsored by the British Broadcasting Corporation, play nightly from July to September at London's Royal Albert Hall, forming the largest regular classical music festival in the world.
4. As a librettist, Gilbert is outstanding not only because of his gift for handling words and casting them in musical shapes but also because through his words he offered the composer opportunities for burlesquing musical conventions.
5. As their popularity grew into the intense fan frenzy dubbed "Beatlemania", the band acquired the nickname "the Fab Four", with Epstein, Martin and other

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[28] All sentences adapted from *Encyclopædia Britannica® Online*.

members of the band's entourage sometimes given the informal title of "fifth Beatle". (From *Wikipedia, the free encyclopedia*)

6. They hit the commercial jackpot with *Dark Side of the Moon* (1973), a bleak treatise on death and emotional breakdown underlined by Waters's dark songwriting; it sent Pink Floyd soaring into the megastar bracket and remained in the American pop charts for more than a decade.

7. Based on a poem by John Henry Cardinal Newman, the oratorio The Dream of Gerontius dispensed with the traditional admixture of recitatives, arias, and choruses, using instead a continuous musical texture as in the musical dramas of Richard Wagner.

8. A popular native tradition of musical theatre flowered in the form of Gay's "The Beggars Opera" (1728) and audiences have ever since been divided: musicals for the middle-class, opera for the elite (BBC Radio 3).

9. Wales has been popularly called "the land of song", and its traditional culture has been rooted in oral (and aural) art forms, including the spoken and written word and vocal music, particularly choral singing involving multiple parts and complex harmonies.

10. By the 16th century, various clans had established hereditary pipers, and later the bagpipes were used in wartime to inflame the passions of soldiers in battle.[29]

Exercise 3. Translate the following text, comparing it to its visual reference on the right.

Klara wandered through the grand foyer, among the early arrivals, and what a happy buzz they generated, mostly men in fact, and this was interesting. Look at the lean sleek geometry and gunmetal surfaces, the draped mirrors and long chandeliers, it was an art deco palace, burnished steel and chrome, a sense of machine-age completion, and fairly refined in tone except for the mural.

The lobby crowd loved the mural. An enormous mystical vision, sixty feet by forty, with a sort of Lost Horizon motif, situated above the staircase and conto-ured in a gentle curve so that the craggy peaks of the painting were captured in the towering mirrors, extending the

Ezra Winter, *The Fountain of Youth mural*, Grand Foyer of Radio City Music Hall, NYC

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[29] All sentences adapted from *Encyclopædia Britannica*® Online unless specified otherwise.

enchanted effect over much of the lobby. Amber mists, a cloaked old man with a staff, a cluster of flamingos standing in the alpenglow - a vision so steeped in kitsch you could die just by buying the postcard. D. DeLillo (1999), *Underworld*. London: Picador, 1999, pp. 423-4.	

Exercise 4. Compare the original text from the exercise above to its Polish translation by Kłobukowski. Pay attention to the three phrases in bold – is the Polish translation accurate? How does it compare to your translation?

Klara wandered through the grand foyer, among the early arrivals, and what a happy buzz they generated, mostly men in fact, and this was interesting. Look at the lean sleek geometry and gunmetal surfaces, the draped mirrors and **long chandeliers (1)**, it was an art deco palace, **burnished steel (2)** and chrome, a sense of machine-age completion, and fairly refined in tone except for the mural. The lobby crowd loved the mural. An enormous mystical vision, sixty feet by forty, with a sort of Lost Horizon motif, situated above the staircase and contoured in a gentle curve so that the craggy peaks of the painting were captured in the towering mirrors, extending the enchanted effect over much of the lobby. Amber mists, a **cloaked old man with a staff (3)**, a cluster of flamingos standing in the alpenglow - a vision so steeped in kitsch you could die just by buying the postcard.	Klara przechadzała się po głównym foyer, wśród pierwszych gości i radosnego szumu, który wokół siebie robili prawie sami mężczyźni - tak, to ciekawe. Ta wysmukła, gładka geometria, powierzchnie z brązu armatniego, lustra przysłonięte kotarami i długie girlandy żyrandoli (1), pałac w stylu art deco, nagniatana stal (2) i chrom, klimat dopełnionej ery maszyn, i to w dosyć nawet subtelnym tonie, wszystko z wyjątkiem fresku. Krążącemu po foyer tłumowi fresk nadzwyczaj się podobał. Rozległa wizja mistyczna, dwadzieścia metrów na trzynaście, z motywem w stylu zaginionego horyzontu, usytuowana nad schodami i wygięta w łagodny łuk, tak że przedstawione na obrazie szczerbate szczyty odbijały się w wyniosłych lustrach, a efekt zaklęcia padał na znaczną część foyer. Bursztynowe mgły, starzec w opończy i z kosturem (3), stadko flamingów oblane czerwonawą poświatą - wszystko to razem tworzyło wizję tak skąpaną w kiczu, że nawet kupno widokówki z jej reprodukcją mogło okazać się zabójcze. D. DeLillo (2000): *Podziemia*. Tłum. M. Kłobukowski. Poznań: Rebis, p. 418.

CHAPTER 9
Translating Texts with References to Modern Pop-Culture

written by Marek Zasempa

9.1. Introduction – approaches to popular culture

A variety of definitions have been applied to the concept of "popular culture". It is generally accepted that popular culture is closely related to the people themselves – it is the people's, vernacular culture. A sociologist, Tim Delaney, describes the concept of popular culture as "the items (products) and forms of expression and identity that are frequently encountered or widely accepted, commonly liked or approved, and characteristic of a particular society at a given time" (Delaney, 2012: 121). Since popular culture connects to particular communities, it usually defines the aspects of life in which people are most frequently involved, like food, eating habits, daily rituals, fashion, or the specific uses of language (slang or jargon). Recently, though, popular culture has been connected to the spread of technology, and thus media coverage. The popular culture of any community seems to be additionally shaped by (and reflected in) the data from TV, cinema, the Internet, or printed publications; yet, it is *electronic* media that predominantly shape this type of culture.

As terms referring to different categories of culture tend to be confused, one has to distinguish "popular culture" from "folk culture". The latter is usually connected with traditional lifestyles, rural environments, and conservative approaches. Folk culture is not easily amendable; it simply does not change in comparison to popular culture, which is constantly evolving. In fact, the characteristics of stability, traditionalism, and the local spread make folk culture an antithesis of the popular one. There are many areas in which pop culture "represents an intrusion and a challenge to folk culture" (Delaney, 2007). On the other hand, there are also unique cases when an element of folk culture becomes a particle of pop culture, for example, in the case of Irish fairy tales or American country music.

Another distinction that needs to be made is that between pop culture and high culture. They differ mainly in the aspect of accessibility: whereas the former is open to masses of people, the latter is limited to social elites. Pop culture is also mass-produced and consumed, while high culture is not meant for it as its experience requires special qualities from the partakers. One needs knowledge,

experience, and a specific taste to fully appreciate opera, theatre, or classical music, which are stereotypical examples of high culture. None of those traits is needed in experiencing elements of popular culture. Importantly, the recent developments in literature, music, or fine arts seem to obliterate the border between the high and low culture and question the traditional assessment of popular as lower (hence "worse") and high as better. Here one can refer to examples such as graffiti art, the modern treatment of "kitsch" or symphonic versions of pop songs. Yet, the *quality* of culture does not seem to be an issue in the present chapter: what is crucial in the translation process is the knowledge and recognition of cultural items, not their value.

One cannot ignore the social value of pop culture. As Delaney (2007) points out "[p]opular culture allows large heterogeneous masses of people to identify collectively." It serves as a bonding force for people who consume it – in general and in their peer groups. Supporting a football team, listening to a particular kind of music, or watching a specific TV show creates a sense of belonging to a community and participating in a cultural event. The feeling is even more intense when you consider the Internet and the involvement in social media activities. This channel of popular culture generates endless opportunities for bonding, interaction, and sharing (ideas, concepts, *etc*.).

Importantly, in many cases the cultural information we get is globalised – after all, the popular culture we have access to in the media is mostly *American* popular culture. Needless to say, translation is always involved in the comprehension and transformation of these cultural items to some common ground. This requires from the translator knowledge that exceeds the official dictionary competence in a foreign culture: What is needed in the approaches to pop culture is the basic grasp of habits, interests, and daily behaviours as well as familiarity with the TV shows, music styles, and celebrities present in the daily existence of the explored nation.

9.2. Popular culture and language

Another fact is that popular culture has a tremendous influence on the language used by particular communities. An obvious example would be adopting phrases from TV shows and reproducing them in our daily lives (in many cases being unaware of their sources). In the world influenced by American media, it is common to come across citations from popular American films or shows, like *the Star Wars* series ("I am your father", "May the force be with you"); *The Godfather trilogy* ("I'm gonna make him an offer he cannot refuse", "Revenge is a dish best served cold.") or, more recently, the interjection from *The Big Bang Theory*

"bazinga!". People tend to repeat slogans from advertisements or song lines in their daily conversations, not to mention the array of sports metaphors that have long been established in any language. The spread of such expressions in everyday speech does not appear to be caused by mere exposure to television, though, it is rather conditioned by the people's need to belong to a community that uses a particular vocabulary (very often, we repeat phrases from films we have not seen... or, as mentioned above, unconsciously).

This brings us to the notion of slang, the informal vocabulary used by a particular social group, which is the most serious field in which pop culture interferes in language. It is important to mention it here in two dimensions: first, as a specific feature of popular culture in the aspect of communication (slang as a sociolinguistic phenomenon) and, secondly, as a type of linguistic interaction that is often used in the texts of popular culture (films, lyrics, TV shows). As Maciej Widawski (2000) explains, the difficulty in translating slang lies in its ambiguity, idiomaticity and changeability, as well as the connotational, stylistic and socio-cultural values it brings. Nevertheless, the greatest effort is required when it comes to the knowledge about the culture under the translator's scrutiny – in most cases the local, non-mainstream culture of a specific community or social group. In such a situation, the wrong usage of a translation technique is common. Widawski mentions five categories in his analysis of mistakes in translation of slang in film (see Exercise 1 below); *e.g.* borrowing, omission, or literal translation are rarely the best solutions. All these mistakes are caused by the insufficient linguistic and cultural knowledge or the extent of research performed by the translator, but also by something that is sometimes vaguely referred to as *intuition* in recognising the elements of slang or specialist terminology. As an example, let us have a look at a scene from an episode of the very popular *Bing Bang Theory* in which the following dialogue was mistranslated into Polish:

> Penny: Sheldon, you are a grown man, haven't you ever been sick before?
> Sheldon: Well, of course, but, not by myself.
> Penny: Really, never?
> Sheldon: Well, once. When I was fifteen, and spending the summer at the Heidelberg Institute in Germany.
> Penny: Studying abroad?
> Sheldon: No, **visiting professor**. Anyway, the local cuisine was a little more sausage-based than I'm used to, and the result was an internal blitzkrieg with my lower intestine playing the part of Czechoslovakia.

The Polish translator mistakenly rendered "visiting professor" in this context as "odwiedzałem profesora" which seems right only until you realise that the

character of Sheldon (an academic genius) in fact *was* a visiting professor at Heidelberg at the age of fifteen (which also adds humour to the scene). Obviously, the translator was not familiar with the term; hence it was not recognised in the script.

Exercise 1. Translate the following slang phrases and sentences from the article "Ona prowadzi jak szalona" by Widawski. (Your suggestions do not have to match the ones proposed by the author).

1. She's hiding in some hut in East Jesus...
2. He's a meshugana. ....
3. She tells him that, like, she was afraid of him.....................................
4. Don't have a cow, dad! ....
5. Barbershop quartet ....
6. Baby shower ....
7. I can smell a rat ....
8. Hey, look what the cat dragged in! ....
9. Weirdo hicks..
10. His major is bootlicking. ....
11. I've got a crush on you. ....
12. You are the baddest girl I ever knew. ....

Exercise 2. In pairs, translate the press item "WAG WAR Becky Vardy drags Danielle Lloyd and Dawn Ward into vicious Wagatha Christie fight with Coleen Rooney" from *The Sun*. The text personifies the best (and the worst…) of the pop-cultural discourse in the British mass media – it's a tale of jealousy, anger and mischief in the celebrity world of vanity… You'll find some hints in the box underneath the text.

WAG WAR
Becky Vardy drags Danielle Lloyd and Dawn Ward into vicious Wagatha Christie fight with Coleen Rooney
Paul Sims, Simon Boyle
The Sun 8 Dec 2020

REBEKAH Vardy has named two other football wives in the Wagatha Christie court war.

In a 59-page legal document, says Danielle Lloyd and Dawn Ward were both privy to information on Coleen Rooney's private Instagram account.

They were identified with others in the High Court papers submitted yesterday by Becky, 38. The pair are not said to have leaked information.

Becky is suing Coleen, 34, for libel for claiming that she leaked stories to the Press.

Coleen issued a veiled threat just three days before accusing Rebekah Vardy of leaking stories about her, court papers claim.

Becky says Coleen warned on her private Instagram account: "If you play games with me, I will play them harder."

The accusation is in a 59-page legal document Becky's lawyers submitted to the High Court.

Meanwhile Becky turned up for Dancing on Ice training in Nottingham wearing a Spider-Man outfit.

Coleen, 34, was dubbed Wagatha Christie last year after announcing she had identified a mole by planting fake tales only one other account could access.

She named Becky, 38 - who then sued for libel. In October Coleen lodged her 50-page defence and yesterday Becky responded with a file of her own.

In it she says fellow Wags Danielle Lloyd and Dawn Ward were both privy to information on Coleen's private account - though she does not suggest either was in a way involved in the leak.

Becky, wife of Leicester's Jamie, furiously denies being the source and also dismisses claims she wrote The Sun's Secret Wag column.

She accuses Coleen, wife of ex-England and Manchester United legend Wayne, of "victim blaming".

And in a stunning swipe she rubbishes Coleen's investigation, saying it lasted just five weeks and a day - not the five months suggested.

Her legal team says Coleen's private Instagram account was accessible to 367 others at the time of the leaks, including journalists, publicists and pals with gossip columns.

They included 36-year-old Danielle, once wed to former Spurs star Jamie O'Hara, and Real Housewives of Cheshire star Dawn, 47, married to ex-footie ace Ashley Ward.

Becky's lawyers do not point the blame at Danielle or Dawn - or any the 367.

Instead, they ask why she was picked on. They insist: "The press are independently interested in the claimant and she is married to a famous footballer".

"She does not need to generate interest by trading the defendant's or others' private information".

The file goes on to say mum-of-five Becky continues to suffer abuse as a result of Coleen's accusation.

Becky and Coleen have until February 8 to hammer out a peace deal and avert a costly five-day trial scheduled for the summer.

Exercise 3. Translate the following fragments from an interview with an American hip hop artist, Nas, for a British pop culture magazine *New Musical Express*. Mind the informal vocabulary, intercultural references and pop-cultural overtones.

Nas on being a hip-hop legend: "I'm rapping the same way I did when I was on the block"

In a rare interview, the rapper talks about his new album, his plans with Nipsey Hussle, hanging out with Amy Winehouse and the "chokehold" of systemic racism

By Will Lavin

New Musical Express, *3rd November 2020*

'Top five' MC debates have been taking place around the world for decades, and you'll be hard-pushed to find many that fail to mention rap's original verbal assassin, Nas. A staple in hip-hop ever since the release of his genre-defining 1994 debut album 'Illmatic', he's achieved impressive longevity through the release of several classic albums that present him as a poet and rap scholar.

[...]

In a rare interview, we caught up with Nas on a Zoom call from the US to talk about his new album, the fight to eradicate racism, Nipsey Hussle's plans for a Nas documentary and the possibility of reuniting with Jay-Z on a new track.

'King's Disease' is a very complex album with a lot for the listener to digest…

"I wanted to put together a bunch of music that represents Nasir in 2020. Me and [rapper and producer] Hit-Boy started working on it before COVID hit but then the quarantine stopped us and I decided I didn't wanna release it anymore. But then I got the call from him and he woke me up, telling me that we gotta finish it. So it's just a piece of work around what I was thinking this year."

There's a moment where you refer to King's Disease as "rich man disease" – have you ever suffered from believing your own hype?

"I wanna say probably, because everybody gets caught up for at least five minutes in their life, where you're just in love with the moment that you're in. The moment of achievement, the moment of success, you know? But I'm not the guy that dwells on anything that's not feeding me either. So I can't say that I've let anything get the best of me, but I'm human. So perhaps maybe somewhere down the line I have, yeah."

Do you remember how you pulled yourself out of it?

"I never took myself serious, like where I lived in this stage name in my daily life. I think people can easily get caught up in that, and actors too. They can get caught up in the character. As people, we sometimes just get caught up, but I was always careful about that and always fearful of it."

The album's lead single, 'Ultra Black', is a beautiful celebration of Black excellence. Sadly, there are still white people in the world who think that being pro-Black means being anti-white…

"I think people don't realise there's a reason for records like James Brown's 'Say It Loud – I'm Black And I'm Proud'. They weren't recorded because everything was OK and we wanted to say, 'Hey man, I'm better than you white people.' The reason for them is the foot on our necks. We're in a world right now where we're facing some really terrible racist practices and there are people who don't realise it's happening. So these records were made to remind us that we are God's creation just like every white man, every Asian brother, and everyone else.

[...]

With so much depth and knowledge on the track, were you surprised at how much attention the Doja Cat line [“*We going Ultra Black / Unapologetically Black / The opposite of Doja Cat*”] received?

"Well, I've been away, so, of course, I mention someone's name that's popular and people are gonna talk about it. I hear people do it all the time but no one makes a big deal of it. Maybe it's because I don't put out records a lot, so they're like, 'Whoa!'

"I don't really know the world that these stars live in anymore. I'm rapping the same way I did when I was on the block, but now there's a new world and what I say can take off with social media and I can't do anything about it."

At various points throughout the album you share your opinion on rap today, describing some of it as "weird" and highlighting those who choose clout over quality. Do you see this as a continuation of the views you expressed on your 2006 album 'Hip Hop Is Dead'?

"With 'Hip Hop Is Dead' it was a whole different time, but it's definitely connected to what I was saying about rap being all about clout and stuff. But today's game doesn't faze me; it's different. I'm in a different place. I have a different job when it comes to making music. It's strange because I'm the same me, but I'm older. So there's different ways of going about things and different things that I care about. But the clout thing stands out because it's show business.

It's Muhammad Ali when he's mouthing off, which changed boxing and made him more entertaining. It's 2Pac when he was going wild on people, which creates entertainment. So I get that part of it, but I don't care for it when it's only that. When it's only clout. When there's no real purpose behind the record other than trying to get streams. I wish artists would try not to do so much clout because the people notice it and it's corny. But at the same time, who am I to say anything? Everybody carry on."

[…]

Speaking of great artists, on 'The Cure' you say you'd take John Lennon over Paul McCartney. why?

"Well, first of all, Paul McCartney is one of the most incredible artists who has ever walked the earth in my eyes; The Beatles are incredible. But I love Lennon's solo journey because he dedicated his life to breaking down all the systemic bullshit in the world that he saw.

"The line before was, '*The markets see you as a old-ass artist*', and so I wanted to reference people who were hot before I was born as a nod to the timeless music and art that continues to impact the world. Paul McCartney is still with us and he's a bad motherfucker. John Lennon didn't live this long, unfortunately, but some would consider him greater than most artists."

Elsewhere on 'King's Disease', you talk about the term "Peace King" and how it took off once you used it on 2001's 'The Flyest'. We recently lost Chadwick Boseman, who many referred to as 'King' because of his role in 'Black Panther'. Did you ever meet him?

"Yeah, I met him. He was such a great talent and such a humble spirit and just a good guy. I remember before *Black Panther* came out he was trying really hard

to get a screening for me. He was like, 'You gotta see this.' He felt like this was a movie that was made for me. So we shared that type of energy towards each other. It's sad to see people like him go because he left us with a lot of great work that we can all grow from. But I wish, of course, that he was still here to do more."

You were good friends with Amy Winehouse. You recorded a couple of records together – 2012's 'Cherry Wine' and 2011's 'Like Smoke' – but were there any more planned?

"We discussed a song for her next album, which was a 'Me & Mr. Jones' part two in a way. I forget the name, but it was something like 'The Fuckery'. But yeah, we talked about doing another song together and just working together. More than anything, we just talked and joked around. We shared the same birthday and we liked the same type of humour. She had jokes so we'd just sit there and joke on the phone for hours." […]

CHAPTER 10
Translating Terms Related to British, American, and Polish Life and Institutions – Business, Law, and Public Administration

written by Iwona Sikora

10.1. Introduction

The main difficulty in translating terms related to law, business, and public administration results from the incongruence of legal, economic, and political systems. Because laws, public institutions, administration units, courts, or legal professions are seldom identical in any two countries, finding equivalent terms is always a challenge. According to Cao (2007), legal translation involves translating one legal system to another, which requires constant comparison of these systems. This means that a translator, in addition to linguistic and translation skills, should also possess extensive knowledge of the legal, political, and administrative systems of the other language in order to compare the terms and concepts which are to be translated.

The differences in legal, economic and political systems result in terminological incongruity, which means that the terms do not have identical semantic potential in the source and target languages. As stated by Biel (2009: 183), this terminological incongruity may have various degrees and may range from identical concepts (which are very rare), through near equivalence, to lexical and conceptual gaps without any equivalent terms in the target language. The latter occurs when the concepts of the source legal system do not exist in the target legal system and such source terms, which do not have counterparts in the target language and system, are labelled by Kierzkowska (2002: 113) as **non-equivalent terms**.

To deal with these terminological gaps, the translator may use either **domesticating** or **foreignising** strategies. As already mentioned in Chapter 2, domestication is a **target-oriented strategy** that involves using terms from the target culture, well known to the target reader, whereas foreignisation is a **source-oriented strategy** aimed at preserving source language terms. Kierzkowska (2002: 88), in her pragmatic model of legal translation, suggests that choosing a translation strategy (applied to the whole text, see Chapters 2 and 4) and

a translation technique (applied to a particular translation problem, See Chapters 2 and 4) the translator has to take into account the profile of the recipient and their motivation for reading the translated text. Kierzkowska differentiates between **close recipients** who are highly motivated to learn about the source culture system and its institutions (lawyers, students, translators, entrepreneurs, people interested in running a business in the source language country), and **distant recipients** who are not much interested in exploring it (tourists, target readers not very familiar with the source culture, not travelling to the source language country, and not interested in exploring its legal or political system). Kierzkowska (2002: 95) suggests using **source-oriented strategy/equivalents** for **close recipients** to emphasise the differences and **target-oriented strategy/ equivalents** for **distant recipients** to refer to concepts target readers are familiar with.

The particular translation techniques which can be applied to deal with incongruous terms include **transcription, literal equivalents, descriptive equivalent,** and **functional equivalent**, with transcription being the most foreignising, and functional equivalent the most domesticating solution (Biel 2009: 183) (see Fig. 1).

Foreignisation SL-oriented strategy		Domestication TL-oriented strategy	
transcription	literal equivalent	descriptive equivalent	functional equivalent

Fig. 1. Continuum of major translation strategies and techniques (Biel 2009: 184)

The first technique is **transcription,** which consists in borrowing the source language term when no corresponding concepts exist in the target system and a literal translation makes no sense. It is the most foreignising technique which clearly refers to the source legal system and requires the reader to have a good knowledge of it to understand the translation. This technique eliminates the risk of inaccuracy in translation for the sake of comprehension and a greater mental effort on the reader's side. It can be used for terms such as *common law, equity,* or *trust* and is more appropriate for translation from English to Polish. The next technique enumerated by Biel (2009: 185) is **literal equivalence**, which is a form of literal translation (also formal equivalence, word-for-word translation, calque, or loan translation). Nonetheless, literal equivalents should not be used when they are meaningless or become false friends because they refer to another target language term. An example of a misleading literal equivalent is the term *limited partnership* translated into Polish as *spółka z ograniczoną odpowiedzialnością,*

which suggests similarity to the Polish limited liability company by not informing the reader that that this business entity is a type of a partnership (*spółka osobowa*) and not a company (*spółka kapitałowa*). An example of meaningless translation, *i.e.* a literal equivalent incomprehensible to English readers, is the Polish *użytkowanie wieczyste* translated as *perpetual usufruct*. As Biel further explains, because such a concept does not exist in common law, this term is not very informative and would require further explanation. Another option is to use a more target language-oriented technique, which is a **descriptive equivalent** (Biel, 2009: 185) (also called a gloss or a paraphrase). An example would be the concept of *użytkowanie wieczyste* translated as *a 99-year or less lease of land owned by the state or local government* or *a long-term lease-hold*. This solution provides more information than the literal equivalent and is more comprehensible as it explains by means of explicitation the source language term not known in the target language system. As stated by Biel (2009: 185), a descriptive equivalent is often based on a legal term that is known in the target language but is modified to indicate the difference. Because descriptive equivalents sound foreign, they draw the reader's attention to the differences between legal systems and inform the recipient that the translated term comes from a different culture. Although more informative, descriptive equivalents may sometimes be inconvenient in use because of their length. The last technique mentioned by Biel (2009: 186) is a **functional equivalent** (also called a **dynamic equivalent**), which is the most target language-oriented, as it uses target language terms to explain source language concepts. In other words, functional equivalence involves using a term for a target language concept that has the same function as the source language concept (Šarčević 1997: 236). Functional equivalents refer to concepts well known to the target readers, functioning in their legal system. They are easy to understand for target recipients but eliminate differences between legal concepts and may even suggest that the source language and target language concepts (*e.g.* institutions, types of companies, documents, professions) are identical. An example of a functional equivalent is *spółka partnerska* translated as a *limited liability partnership* (which is its close equivalent), while a *professional partnership* is an example of a descriptive equivalent. The former is a more target language-oriented solution, whereas the latter is closer to the source culture. The functional equivalent seems to be the most readable and natural method of translation, however, less accurate. Furthermore, Kubacki (2019: 5) claims that in legal translation the translator should strive to achieve functional equivalence (dynamic equivalence), and the easiest way to do it is by comparing particular legal concepts, terms, and institutions. On the other hand, Kubacki also warns that the translator should be careful not to create a false impression that the objects

and concepts to which the source and target terms refer are identical because it could be confusing for the target recipient. This is because the reader should be aware, reading the translated texts, that the described objects refer to a different legal, economic, or political reality. According to Biel (2009: 186), the translator can easily solve this problem by including the source language terms in brackets or by giving an additional clue to the target language-oriented equivalent, *e.g. spółka partnerska* ⇒ <u>Polish</u> limited liability partnership.

Another question is whether when translating company documentation the translator should translate the name of the legal form of the business entity or its abbreviation, such as *sp. z o.o.*, *SA, Ltd, LLC* or *PLC* into English or Polish. The answer to this question is negative, as the names of legal forms of legal entities and their abbreviations constitute an integral part of the business name of a company or partnership, and therefore should not be translated. Moreover, one should be aware that the Polish *spółka z organiczoną odpowiedzialnością* differs from the British or American *limited liability company*. Hence, when translating the names of companies such as *Orlen S.A.*, we should not translate the abbreviation, but we can add the English equivalent in brackets to inform the reader about the legal form of the entity, *e.g. Orlen S.A. (Polish limited liability company)*.

10.2. Translating business terms – names of companies, company documents, and organs

Exercise 1. Match the following words and phrases for Polish companies.

1.	firma spółki	a.	listed company
2.	organizacja pożytku publicznego	b.	business name
3.	osoba fizyczna prowadząca działalność gospodarczą	c.	sole trader/sole proprietorship (US) /trader(UK)
4.	spółdzielnia	d.	registered/general partnership
5.	spółka akcyjna	e.	civil law partnership/non-commercial partnership/general partnership
6.	spółka handlowa/spółka prawa handlowego	f.	partnership limited by shares/limited joint-stock partnership
7.	spółka jawna	g.	public benefit organisation
8.	spółka kapitałowa	h.	public limited liability company/joint-stock company
9.	spółka komandytowa	i.	limited liability company

10. spółka komandytowo-akcyjna	j.	cooperative
11. spółka notowana na giełdzie	k.	limited partnership
12. spółka osobowa	l.	limited liability partnership / professional partnership
13. spółka partnerska	m.	partnership
14. spółka prawa cywilnego	n.	state-owned company
15. spółka Skarbu Państwa	o.	company (EN)/corporation (US)/capital company/ incorporated company/ association of capital
16. spółka z ograniczoną odpowiedzialnością	p.	commercial law company

Exercise 2. Translate the following names of COMPANY ORGANS AND PERSONS into English or Polish.

Polish business entities

1. przedsiębiorca ....
2. udziałowiec..
3. akcjonariusz ....
4. interesariusz...
5. komplementariusz..
6. komandytariusz ....
7. likwidator ....
8. założyciele spółki..
9. wspólnik spółki komandytowo-akcyjnej (partnerskiej) ....
10. wspólnik spółki akcyjnej (kapitałowej)...
11. organy spółki ....
12. zarząd ....
13. rada nadzorcza..
14. komisja rewizyjna ....
15. nadzwyczajne zgromadzenie wspólników...
16. prezes zarządu spółki akcyjnej ....
17. biegły rewident ....
18. prokurent ....
19. pełnomocnik do głosowania ....
20. mocodawca (ten kto udziela pełnomocnictwa) ....

1. Companies House ....
2. board of directors ....
3. directors ....
4. chairperson of the board of directors ....
5. executive directors ....
6. non-executive directors ....
7. managing director (UK) ....
8. head of marketing (UK) ....
9. manager of public procurement (UK) ....
10. CEO (USA) ....
11. CFO (USA) ....
12. COO (USA) ....
13. executives/management team (USA) ....
14. AGM ....
15. EGM ....

Exercise 3. Translate the following names of Polish partnership and company DOCUMENTS into English. [30]

1. oferta..
2. list intencyjny..
3. wpis do Krajowego Rejestru Sądowego...
4. pełnomocnictwo ....
5. prokura ....
6. akt założycielski spółki ....
7. umowa założycielska..
8. umowa spółki osobowej ....
9. umowa spółki cywilnej ....
10. umowa spółki partnerskiej ....
11. umowa spółki jawnej ....
12. umowa spółki komandytowej..
13. umowa spółki z ograniczoną odpowiedzialnością.................................
14. statut spółki akcyjnej...
15. akt notarialny ....
16. regulamin zarządu spółki...
17. uchwała Walnego Zgromadzenia Wspólników/Zarządu ....
18. protokół Walnego Zgromadzenia Wspólników ....
19. roczne sprawozdanie finansowe ....

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[30] Check for example: L. Berezowski (2018) *Jak czytać, rozumieć i tłumaczyć dokumenty prawnicze i gospodarcze? Podręcznik dla tłumaczy języka angielskiego.* Warszawa: Wydawnictwo C.H. Beck.

1. NIP (Numer Identyfikacji Podatkowej) ....
2. REGON (Rejestr Gospodarki Narodowej) ....
3. PESEL (Powszechny Elektroniczny System Ewidencji Ludności)...................
4. ZUS (Zakład Ubezpieczeń Społecznych) ....
5. CEIDG (Centralna Ewidencja i Informacja o Działalności Gospodarczej)........
6. GUS (Główny Urząd Statystyczny) ....
7. KRS (Krajowy Rejestr Sądowy) ....
8. CIT (Corporate Income Tax) ....
9. PIT (Personal Income Tax) ....
10. IRS (Internal Revenue Service) (USA) ....
11. SSN (Social Security Number) (USA)...
12. HMRC (Her Majesty's Revenue and Customs) (UK) ....
13. NIN (National Insurance Number) (UK) ....

1. Ustawa reguluje tworzenie, organizację, funkcjonowanie, rozwiązywanie, łączenie, podział i przekształcanie spółek handlowych. ....
....
....
....

2. Spółka jawna, spółka partnerska, spółka komandytowa, spółka komandytowo--akcyjna, spółka z ograniczoną odpowiedzialnością, spółka akcyjna (spółka przekształcana) może być przekształcona w inną spółkę handlową (spółkę przekształconą). ....
....
....
....

3. Spółka osobowa może we własnym imieniu nabywać prawa, w tym własność nieruchomości i inne prawa rzeczowe, zaciągać zobowiązania, pozywać i być pozywana. ....
....
....
....

4. Jeżeli do dokonania czynności prawnej przez spółkę ustawa wymaga uchwały wspólników albo walnego zgromadzenia bądź rady nadzorczej, czynność prawna dokonana bez wymaganej uchwały jest nieważna. ....

....

....

....

5. Członkiem zarządu, rady nadzorczej, komisji rewizyjnej albo likwidatorem może być tylko osoba fizyczna mająca pełną zdolność do czynności prawnych. ....

....

....

....

6. Firma spółki komandytowej powinna zawierać nazwisko jednego lub kilku komplementariuszy oraz dodatkowe oznaczenie „spółka komandytowa". ...

....

....

....

7. Spółka jawna powstaje z chwilą wpisu do rejestru. Osoby, które działały w imieniu spółki po jej zawiązaniu, a przed jej wpisaniem do rejestru, za zobowiązania wynikające z tego działania odpowiadają solidarnie. ....

....

....

....

8. Ustanowienie prokury wymaga zgody wszystkich wspólników mających prawo prowadzenia spraw spółki jawnej. ....

....

....

9. Wspólnik nie może, bez wyraźnej lub domniemanej zgody pozostałych wspólników, zajmować się interesami konkurencyjnymi, w szczególności uczestniczyć w spółce konkurencyjnej jako wspólnik spółki cywilnej, spółki jawnej, partner, komplementariusz lub członek organu spółki. ....

....

....

....

....

10. Spółką partnerską jest spółka osobowa, utworzona przez wspólników (partnerów) w celu wykonywania wolnego zawodu w spółce prowadzącej przedsiębiorstwo pod własną firmą. . ...

....

....

....

11. Jeżeli wkładem komandytariusza do spółki jest w całości lub w części świadczenie niepieniężne, umowa spółki określa przedmiot tego świadczenia (aport), jego wartość, jak również osobę wspólnika wnoszącego takie świadczenie niepieniężne. ....

....

....

....

....

12. Kapitał zakładowy spółki z ograniczoną odpwowiedzialnością dzieli się na udziały o równej albo nierównej wartości nominalnej. Umowa spółki stanowi, czy wspólnik może mieć tylko jeden, czy więcej udziałów. Jeżeli wspólnik może mieć więcej niż jeden udział, wówczas wszystkie udziały w kapitale zakładowym powinny być równe i są niepodzielne. ....

....

....

....

....

13. Umowa spółki z ograniczoną odpowiedzialnością powinna określać:
    a. firmę i siedzibę spółki;
    b. przedmiot działalności spółki;
    c. wysokość kapitału zakładowego;
    d. czy wspólnik może mieć więcej niż jeden udział;
    e. liczbę i wartość nominalną udziałów objętych przez poszczególnych wspólników;
    f. czas trwania spółki, jeżeli jest oznaczony. ....

....

....

....

....

....

14. Umowa spółki może upoważniać zarząd do wypłaty wspólnikom zaliczki na poczet przewidywanej dywidendy za rok obrotowy, jeżeli spółka posiada środki wystarczające na wypłatę. ....
....
....
....

15. Komandytariusz odpowiada za zobowiązania spółki wobec jej wierzycieli tylko do wysokości sumy komandytowej. ....
....
....

16. Zarząd prowadzi sprawy spółki i reprezentuje spółkę. Członek zarządu jest powoływany i odwoływany uchwałą wspólników, chyba że umowa spółki stanowi inaczej. ....
....
....
....

17. Spółka może wypłacić zaliczkę na poczet przewidywanej dywidendy, jeżeli jej zatwierdzone sprawozdanie finansowe za poprzedni rok obrotowy wykazuje zysk...
....
....
....

18. Uchwała wspólników może ustalać zasady wynagradzania członków zarządu, w szczególności maksymalną wysokość wynagrodzenia, przyznawania członkom zarządu prawa do świadczeń dodatkowych lub maksymalną wartość takich świadczeń. ....
....
....
....

19. Prawo członka zarządu do prowadzenia spraw spółki i jej reprezentowania dotyczy wszystkich czynności sądowych i pozasądowych spółki. ....
....
....
....

20. Członkowie organów spółki są zobowiązani udzielać biegłemu rewidentowi żądanych wyjaśnień oraz zezwolić mu na przeglądanie ksiąg i dokumentów spółki, badanie stanu kasy oraz dokonanie inwentaryzacji składników aktywów i pasywów spółki, a także udzielać mu w tym celu potrzebnej pomocy. ....

....

....

....

....

Exercise 6. Translate the phrases in bold into English.

1. **Umorzenie akcji** shall require a resolution of the general meeting. ....

....

2. **Rozwiązanie spółki** comes into effect after the liquidation is carried out, on the day on which the company is deleted from the register. ....

....

3. Resolutions of the management board may be adopted if all the memebers if the management board **zostali prawidłowo zawiadomieni o** the management board meeting. ....

....

4. The management board adopts resolutions by **bezwzględną większością głosów**. ....

5. Shareholders may participate in the general meeting and **wykonywać prawo głosu osobiście lub przez pełnomocnika**. ....

....

6. A limited partner may represent the partnership only **jako pełnomocnik** in the capacity of an attorney. If a limited partner performs an act in law in the name of the partnership, **nie ujawniając swojego pełnomocnictwa**, s/he bears unlimited liability for the results of such act against third parties.

....

....

7. If this Act or the company articles of association do not provide otherwise, at the shareholder's request **akcje na okaziciela** may be converted into **akcje imienne**, or vice versa. ....

....

8. **Akcje obejmowane za wkłady niepieniężne** should be fully paid up no later than one year after the registration of the company. ....

....

9. In companies where the initial capital exceeds PLN 500,000 and there are more than twenty-five shareholders, **rada nadzorcza lub komisja rewizyjna** should be established. ....

....

10. **Uchwała walnego zgromadzenia** is required for the examination and approval of the management board's report on the company's activities and of financial statements for the previous financial year. ....

10.3. Translating legal terms – names of courts and legal professions

Exercise 7. Find English equivalents for the Polish court system

sądy powszechne	sądy wojskowe	sądy administracyjne	trybunały
Sąd Najwyższy	Sąd Najwyższy	naczelny sąd administracyjny	Trybunał Konstytucyjny
sądy apelacyjne	sądy okregów wojskowych	wojewódzkie sądy administracyjne	Trybunał Stanu
sądy okręgowe (II instancji)	sądy garnizonowe		
sądy rejonowe (I instancji)			
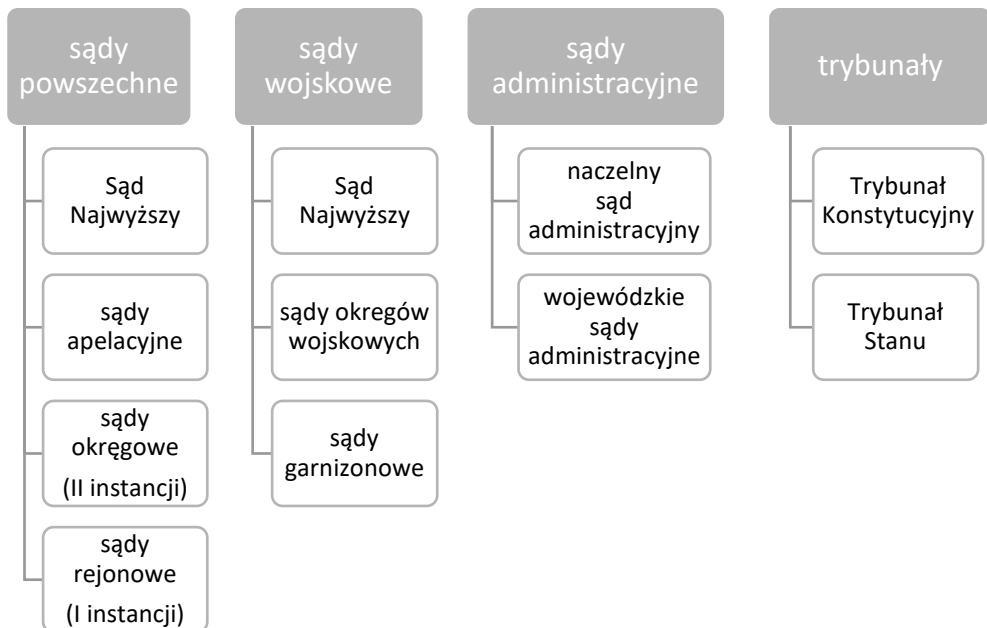
administrative courts	provincial administrative courts
common courts	regional courts
courts of appeal	The Constitutional Tribunal
district courts	The Supreme Administrative Court
military courts	The Supreme Court
military garrisons courts	The Tribunal of State
military regional courts	tribunals

Exercise 8. Study the structure of the UK court system in the Internet sources and then match the English terms from the diagram below with their Polish equivalents in the table.

United Kingdom Supreme Court

Court of Apeal

Criminal Division	Civil Division
Crown Court	High Court of Justice (of England and Wales) Queen's Bench, Family, Chancery Divisions
Magistrates Courts	County Courts
	Tribunals Service
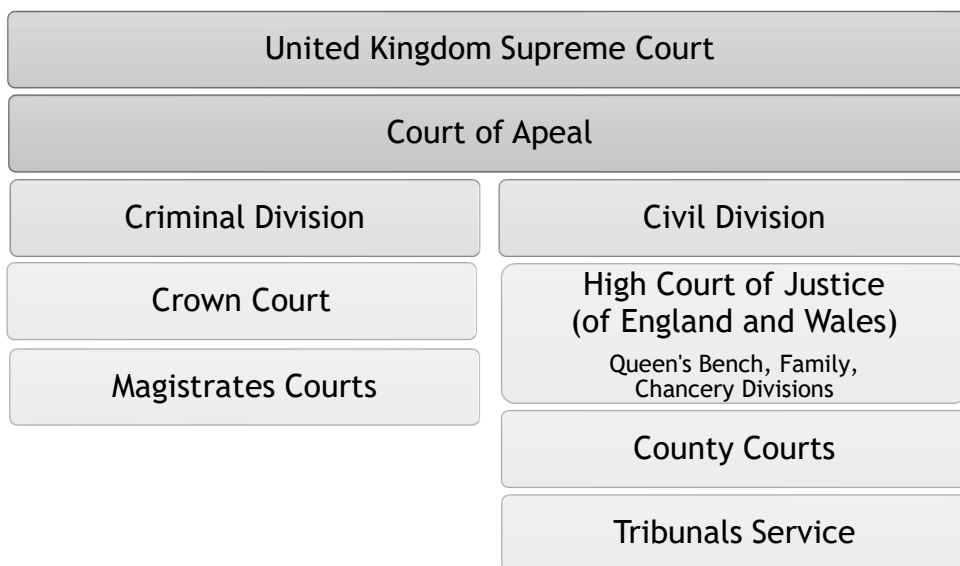
English term	Polish term (based on Gościński, 2016: 43-62)
	sądy hrabstw / sądy I instancji ds. cywilnych
	sądy pokoju / sąd I instancji ds. karnych oraz niektórych spraw cywilnych
	Sąd Najwyższy Zjednoczonego Królestwa
	Sąd Koronny / sąd I i II instancji ds. karnych
	Sąd Apelacyjny
	Izba Cywilna Sądy Apelacyjnego
	Izba Karna Sądu Apelacyjnego
	Wydział Kanclerski
	Wydział Ławy Królewskiej / Wydział Królewskiej Ławy Sędziowskiej
	Wydział Rodzinny / Sąd I Instancji ds. Rodzinnych
	Wysoki Trybunał / Wysoki Sąd Anglii i Walii

Exercise 9. Study the US court system in the Internet sources and then translate into English the following text about the US legal system published on the Polish Wikipedia.

Podobnie jak władza ustawodawcza w Stanach Zjednoczonych, również władza sądownicza nie ma ściśle scentralizowanej postaci. Oprócz sądownictwa federalnego istnieją więc stanowe systemy sądownictwa. Sądownictwo stanowe rozstrzyga sprawy niezastrzeżone dla sądów federalnych. Każdy stan posiada odrębny system sądownictwa, na szczycie którego stoi Najwyższy Sąd Stanowy. Sądy federalne w Stanach Zjednoczonych orzekają w sprawach opartych na prawie federalnym oraz są kompetentne do rozstrzygania spraw pomiędzy podmiotami pochodzącymi z różnych stanów. Należą do nich Sąd Najwyższy Stanów Zjednoczonych, 13 sądów oraz 94 sądy obwodowe. Sąd Najwyższy ma kompetencje do uchylania decyzji również sądów stanowych. Obok sądów powszechnych funkcjonują także sądy specjalne, np. sąd podatkowy czy sąd handlu międzynarodowego[31].

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10.4. How to translate legal professions?

In general, the names of legal professions should not be translated because using functional equivalents would wrongly suggest similarities between various legal professions. In fact, the differences are so significant that all equivalents are only approximate translations, which either narrow the meaning of the original term, *e.g.* (*legal counsellor for adwokat* or *radca prawny*); are inadequate because they assign inappropriate features to the original term (*solicitor, barrister, barrister-*

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[31] https://pl.wikipedia.org/wiki/System_prawny_Stan%C3%B3w_Zjednoczonych.

at-law, advocate for *adwokat* and *radca prawny*); are literal translations and do not suggest a concrete legal profession specifying particular qualifications (legal adviser for *adwokat and radca prawny)*; or are too general (*e.g. lawyer, jurisconsult, attorney-at-law, attorney* for *adwokat and radca prawny*). According to Gościński, the acceptability of various equivalents depends on the situation and purpose of the translation. Sometimes narrowing equivalents will be enough and acceptable (in the context of a court trial where both *adwokat* and *radca prawny* act as legal representatives), and sometimes general equivalents would be sufficient (in a situation when general information about the legal profession is enough and more precise specification is not required, namely, a legal opinion on tax issues). When a more precise equivalent is needed, Gościński suggests using an original term (*e.g. radca prawny* or *adwokat*) and providing an additional definition or explanation (Gościński, 2015: 88-91) (see footnotes 32 and 33).

Table 1. Names for legal representatives in the UK, the USA, and Poland

UK (spilt profession)	Polish term	USA (fused profession)	Polish term	POLAND (split profession)	English term
barrister/ advocate	adwokat/obrońca/ radca prawny (w Wielkiej Brytanii) „adwokat, do którego bezpośredni dostęp klientów jest ograniczony, mogący pozostawać w stosunku pracy" (Gościński, 2015: 93)	attorney- -at-law	adwo- kat/ radca prawny	radca prawny[32]	attorney- -at-law (previously legal counsel/ advisor)
solicitor	radca prawny, adwokat (w Wielkiej Brytanii) „prawnik bezpośrednio kontaktujący się z klientami, uprawniony do udzielania im porad prawnych i reprezentowa- nia ich w niższych sądach" (Gościński, 2015: 93)			adwokat[33]	attorney- -at-law (previously advocate)
paralegal	pomocnik prawnika				

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[32] „Radca prawny – prawnik, do którego wszyscy klienci mają bezpośredni dostęp, uprawniony do występowania we wszystkich sądach i we wszystkich sprawach z wyłączeniem obrony w sprawach karnych i karnoskarbowych, mogący być zatrudnianym" (Gościński 2015: 91).
[33] Adwokat – „prawnik, do którego wszyscy klienci mają bezpośredni dostęp, uprawniony do występowania we wszystkich sądach i we wszystkich sprawach, niemogący być zatrudnianym" (Gościński 2015: 91).

Exercise 10. Match the Polish names for legal professions with their English equivalents. [34]

Polish term	English term
1. prawnik (osoba wykonująca zawód prawniczy)	a. attorney-at-law (advocate)
2. radca prawny	b. judicial clerk/law clerk
3. adwokat	c. tax advisor
4. prokurator	d. paralegal counsellor
5. notariusz	e. bailiff
6. sędzia	f. probation officer/court-appointed curator
7. asystent sędziego	g. mediator
8. referendarz sądowy	h. civil law notary/notary public
9. komornik	i. real estate broker
10. kurator sądowy	j. lawyer
11. mediator	k. prosecutor
12. syndyk	l. attorney-at-law (legal counsel)
13. rzecznik patentowy	m. court referendary
14. zarządca nieruchomości	n. legal officer
15. rzeczoznawca majątkowy	o. patent agent
16. pośrednik w obrocie nieruchomościami	p. real estate appraiser/property valuation expert/ land valuation expert /real estate surveyor
17. doradca podatkowy	q. judge
18. referent prawny	r. official receiver
19. doradca prawny	s. real estate administrator

10.5. Translating Polish, British, and American terms for administration units

When translating terms for administrative units, the translator again has three choices. The first one is source-oriented and the most foreignising technique as it uses terms borrowed from the source language – *gmina, poviat,* and *voivodship.* Although these terms refer to Polish administration units and emphasise the differences between legal systems, without additional explanation, they are useless for a distant recipient who is not familiar with the Polish system. The next solution is to use target-oriented equivalents (*borough, municipality,* and *county*),

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[34] See for example: M. Cyganik (2018) *Legal English Basics*. Warszawa: C.H. Beck.

which are more informative and well known for British or American recipients, but at the same time misleading as they may falsely suggest that Polish and Anglo-Saxon administration units are the same or have a similar range of competences. The best option seems to be to use functional equivalents: *commune/municipality, district, province/region*. This solution is still not ideal but is the most commonsensical compromise between the two first solutions. It provides enough information about the level of the administrative unit, and clearly suggests that the terms may refer to a system with which the reader is not familiar (Berezowski, 2012: 2-9).

Polish administration units	source-oriented equivalent/ foreignisation/ close recipient	target-oriented equivalent/ domestication/ distant recipient	functional equivalent/ neutralisation
gmina	gmina	borough/ municipality	commune/ municipality
powiat	poviat	county	district
województwo	voivodship	-/-	province/region

Exercise 11. Taking into account the above considerations, translate the following terms into English using functional equivalents.

1. Województwo – sejmik województwa, marszałek województwa, urząd marszałkowski, wojewoda, urząd wojewódzki ....
....
....

2. Powiat – starosta powiatu, rada powiatu, starostwo ....
....
....
....

3. Gmina/miasto – rada gminy/miasta, wójt, burmistrz, prezydent, urząd gminny/miejski . ...
....
....

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1. garnishment	a. umowa/statut spółki
2. articles of association	b. sąd cywilny
3. custodial sentence	c. służba cywilna
4. indemnity	d. urząd rejestrowy
5. parish	e. obraza sądu
6. civil court	f. kara pozbawienia wolności
7. magistrates court	g. obligacja
8. Companies House	h. zajęcie wierzytelności dłużnika
9. debenture	i. ciężkie uszkodzenie ciała
10. grievous bodily harm	j. Urząd Skarbowy i Celny Jej Królewskiej Mości
11. contempt of court	k. odszkodowanie
12. petty offence	l. sąd pokoju
13. Civil Service	m. gmina lub parafia
14. HMRC	n. wykroczenie

Exercise 13. Give the Polish equivalent/translation of the following terms from the areas of British law, administration, and business. In some cases, a part of the translation or the first letter in Polish is given.

1. automotive industry ....
2. bill of lading..
3. blackleg ....
4. borough ....
5. compensation ....
6. county ....
7. crawling inflation...
8. expenditures ....
9. jury (in court) ....
10. lessee ....
11. a minor ....
12. notary public ....
13. precedent..
14. publicity stunt ....
15. testimony (in court)...
16. hearing (in court)...
17. Gross Domestic Product ....

1. adwokat (w Wielkiej Brytanii) ....
2. dodatkowe świadczenia socjalne ....
3. grunty orne ....
4. komornik (formalnie) ....
5. kreatywna księgowość ....
6. miejsce stałego zamieszkania ....
7. nielegalny ("dziki") strajk ....
8. okręg wyborczy ....
9. oszustwo ....
10. podatek akcyzowy..
11. podatek od spadku ....
12. powód (strona w procesie sądowym) ....
13. pozwany (w sądzie) ....
14. pranie pieniędzy ....
15. prawo zwyczajowe ....
16. przemysł stoczniowy ....
17. przysięga ....
18. Rada Hrabstwa ....
19. radca prawny (czasami też notariusz) ....
20. radny (np. miejski)..
21. raj podatkowy..
22. ruchomość ....
23. Sąd Apelacyjny...
24. Sąd Koronny ....
25. Sąd Najwyższy...
26. sędzia pokoju ....
27. sektor usług...
28. sprzedawca (oficjalnie np. jako firma)..
29. sprzeniewierzenie/malwersacja ....
30. środki trwałe ....
31. ubezpieczenie od odpowiedzialności cywilnej ....
32. umowa przedmałżeńska ....
33. wezwanie ....
34. wykonawczyni testamentu...
35. zestawienie bilansowe..
36. znieść/uchylić..
37. zniesławienie...
38. żywiciel rodziny..

Translating Terms Concerning British and American Life and Institutions – Government and Politics, Education, and Health Service

written by Marta Wiśniowska

11.1. Introduction

Although the rules for translating names of offices, organisations, and institutions have been precisely detailed in the Sworn Translator's Code[35], practice shows that translating these elements is a multidimensional process. Not only must a translator locate posts and institutions appropriately based on the given background elements, but it is also necessary for them to select a suitable translation strategy. The first criterion which is decisive for whether to translate or keep the original names of organisations, institutions, and offices is to differentiate between individual names containing surnames, geographical names, or neologisms, as well as those that determine the character or profile of activities. Banks, scientific institutions, and companies belong to the first category of names, that is ones that are not translated. The second category encompasses international institutions as well as ministries and government bodies (Belczyk, 2009: 191–192).

Before attempting to translate the names of institutions, a translator ought to check with all the available sources whether a given name already has a fixed and commonly applied equivalent and if such exists, make use of it. Therefore, the competence to establish equivalents is of utmost significance in the process of translating proper names of institutions. Not all names of institutions are commonly known and their range of activities in the source language country and the target language differs frequently to a smaller or larger extent. In the case an official name does not exist, a possible translation or, to be more precise, an

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[35] § 47. Adducing names of offices, organisations or institutions 1. Names of offices, organisations or institutions can be translated and their version in a source language given in brackets within the text. 2. In case of translating from a foreign language into Polish, names of offices, organisations or institutions written in a source language in a non-Latin alphabet or in other writing systems, should be given in a transcribed version and when a transcribed version is written within the text for the first time, it should also be given in brackets in the source language. Such transcribed version might be omitted when it refers to offices or institutions commonly known to a Polish recipient, for example the Ministry of Foreign Affairs, Supreme Court, regional court, *etc*.

explanation of such a name can be given in brackets. One should not forget about the original name, as its legal meaning in the source language will differ from the meaning in the target one, yet the aforementioned notation will help us not to interfere with the authenticity of the original name. Doing so will help to avoid making mistakes in the possible interpretation of the name being translated.

Exercise 1. Decide whether or not the following names should be translated.

	Name of the organisation	Profile/description of the organisation	Suggested equivalent
1.	the Bank of England	The central bank in Britain, which acts as a banker to the government and to the High Street Banks	
2.	Institute of Directors	A British organisation for businessmen	
3.	Abbey National	A British financial organisation, formerly a Building Society, now a bank and a PLC, branches of which are found in many towns and cities in Britain	
4.	American Broadcasting Company (ABC)	One of the national television companies	
5.	The Association of British Travel Agents (ABTA)	An organisation whose job is to protect customers and make sure that they do not lose money and are not cheated when paying for their holiday.	
6.	American Civil Liberties Union (ACLU)	An organisation which examines legal cases involving the Bill of Rights and often provides arguments for defending those rights	
7.	Agency for International Development (AID)	An American government department which provides money to help less developed countries	

8.	Animal Liberation Front (ALF)	A British organisation which protests against the use of animals for scientific experiments	
9.	20th Century Fox	An American film production company	
10.	Environmental Protection Agency (EPA)	An American government organisation which works against pollution	
11.	British Broadcasting Corporation (BBC)	The British radio and television broadcasting company that is paid for by the state, not by advertisers.	
12.	Health and Safety Commission	A British organisation which, since 1974, has been responsible for making sure that people do not have to work in dangerous conditions	
13.	the Occupational Safety and Health Administration (OSHA)	A US government office that looks after the safety and health conditions of people at work.	
14.	National Heritage	A British organisation which gives money provided by the government to museums	
15.	National Childbirth Trust	A British organisation which aims to educate people about how children are born and about being a parent	
16.	National Savings Bank	A savings bank run by the British Post Office	
17.	National Rifle Association	An American organisation which supports and defends people's right to buy and keep guns	
18.	Creda	A British company that makes electrical goods for the home	

19.	Training and Enterprise Council (TEC)	An organisation paid for by the government whose aim is to help people to train for new jobs (esp. people without a job) or to start or run their own business	
20.	Test and County Cricket Board	The governing body of the sport of professional cricket in Britain	
21.	Greater London Council (GLC)	Formed in 1964, this body had members from all the London Borough Councils and was the local authority for Greater London	
22.	Red Star	A British parcel and letter delivery service which uses trains to transport the parcels and letters	
23.	Sameday	A Royal Mail service for urgent parcels, letters	
24.	Tesco('s)	One of a group of supermarkets found in most large British towns and cities	
25.	The Actors Studio	An institution for training actors established in New York in 1947	

11.2. Translating names of local governments and state institutions

Translating names of local governments and state institutions requires knowledge concerning the names and functions of their equivalents in a country where English is commonly used. Names of state authorities contain important information about, among others, the type of institution, its position in the organisational structure, its scope of activity, or competence. As a rule, they have a conventionalised form, and therefore translating them should consist in adjusting names from one cultural area to the nominative schemes in the other. Translating the names of **state authorities** should be adequate and precise. Particular attention should be paid to the scope of the functional equivalency of institutions from two or more legal systems, as well as differences within the lexical motivation of names (Iluk,

2019: 298). Literal translation on the level of lexical elements or even foreignisation which preserves the original, foreign language names of source language legal system bodies or institutions is a dominating translation strategy, as practice shows (Iluk, 2019: 298). Nevertheless, one should remember that such translations of the aforementioned names do not reflect the functions of a given body in an effective manner.

Exercise 2. Provide Polish or English equivalents for the names of British and American state authorities and institutions.

1. House of Commons ....
2. Benefits Agency ....
3. Izba Lordów ....
4. Federal Government of the United States ....
5. NEA National Endowment for the Arts ....
6. United States Congress ....
7. Izba Reprezentantów Stanów Zjednoczonych ....
8. Agencja Bezpieczeństwa Narodowego ....
9. Lordowie Duchowni ....
10. Lords Temporal ....
11. Shadow Cabinet ....
12. Life peers ....
13. Parowie dziedziczni ....
14. Supreme Court ....
15. MPs Members of Parliament ....
16. Privy Council ....
17. Welsh Assembly for Wales...
18. Her Majesty's Home Civil Service...
19. Monarchia brytyjska...
20. Królestwo Wspólnotowe ....
21. Dependencja korony brytyjskiej ....
22. Brytyjskie terytoria zamorskie ....
23. State elected Official...
24. Sekretarz obrony ....
25. Borough Council ....

Exercise 3. Translate the following sentences from the areas of British and American politics.

1. The United Kingdom is a **constitutional monarchy**, but it hasn't got a written constitution like many other **parliamentary democracies**.

2. Parliament in Great Britain is made up of three elements: the **Monarchy, the House of Commons, and the House of Lords.**

3. **The Lords** are the people who have inherited their titles, there are also those who have been made **peers for their life time**.

4. For the purpose of elections, Britain is divided into areas called **constituencies.**

5. Each constituency is represented by one **MP** in **the House of Commons**.

6. The United States has a **federal system of government**.

7. The law-making body of the United States is the Congress, which consists of two houses: the **Senate** and the **House of Representatives.**

8. **Supreme Court Judges** are appointed by the President, who seeks the advice of the Senate on this matter.

9. The President is **Commander-in-Chief** of the armed forces.

10. The Senate is the upper house of **Congress.**

11. **Izba Lordów** kontroluje i opiniuje ustawy przedstawione przez Izbę Gmin.

12. Wielka Brytania jest **monarchią parlamentarną.**

13. Opozycja tworzy **Gabinet Cieni.**

14. **Parowie** mogą czasowo wstrzymać uchwalenie ustaw.

15. **Stany Zjednoczone** są państwem **federacyjnym** o ustroju **prezydenckim.**

16. **Kongres** USA składa się z dwóch izb: **Izby Reprezentantów i Senatu.**

17. Na czele władzy sądowniczej stoi **Sąd Najwyższy** Stanów Zjednoczonych.

18. Stany Zjednoczone Ameryki są państwem związkowym (federacją), obejmującym 50 stanów i Dystrykt Kolumbii (okręg stołeczny).

19. Wyborcy nie wybierają jednak bezpośrednio prezydenta, lecz za pośrednictwem Kolegium Elektorów.

20. Każdy stan ma tyle miejsc elektorskich, ilu łącznie ma przedstawicieli w Senacie i Izbie Reprezentantów.

The **names of political parties and unions** should be translated in brackets on first mention. If the original name has an abbreviation, it should be used on subsequent mention; if it does not, the original name should be used.

1. Labour Party...
2. Conservative Party/ Tory Party/ the Conservatives/ the Tories.................
3. Liberal Democrats/ Lib Dems ....
4. National Libertarian Party ....
5. British National Party ....
6. Partia Republikańska ....
7. Partia Demokratyczna ....
8. American Solidarity Party...
9. Amerykańska Partia Niezależnych...
10. Democratic Socialists of America..

1. **Konserwatyści** to partia prawicowa, która wyłoniła się z torysów.
2. **Partia Zielonych** koncentruje się na sprawach środowiska.
3. W wyborach, które odbyły się w 2010 roku, wygrała **Partia Konserwatywna** i stworzyła koalicyjny rząd z **Liberalnymi Demokratami**.
4. **Szkocka Partia Narodowa** wspiera szkockie dążenie do niepodległości.
5. Amerykański system polityczny zdominowany jest przez dwie partie: **Partię Republikańską i Partię Demokratyczną.**
6. **Demokraci i Republikanie** to dwa duże ośrodki, które reprezentują dwie kompletnie odmienne wizje Ameryki.
7. **Republikanie** uważali niewolnictwo za sprzeczne z ideałami konstytucji i Deklaracji Niepodległości.

11.3. Translating names related to education and the school system

When translating names related to education and the school system, terminological problems arise that are due to the differences between the systems of education in the source and the target country. These problems are mostly the result of the incompatibility of Polish and English systems of education or their elements. In the case of translating school documents, proper names of institutions of education might pose significant translational difficulties. The same is with proper names of other institutions. First of all, translators should seek to find an

official equivalent of a given institution. (Translators into English might use official equivalents in English of institutions of higher education, as presented on the website of the Ministry of Science and Higher Education). It is recommended to follow the principle set out in the *Legal Translator's Code* according to which, if the name of an institution appears in the source document, its equivalent in a foreign language should be used, which is listed in the specification developed by a national or international standardisation body, in another authoritative paper or at the seat of a given institution. Creating one's own translated name is only advisable if no official equivalent exists (Kierzkowska, 1991: 18).

Exercise 6. Provide Polish or English equivalents for the names of (British and American) educational organisations.

1. Common Entrance Examination...
2. Independent Schools Examinations Board (ISEB)....................................
3. Teaching Regulation Agency...
4. Council for the Curriculum, Examinations & Assessment (CCEA) ....
5. Educational Policy Institute (EPI) ....
6. Główny Inspektor Szkół Stanowych...
7. Stanowe Ministerstwo Oświaty ....
8. Stanowa Rada Szkolnictwa Wyższego ....
9. Community College/Junior college ....
10. Research University ....

From the point of view of translation, parallel texts that function in the target language reality are always the most reliable source of information as far as terminology and text standards (Kubacki, 2012: 100). They provide both specialised vocabulary and knowledge concerning the structure of a given text, as well as facilitate making oneself familiar with the scope of competence of a given institution and, owing to this, may help one find a suitable equivalent. Therefore, while translating proper names of educational institutions it is worth making use of their websites in English. Should they not have their proper names translated online, a translator might use the original name and provide its translation, reflecting the meaning of a given proper name in another language using brackets. In translation theory, the recipient or the ordering party, as well as the aim of the translation are perceived as the factors that partially influence the selection of equivalents. The key is to establish the potential recipient of the translated name and the information about it. It may be assumed that it is a person with no knowledge of Polish but one who knows English at least to some degree and is

interested in a given university. Nonetheless, if the authors do not know the organisational system of the potential recipients of their translation, attempts to adapt it to a particular pattern, *e.g.* system of education in the UK or the USA, which are not the only countries where English functions as an official language, seem to be unnecessary or even unjustified.

> **Exercise 7. Translate the following sentences from the area of British and American education.**

1. In Britain, children start their education at age five when they enter **primary schools**.
2. Up to that age, they can go to **nursery schools,** which are free.
3. At 11, children start their education in **secondary schools**.
4. In some regions there are two types of secondary schools – **grammar schools** and secondary modern schools.
5. There are also independent schools, which are expensive private schools – most of them are **boarding schools.**
6. After a year in kindergarten, the child goes to the first grade of **elementary school**, which lasts for six years.
7. When a child reaches seventh grade, he begins **junior high school,** which usually consists of the seventh and eighth grades.
8. When he enters the ninth grade at the age of fourteen, he is in his first year of **senior high school.**
9. When a student finishes his senior year, he receives a diploma or a certificate, which shows that he has completed his **high school studies**.
10. He may then enroll at a **college or a university**.
11. **Pre-School** (also called Pre-K or PK or Pre-Kindergarten) refers to the first formal academic classroom-based learning environment that a child customarily attends in the United States.
12. After **elementary school**, students proceed to **junior high school** (also called **middle school**).
13. Only with a **high school diploma** can students enroll in **postsecondary education**.
14. Brytyjskie dzieci w wieku trzech lat idą już do **przedszkola.**
15. Dwa lata później rozpoczynają naukę od obowiązkowej **zerówki.**
16. Przez całą **podstawówkę brytyjskie** dzieci mają jednego nauczyciela wszystkich przedmiotów. Dopiero w **szkole średniej** każdego przedmiotu uczy inny nauczyciel.
17. **Przedszkole w USA** jest nieobowiązkowe.

18. W **amerykańskiej podstawówce** program obejmuje m.in. podstawy arytmetyki i algebry.
19. Pod koniec **liceum uczniowie ze Stanów Zjednoczonych** aplikują na **studia wyższe**.
20. W USA nie można studiować medycyny ani prawa **na poziomie licencjackim**.

11.4. Translating occupational titles, degrees, and academic titles

Occupational titles, degrees, and academic titles also pose certain translation difficulties. These difficulties are mainly related to the fact that the terminology and nomenclature of organisational structures in individual countries are not congruent (Masłowski, 2011: 1).

The directives which have been developed (…) are (or should be) guidelines for translators, but in fact are inconsistent and imperfect as far as their practical application (Kubacki, 2012: 87). Following the internal recommendations of the Polish Society of Sworn and Specialised Translators (TEPIS), occupational titles, degrees, and academic titles should be kept in their original form, but when they appear within the text for the first time, they can be translated for information purposes using square brackets, and a translator has no right to express their opinion about the equivalency of the level of education (Kubacki, 2012: 88).

It clearly arises from TEPIS recommendations that occupational titles (academic titles), as well as names of institutions that confer them, should not be translated but left in their original wording. On the other hand, a majority of translators do not follow the official guidelines on the manner of translation, and it is not necessarily due to their malevolence. Quite the contrary, they would like to meet the expectations of their clients and convey the meaning of a Polish title or school name as accurately as possible. Using names, titles, and degrees in Polish and adding their translation or descriptive explanation as a translator's comment in square brackets seems to be a fairly clear solution. Leaving the names in Polish only seems to be pointless as the English-speaking recipient will not be able to make complete use of the information in such a partially translated document. If it is not possible to ideally translate a name or a degree, the translator can use a translator's comment and add a description in brackets with the opening that reads 'the equivalent of…'. In this way the main goals of translation will be met, that is, the information from the source text will be conveyed to the maximum level possible and misunderstandings with respect to one's education will be avoided.

1. magister..
2. licencjat...
3. doctor ....
4. professor ....
5. bachelor of arts (BA)..
6. bachelor of science (BSc) ....
7. bachelor of arts (BA)..
8. doctor (PhD)..
9. lecturer...
10. associate professor...

11.5. Translating names of organisations related to the healthcare system

As translation practice shows, translating the names of organisations related to the healthcare system is not an unimportant problem. It requires one to be familiar with the proper names of healthcare facilities. Each translator should develop a specific manner of dealing with names of institutions that contain significant information concerning the scope of competence and rank of a given facility. Translating these names inaccurately, especially in the case of names that are not commonly used or grammatically incorrect, may be misleading in connection with the scope of activity of a given institution. Translating proper names that refer to the organisation of the healthcare system poses a significant challenge. It is useful to be familiar with its rules of functioning to be able to reach the necessary sources of information indispensable in a given situation. Taking into account the multi-element structure of names of medical facilities, translating these elements is frequently quite challenging for a translator who is forced to promptly analyse the system of institutions in the source and target language countries and then carry out the formal analysis of names in the target language. In translated texts, translators should always exercise the utmost caution regarding the sources, precisely check terminology, and observe its consistency. What is important in the translation process is communication and cultural issues that concern one's awareness of the existence of various target recipients, their motivations, expectations, and goals. A text which a translator works on should have a proper register aimed at a particular group of recipients.

1. HSE – Health and Safety Executive ....
2. NHS National Health Service ....
3. MEDICAID ....
4. COSHE – the Confederation of Health Service Employees.........................
5. Registered General Nurse ....
6. SRN State Registered Nurse...
7. SEN State Enrolled Nurse..
8. RN Registered Nurse (in the US) ....
9. GP General Practitioner ....
10. Internist ....

CHAPTER 12
Translating Terms Concerning Daily Activities, Traditions, and Customs

written by Marta Wiśniowska

12.1. Translating terms related to daily activities

The names of realia are any names, present in the original language, of the things specific for a given country and its culture, unknown or barely known to the translation recipient (in the country and target culture). The collection of these elements is enormous and intrinsically very diverse. This chapter presents both the names of elements of material culture (clothes, dishes and drinks) and spiritual culture (religious terms, traditional ceremonies, customs, plays).

The growing intensity of intercultural contacts and quick exchange of information mean that many real names have already obtained equivalents, and despite the persistence of foreign spelling, they are widespread, and therefore are present in the practical experience of the recipients of the translation. Despite keeping their foreign spelling, they are widespread, and therefore present in the practical experience of translation recipients. Each translation may suffer not only in the case of exaggerated naturalisation, depriving the reader of the opportunity to learn something new and foreign, but also in the case of exaggerated alienation, making the reading incomprehensible and challenging.

In such situations, a translator has to make a decision whether to give the reader of the translation some hints, discover the inspirations and references in the form of footnotes or a glossary, or perhaps leave them the pleasure of independent searching and discovering. However, it would require knowledge of the original language. What is most important in solving these dilemmas is to answer the question about the potential translation recipient and their expertise. The reception of unfamiliarity in the translation is closely dependent on the reader's knowledge of foreign culture and the language of the translation (Lewicki, 2000: 31).

Seaside resorts play an important role in the history and cultural heritage of Great Britain. The key elements of **summer holidays** are part of a typical cultural experience for the British. Americans have their most frequently visited national **holiday destinations** as well.

Exercise 1. Translate the following sentences concerning British and American holiday destinations.

1. In a traditional British seaside holiday, the children can watch a **Punch and Judy Show** and ride donkeys along the beach. ....
   ....
   ....

2. **Floss** and **rock** are a kind of sweet associated with British holiday resorts. ..
   ....
   ....

3. American children go to **summer camp** for a **holiday** during the **summer vacation** from school. ....
   ....
   ....

4. **Seaside package holidays** are the most popular type of holiday.
   ....
   ....
   ....

5. People often go on holiday in the **off-season** when there are fewer other **holidaymakers**. ....
   ....
   ....

6. The typical family **vacation** in the US involves sightseeing or going to an **amusement park**.
   ....
   ....

7. Trwający od lat 70. XX w. kryzys **tradycyjnych wakacji „spade and bucket"** budzi żywe zainteresowanie lokalnych władz. ....
   ....
   ....

8. W zależności od upodobań możesz wynająć tam **typową, angielską chatkę**, zatrzymać się w pensjonacie lub spać pod namiotem. ....
   ....
   ....

9. Częstym widokiem na brytyjskich plażach są urocze różnokolorowe **domki plażowe.** ....
   ....
   ....

10. Z konceptu **Timeshare,** czyli wymiany domów pomiędzy ich właścicielami, narodziła się cała gałąź turystyki. ....
....
....

Sport is an essential element of the life and culture of a given country. Club colours have become an important way to emphasise one's identity and local affiliation.

Exercise 2. Provide Polish or English equivalents for the terms concerning British and American sports.

1. tossing the caber ....
2. Cumbrian wrestling ....
3. conkers ....
4. rounders...
5. Puchar Sześciu Narodów ....
6. The World Series...
7. The National Conference..
8. Annie Oakley ....
9. Texas leaguer ....
10. Wielki Szlem..
11. tailgate (party) ....
12. clay pigeon shooting/ skeet shooting...
13. Cheese-rolling race ....
14. Man versus Horse Marathon...
15. Rugby union ....
16. The Western Conference..
17. The Open...
18. County Championship..
19. The Superbowl ....
20. home plate ....
21. umpire...
22. Tic-tac man..
23. bowls/lawn bowling...

Exercise 3. Translate following sentences concerning British and American sports.

1. **Finał Pucharu** Anglii rozgrywany jest na stadionie Wembley w Londynie. ....
....
....

2. Every year, events such as the **Cup Final**, the **Oxford and Cambridge boat race**, and the **Grand National** are watched by millions of people who have no great interest in football, rowing or horse racing. ....

3. Every two years, cricket teams from England and Australia play each other in a series of matches where they are said to be **competing for the Ashes.** ....

4. Baseball is often called the national pastime in the US. The winning team in each league is called the **Pennant champion.** ....

5. **The Central Division** is one of the three divisions in **the Eastern Conference.** ....

6. Joe Namath was a legendary **quarterback.** ....

7. Zdobywcę **Pucharu Stanleya** wyłania się w rozgrywkach play-off, w których uczestniczy po osiem najlepszych zespołów obu Konferencji. ....

8. Even professional **pool** players perceive snooker as more difficult**.** ....

9. The other form of cricket is called **limited overs** (or one day) cricket. ....

10. Każda z drużyn zawodowej ligi baseballowej należy do **Ligi Amerykańskiej** lub do **Ligi Narodowej.** ....

12.2. Translating terms related to culinary traditions

Culinary art is one of the important lexical groups abounding in names strongly embedded in culture. A great deal of them are units which do not possess foreign equivalents. They often have a great cultural significance and convey considerable connotative potential. It is pointless to translate culinary names that, while having meaning in the original, are part of international culture and have grown into other

languages in their own form. The names of dishes are more interesting and evocative. Nevertheless, their content is only additional information. If there is enough space for it and the meaning of a certain name is considered significant, an explanation can be provided.

Exercise 4. Translate the terms concerning British and American cooking and eating habits.

1. trifle ....
2. custard ....
3. stout ....
4. angel food cake ....
5. johnnycake ....
6. collard greens ....
7. perry ....
8. simnel cake ....
9. scones ....
10. shortbread ....
11. drop cone/Scotch pancake ....
12. toad in the hole..

Exercise 5. Translate the following sentences concerning British and American cooking and eating habits.

1. A day trip to France or Belgium mainly for the purpose of buying alcohol is called **a booze cruise**. ....
    ....
2. **A greasy spoon** is a cheap often dirty restaurant that mainly serves fried food. ....
    ....
3. **Spotted dick** is a typical old-fashioned British food. ....
    ....
4. **Drugie śniadanie** to posiłek, który Brytyjczycy zazwyczaj jedzą o godzinie 11.
    ....
    ....
5. Latem Brytyjczycy sięgają po **Pimm's** z lemoniadą – napój o pilnie strzeżonej recepturze. ....
    ....
6. Amerykanie często jedzą **obfity posiłek łączący śniadanie i lunch w niedzielę.** ....
    ....

7. Gęsta, kremowa **zupa z** jarzyn i **mięczaków** to tradycyjna potrawa z Nowej Anglii. ....
....

8. Southerners have their own specialities like **fritters** (small fried cakes often with fruit) or g**rits** (a side dish made with corn, milk and eggs). ....
....

9. Podwieczorek występuje w kilku odmianach: **afternoon tea**, **high tea**, **cream tea**. ....
....

10. 1 marca, w dzień patrona Walii, świętego Dawida, Walijczycy smażą **specjalne ciasteczka z rodzynkami.** ....
....

12.3. Translating terms related to British and American traditions and customs

Customs, ceremonies and folk culture determine the significant ground of cultural distinctness.

Exercise 6. Translate following sentences concerning British and American traditions and customs.

1. **Noc Fajerwerków,** zwana też **Nocą Guya Fawkesa,** to huczne (dosłowie) święto obchodzone na pamiątkę zdemaskowania tak zwanego **spisku prochowego.** ....
....
....

2. **Ostatki,** nieoficjalnie nazywane **dniem Naleśnika,** to odpowiednik amerykańskiego **Mardi Gras** i polskiego **tłustego czwartku**. ....
....
....

3. **Holiday** in American English means a day that is special for some reason. ....
....

4. Not all public holidays usually known as **bank holidays** are connected with religious celebrations. ....
....

5. In many British homes, it has become traditional to start talking about where to go in the summer on **Boxing Day**. ....
....

6. **Wielki Piątek** jest w Anglii i Walii dniem wolnym od pracy. ....
....

7. **Wczesne Majowe Święto** jest ustawowym dniem wolnym od pracy na Wyspach Brytyjskich. ....
....

8. Pracownicy wielu sektorów mogą liczyć na wynagrodzenie za **ustawowe dni wolne od pracy.** ....
....

9. **Memorial Day** falls on the fourth Monday of May. ....
....

10. Most Americans consider **Labor Day** the end of the summer. ....
....

11. The ceremony of **Trooping the Colour** is held on the British Queen's official birthday in June when many horse and foot soldiers march across **House Guards Parade.** ....
....
....

12. **Egg rolling** is a traditional Easter custom which takes place on **Easter Monday** morning. ....
....

13. People traditionally wear a paper or plastic poppy on **Remembrance Sunday** and the day is also called **Poppy Day**. ....
....
....

14. **Orangemen's Day** is celebrated by Protestants in Northern Ireland with the **Orangemen's Day Parade.** ....
....
....

15. **Dzień Niepodległości** to święto narodowe obchodzone 4 lipca na pamiątkę podpisania **Deklaracji Niepodległości.** ....
....
....

16. Tradycyjnie w trzecim tygodniu lipca w Wielkiej Brytanii odbywa się **liczenie królewskich łabędzi na Tamizie.** ....

....

....

17. Nieodłączną częścią **brytyjskich festynów z okazji nadejścia wiosny** są **zielone pochody.**

....

....

18. W ostatnich latach **Cheese-rolling and Wake** z lokalnej zabawy przerodził się w międzynarodową imprezę. ....

....

....

19. Dla małych Brytyjczyków **Halloween** to odpowiednik **Dnia Dziecka**, którego w Wielkiej Brytanii się nie obchodzi. ....

....

....

20. **Szkocki sylwester** jest jednym z najbardziej hucznych na świecie i posiada własną nazwę. ....

....

....

21. **Plisowane kraciaste spódnice** to tradycyjny strój mieszkańców szkockich wyżyn. Każdy klan ma swój własny **wzór kratki.** ....

....

....

22. **Columbus Day** is an American holiday that celebrates the discovery of America by Christopher Columbus. It is sometimes also called **Discovery Day.**

....

....

....

23. On **April Fool's Day,** it is traditional for people to play tricks on each other.

....

....

....

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CHAPTER 1

Exercise 1: for discussion
Exercise 2: for discussion
Exercise 3: A few problems are shown in the paragraph following this exercise.

Exercise 4:

1. Usłyszałem kiedyś na pastwisku, jak chłopaki poszeptywali, że **stryj** Jan to nie dziadka syn, bo urodził się niedługo po jego powrocie z wojny.	Stryj: *father's brother* if it is necessary to distinguish between *wuj* and *stryj*; usually *uncle*.
2. Nie słuchaj baby, za Polskę pijemy, ja patriota jestem! - zaryczał **szwagier** z nabrzmiałą twarzą.	Szwagier: one's husband's or wife's brother or one's sister's husband. English *brother-in-law* has a similar sense.
3. Miałam też trzy **siostry cioteczne**, panny na wydaniu, których imion nie pamiętam.	In Polish *siostra cioteczna* becomes an obsolete term and is being replaced by *kuzynka*; the English *cousin* will do in most cases. Nonetheless, when the sex of the cousin is important, then the word cousin can be preceded by *female* and *male*.
4. Po powrocie z Paryża **bratanica i siostrzenica** przybiegły do niej rozgorączkowane, opowiedziały jej o spotkaniu z tym chłopcem.	*Niece* refers both to the daughter of your brother or sister, or the daughter of your wife's or husband's brother or sister; Polish makes a subtler distinction (bratanica and siostrzenica), but remember that there is also the English *nephew,* i.e. the son of your brother or sister, or the son of your husband's or wife's brother or sister (bratanek, siostrzeniec).
5. **Świekra** z moim **zięciem** nie odezwali się ani słowem do **wuja**, a do **stryja** tak.	*Świekra* is used to mean one's husband's mother but it seems that it has been replaced by a broader term *teściowa. Zięć* should be translated as *son-in-law.* As for *wuj* and *stryj,* see Example 1.

6. Mój **brat przyrodni** udaje teraz, że mnie nie zna.	*Brat przyrodni* is a brother who is the son of only one of your parents so you are siblings through marriage and you are related by blood. An English term describing this situation is *half-brother*. However, Poles tend to ignore the distinction between *brat przyrodni* (related by blood) and *brat przybrany* (unrelated by blood). The latter case is referred to in English by *step-brother*.

Exercise 5: for discussion

Exercise 6: Consider the following expressions in your translation

wiejskie dożynki	rural harvest festival
w miejscowości Solec w gminie Szydłów	in the village of Solec in the Commune of Szydłów
mszy świętej w soleckiej kaplicy	the Holy Mass in the Solec chapel
ks. Sebastian Wideł: Fr. Sebastian Wideł	the Reverend Sebastian Wideł
korowód dożynkowy	harvest procession
plac przy remizie OSP	the square by the Volunteer Fire Department
ośpiewanie wieńca	singing **paeans of praise** to the wreath / singing praises to the harvest wreath

Exercise 7:

1. housewarming party; a housewarming
   While most people throw *a housewarming party* shortly after they have settled in, don't wait too long.
   Many people hold *a housewarming* to bless and purify their new home before moving into it.
2. smorgasbord; buffet; cold table
   Using all the help they can muster from Nancy, the children put together a *veritable smorgasbord* of wild meats including duck, elk, moose, and caribou
   Your job is to refill the bowls on the *cold table*," Mr. Thomas said, "and you better not let me see one of those bowls empty."

To cope with the wide range of eating styles and preferences, a *buffet style menu* is the most common way to offer food at major events

3. There is no corresponding custom in UK and USA. A solution could be to translate the phrase literally as 'Bitter! Bitter! if it is clear from the context what the phrase means, as in an English translation of Anton Chekov's *Death in the Forest* (Vishv Books Private Limited, no date).

> "Why are you so down-in-the-mouth today?" asked the count.
> "Oho, Pyotr Egorych, it's your fault! Kindly amuse your wife! Ladies and gentlemen, I demand a kiss! Ha, ha! Not for myself, of course, but... Let them kiss one another. It's bitter!"
> "Bitter!" echoed Kalinin.
> His red face wreathed in smiles, Urbenin rose and blinked. Egged on by the shouts and whoops of the guests, Olga half rose and offered Urbenin her motionless, lifeless lips... He kissed her...

Another solution would be to add an explanation in a footnote describing *Gorzko! Gorzko* as a chant to encourage kissing between the bride and the groom at the wedding reception.

4. wedding after-party; after-party; wedding reception after-party; post-wedding party
5. Couples are by no means obligated to host their guests for a *wedding after-party*, but it's hard to resist.
6. There is no routine formula, but the shop-assistant may ask you for *the exact money/change* or *a convenient amount*.
    It would help if you got *exact change*.
    Again there is no routine formula. You may try *Sorry, I don't have one penny / exact change*.
7. dinner; half board
    Since English *dinner* is usually eaten in the evening, there may be no need to look for another term. If *obiadokolacja* is a part of your stay in a hotel, the phrase *half-board* covers breakfast and (late) dinner. Other words with a slightly different meaning would be *linner* or *lupper*.
8. Ms/Mr followed by a first name is not acceptable, with the exception of some southern states of the US. You may consider mixing the first name with a more formal request: *Barbara, will you please make a photocopy for me*?
9. Kraków szopka; Kraków nativity scene (crib).
10. Podunk; Podunk Hollow; Boondocks; small town; out-of-the-way place.

CHAPTER 2

Exercise 1:

1. calque
2. equivalence
3. modulation
4. transposition
5. borrowing
6. calque

Exercise 2:

1. Transposition: And, of course, *it was* amazing for them to *win* the award. E.g. I oczywiście, zdobycie nagrody było dla nich niesamowitym przeżyciem.
2. Adaptation: It is an ideal place for a business meeting or **an afternoon tea**. E.g. Jest to idealne miejsce na spotkanie biznesowe lub **podwieczorek**.
3. Modulation: Nie wahał się ani przez chwilę. e.g. He made a decision right away.
4. Equivalence: Sie ma, ziomal. e.g. Wha'ppen, homey?
5. Calque: How can I help you? e.g. Jak mogę pomóc?

Exercise 3:

1. Transfer without explanation

    She turned toward the door of the **bungalow**.

    Skierowała się do drzwi swojego **bungalowu**.

2. Transfer with explanation

    Mały urodził się w **śmigus-dyngus**, więc można przyjąć, że imię Śmigus przyniósł sobie sam (V. Nowakowska, *Tak kochają lemury*).

    He was born on **śmigus-dyngus**, so quite likely he brought the name Śmigus himself. (In a footnote, the translator may add: śmigus-dyngus is a tradition of boys throwing water over girls on Easter Monday).

3. Recognised equivalent

    The image produced is much clearer and more detailed that normal **X-rays**.

    Otrzymany w ten sposób obraz jest znacznie wyraźniejszy i zawiera więcej szczegółów niż zwykłe **zdjęcia rentgenowskie.**

4. Functional equivalent

Ilekroć wsiadał do swojego golfa, natychmiast puszczał **disco polo**.

Whenever he got into his VW Golf, he would listen **to popular Polish dance music**.

5. Hypernym

Grał w **Mini Lotto, Multi Multi, Dużego Lotka** i w co tam by jeszcze nie wymyślili.

He played **whatever lottery** they would come up with.

6. Descriptive equivalent

Na każdej przerwie dziewczyny **grały w gumę** albo w klasy.

At each break, the girls would play hopscotch or **jump on an elastic band**.

CHAPTER 3

Exercise 1:

1. parish (in Louisiana, USA; Jamaica): parafia cywilna
2. borough (in Alaska, USA): obszar
3. hundred (in Australia): setnia
4. state (USA): stan
5. unorganized boroughs (in Alaska): obszar niezorganizowany
6. District of Columbia: Dystrykt Kolumbii

Exercise 2:

1. I let my palms move over the wall, slowly, inch by inch, but I did not find a way in that day, nor the next (British novel) ⇒ Przesuwałam dłońmi po ścianie, powoli, cal za calem, lecz tego dnia nie znalazłam wejścia – ani następnego dnia.

2. "Driver's license, Nina Peyton, twenty-nine years old, five foot four, a hundred thirty pounds." He flipped over the license. „Organ donor." (American crime story) ⇒ Prawo jazdy na nazwisko Nina Peyton, dwadzieścia dziewięć lat, sto sześćdziesiąt centymetrów wzrostu, sześćdziesiąt pięć kilogramów. Spojrzał na drugą stronę dokumentu. Dawca organów.

3. I stare at a table of numbers whose columns are labeled DA DN SA SN, and have to flip back and scan for the explanation […]. Each abbreviation is surrounded by many inches of white space (Thinking Person's Guide to Writing) ⇒ Wpatruję się w tabelę pełną liczb, której kolumny zatytułowano NT, NP, PT i PP. Wokół każdego skrótu widnieje pokaźna pusta przestrzeń.

4. In 1896, Henry A. Allison was among six runners competing in a five-mile cross-country race (American history of sports) ⇒ W 1896 roku Henry A. Allison był jednym z sześciu biegaczy startujących w biegu przełajowym na pięć mil (amerykańska historia sportu).

5. Groceries cost 20% more, a gallon of gas costs 25% more, and average tuition at a community college increased by 44% (American newspaper) ⇒ *for discussion*

6. The average fuel economy for new 2020 model year cars, light trucks and SUVs in the United States was 25.4 miles per US gallon (car magazine) ⇒ *for discussion*

Exercise 3: *for discussion*

Exercise 4: *for discussion*

Exercise 5:

1. Ubikacja była na zewnątrz, we wnęce muru okalającego ciemne podwórze (drogę pokazał Ludwiś). Drzwi nie domykały się. ⇒ e.g. privy, outdoor.

2. Pościel czysta, nie mogę narzekać. Na sali jest ubikacja: dziura w podłodze za kafelkową przegrodą. Załatwić się można, napić wody - nie. ⇒ squat toilet

3. Warunki w hotelu przy Sycowskiej są ciężkie. W małych klitkach gnieżdżą się kilkuosobowe rodziny. Ubikacja i kuchnia są wspólne, na korytarzu. ⇒ outdoor

4. Chcemy, aby była ubikacja, umywalka, prysznic i pralka 60x50. ⇒ e.g. lavatory

5. Włoska terakota, hiszpańska glazura, spłuczka ceramiczna, a muszla wychodzi wprost ze ściany. - Ja stawiam na nowoczesność - uśmiecha się prezes. – A ubikacja to taka nasza wizytówka. ⇒ E.g. restroom/toilet

CHAPTER 4

Exercise 1:

Shark tale – Rybki z ferajny
1. Jessica Simpson
2. Tina Turner
3. Russel Crowe
4. Rod Stewart

5.	Burger King
6.	A clothing company – Gap
7.	A clothing company – Old Navy
8.	Newsweek

	Cars – Auta
9.	Lighting McQueen – reference to speed, Zygzak McQueen
10.	Stickers – a pretty boy, Laluś
11.	Radiation Stinks – a stinking place
12.	Radiator Springs – Chłodnica Górska

	Robots – Roboty
13.	Robot City – Robotowice – Katowice
14.	Rivet Town – a city where rivets are produced – Śrubowo Dolne

	The Incredibles – Iniemamocni
15.	Incredibles – a family with incredible abilities, Iniemamocni,
16.	Baron von Ruthless – cruel, Masakrator
17.	Elastigirl – very flexible, Elastyna
18.	Frozone – having the freezing skills, Mrożon
19.	Dash – quick, fast, Maks
20.	Incrediboy – incredible child, Iniemaboy
21.	Dynaguy – reference to dynamite, Dynamistrz
22.	Sally Sobstory – sad, tearful story, a victim – ofiara

	101 Dalmatians
23.	Cruella de Vil – cruel, devil, Cruella deMon

	Wallace and Gromit. The Curse of the Were-rabbit – Wallace i Gromit. Klątwa Królika
24.	East of Edam – John Steinbeck's *East of Eden*
25.	Fromage to Eternity – James Jones's *From Here to Eternity*
26.	Waiting for Gouda – Samuel Beckett's *Waiting for Godot*
27.	The Hunt For Red Leicester – Tom Clancy's *The Hunt for Red October*
28.	Grated Expectations – Charles Dicken's *Great Expectations*
29.	Carrot on a Hot Tin Roof – Tennessee Williams's *Cat on a Hot Tin Roof*
30.	The Loneliness of the Long Distance Runner Bean – Alan Sillitoe's *The Loneliness of the Long Distance Runner*

1. Aleksander Wielki
2. Arystoteles
3. Karol Wielki (król Franków i Longobardów)
4. Kartezjusz
5. Piętaszek
6. Galileusz
7. Jerzy Washington
8. Henryk III Walezy
9. Hiob
10. Jozue
11. Wawrzyniec Wspaniały (Wawrzyniec Medyceusz)
12. Czerwony Kapturek
13. Michał Anioł
14. Mojżesz
15. Noe
16. Pepin Krótki (król Franków)
17. Siedzący Byk
18. Śnieżka
19. Tycjan
20. Wit Stwosz

Exercise 3:

1. St. John of the Cross
2. William of Orange
3. Catherine of Aragon
4. Mohammed
5. Earl of Essex
6. The Duchess of York
7. Mount of Olives
8. Treaty of Versailles
9. Bridge of Sighs
10. World Economic Forum
11. Gulf War
12. World Health Organization

Exercise 4:

Suggested answers
1. Wśród członków rodziny królewskiej następcą walijskiej dynastii monarchów Tudorów byli szkoccy Stuartowie, a następnie holenderski Wilhelm Orański i niemieccy Hanowerowie.

2. Jak podaje Reuters, prezydent USA Donald Trump i republikanie w Izbie Reprezentantów zaproponowali ustawę o opiece zdrowotnej, która ma zapoczątkować ich obietnicę uchylenia i zastąpienia ustawy Obamacare.

3. Kiedy byłem młody i spacerowałem wzdłuż fiordu Breida, nigdy bym nie pomyślał, że na świecie mieszkają tak różni ludzie. Byli tu ludzie z licznych miast i prowincji Włoch: Mediolańczycy, Neapolitańczycy i Sycylijczycy, Sardyńczycy, Sabaudczycy, Wenecjanie i Toskańczycy, a także sami Rzymianie; można tu było zobaczyć ludy sześciu królestw hiszpańskich: Kastylijczyków, Aragończyków, Katalończyków, Walencjan, Majorkańczyków i Nawaryjczyków; zgromadzili się tu wysłannicy różnych narodów Cesarstwa, nawet tych, które przyjęły reformy Lutra: Bawarczycy, Niemcy i Chorwaci, Frankończycy, Westfalczycy, Nadreńczycy, Sasi, Burgundczycy, Frankowie, Walończycy/Waloni, Austriacy i Styryjczycy. LUB Kiedy jako młodzieniec żyłem nad fiordem Breida, nigdy nie przyszło mi do głowy, że tyle narodów zamieszkuje świat. Byli tu ludzie z wielu miast i królestw Italii: Mediolańczycy, Neapolitańczycy i Sycylijczycy, mieszkańcy Sardynii, Sabaudii, Wenecji i Toskanii oraz Rzymianie. Można tu było widzieć ludzi z sześciu hiszpańskich prowincji, mieszkańców Kastylii, Aragonii, Katalonii, Walencji, Majorki i Nawarry. Były też rozmaite ludy z krajów cesarza, nawet z tych, co przyjęły naukę Lutra: Bawarczycy, Niemcy i Chorwaci, Frankończycy i Westfalczycy, ludzie znad Renu, Sasi, Burgundczycy, Frankowie, Walonowie, Austriacy oraz lud z Istrii.[36]

4. Nagrodzony Oscarem aktor Russell Crowe znany jest z wielu rzeczy – umiejętności aktorskich, australijskiego akcentu, a także, co chyba najbardziej istotne, temperamentu.

5. Wśród mieszkańców Orientu / Azjatów betel jest oferowany podczas uroczystych wizyt w taki sam sposób, jak wino przy podobnych okazjach przez Europejczyków.

6. Wielu Guanczów poległo w walce z Hiszpanami, wielu zostało sprzedanych jako niewolnicy, a wielu przeszło na wiarę rzymskokatolicką i poślubiło Hiszpanów.

Exercise 5: (See for example: Urzędowy wykaz polskich nazw geograficznych świata (2013))

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1. Pieniny
2. Manchester Ship Canal
3. Kornwalia
4. Kumbria
5. Wyspy Normadzkie
6. Orkady

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[36] Dzwon Islandii (1957, tłum. Edmund Misiołek, Maria Szypowska).

7. Szetlandy
8. Strait of Dover
9. Hebrydy
10. Kanał La Manche
11. Kanał Regenta
12. Basen Londyński
13. Central Lowlands / Scottish Lowlands

Exercise 6:

1. Wormacja
2. Transnistria
3. Ocean Południowy
4. Silesia
5. Sekwana
6. Ratyzbona
7. Nizina Laurentyńska
8. Porto
9. Pad
10. Montenegro
11. Moguncja
12. Niderlandy
13. Półwysep Chalcydycki
14. Strefa Gazy
15. Wyspy Owcze
16. Dunaj
17. Kapsztad
18. Nadrenia
19. The Cape Verde Islands
20. Pongjang

Exercise 7:

1. Tatra National Park
2. the Nysa / the Lusatian Neisse (River)
3. Lake Solińskie (ew. the Solińskie Lake)
4. the Carpathian Depression
5. the Dolnośląskie Forest
6. the Lubuskie Lake District
7. Suwałki Lake District
8. Słowiński National Park
9. Wielkopolska National Park
10. the Goryczkowa Valley
11. the Stołowe Mountains

12. the Beskid Mountains / the Beskids
13. Jasna Góra
14. the Gulf of Gdańsk
15. the Szczecin Lagoon
16. Bory Tucholskie National Park
17. Świętokrzyski National Park
18. the Kłodzko Basin
19. the Suwałki Region
20. the Podkarpacie Region

Exercise 8:

1. Wschodnia cześć kraju, od miasta Inverness przez hrabstwa Aberdeenshire po Angus, Fife i Lothians, odnotowuje roczny poziom opadów faktycznie podobny (lub mniejszy) do Nowego Jorku, Barcelony, Rzymu czy nawet miasta Rabat w Maroku.
2. Arthurs to dwadzieścia znaczących wzniesień, które można zobaczyć z Góry Artura w centrum Edynburga.
3. Mimo że Irlandia Północna jest oddzielona od Irlandii i części Zjednoczonego Królestwa, została uwzględniona w tym przewodniku, ponieważ z punktu widzenia turysty zwiedzającego ogrody botaniczne Irlandia oraz Irlandia Północna powinny być brane pod uwagę razem dla celów turystycznych.
4. Z dumą pośród gór Macgillycuddy's Reeks wznosi się najwyższy szczyt Irlandii, Carrauntoohil, o skromnych 1038 metrach.
5. Snowdonia to nazwa górzystego obszaru w hrabstwie Gwynedd w Walii, regionu chlubiącego się czternastoma szczytami przekraczającymi 900 metrów wysokości, wliczając masyw Snowdon sam w sobie (1038 metrów).

Exercise 9:

Suggested answers
1. One of the most visited caves in the Kościeliska Valley in the Western Tatras is Mroźna Cave.
2. From the Valley of Five Ponds in the Polish High Tatras, we can go to Kozi Wierch (Goat's Peak) (2291 m above sea level), and along the green trail leading to the Roztoka Valley where we will reach the Siklawa Waterfall – the largest waterfall in the Tatra Mountains (about 70 meters high).
3. Thanks to the construction of the Vistula Spit canal, vessels with a draft of up to 4.5 m, length of up to 100 m and width of up to 20 m will be able to sail from the Gulf of Gdansk (Gdańsk Bay) to the Vistula Lagoon.
4. The village is located about 6 km from the town of Puck, on the coast of Puck Bay and about 8 km from the Tri-City-Hel Peninsula national road.

5. Biebrza National Park is located in the Podlaskie voivodship, in the Moniecki poviat (Mońki poviat). Recently, the roads in the Podlasie region have improved significantly, so we will get to the Park from Warsaw by a new expressway in just over 2 hours.
6. Opole, located in Central Europe, in the Silesian Lowlands, in the Wrocław Valley and the Opole Plain, on the Odra River, is one of the oldest cities in Poland, which was granted city rights before 1217 by Duke Casimir I of Opole, a grandson of Bolesław III Wrymouth.

CHAPTER 5

Exercise 1:

1. Non-literary (magazine article)
2. Literary (J. Joyce *Ulysses*)
3. Non-literary (advertisement)
4. Literary (G. Gissing *The Foolish Virgin*)
5. Literary (J. Milton *Paradise Lost*)
6. Literary (A. Marvell *On a Drop of Dew*)
7. Non-literary (newspaper headline)
8. Literary (J. Joyce *Ulysses*)

Exercise 3:

1. featherbedding – brak polskiego odpowiednika, sztuczne pompowanie zatrudnienia, może odnosić się do etatów lub pieniędzy, które przeznaczane są na branże, których likwidacja spowodowałaby wzrost bezrobocia.
2. daisy chain – brak polskiego odpowiednika, 1. sieć komputerowa/ połączenie łańcuchowe 2. oszustwo inwestycyjne polegające na zawyżaniu cen papierów wartościowych, aby można je było sprzedać z zyskiem.
3. deadweight cargo – ładunek ciężki
4. graveyard market – brak polskiego odpowiednika, martwy rynek (giełda)/ zastój na giełdzie (pot. „flauta")
5. macaroni defense – brak polskiego odpowiednika, forma strategii zatrutej pigułki / strategia spaghetti (strategia zapobiega przejęciu poprzez emisję dużej ilości akcji z zastrzeżeniem, że muszą być wykupione, w razie przejęcia, po wysokiej cenie; w ten sposób cały proces przejęcia rozciąga się jak spaghetti)
6. maiden dividend – dziewicza dywidenda (pierwsza po debiucie na giełdzie)
7. marzipan layer – brak polskiego odpowiednika, pracownicy znajdujący się o jeden poziom poniżej najwyższego poziomu kierowniczego; w pewnych kontekstach swoiste „szare eminencje"

8. Samurai bond – obligacja samurajska, obligacja denominowana w jenach wyemitowana w Tokio przez spółkę spoza Japonii i podlegająca japońskim przepisom
9. filthy lucre – „brudne" pieniądze, zyski (nieuczciwie zarobione)
10. Nervous Nellie – brak polskiego odpowiednika, inwestor konserwatywny, chroniący kapitał, unikający ryzyka (blisko polskiemu potocznemu „leszcz" w kontekście giełdy)
11. bells and whistles – brak polskiego odpowiednika, ekstra dodatki/bajery, które są dodawane do produktu lub systemu, aby przyciągnąć więcej kupujących
12. blue-sky laws – brak polskiego odpowiednika, akty prawne chroniące przed oszustwami giełdowymi (w USA)
13. dead cat bounce – "odbicie zdechłego kota", niewielkie ożywienie rynku (lub pojedynczego waloru) – w znaczeniu niewielkich wzrostów średnich kursów rynkowych po uprzednim znacznym spadku
14. Lady Macbeth strategy – "strategia Lady Makbet", strategia przejęcia przez podstawionego inwestora (pozornie białego rycerza), który ma uchronić firmę przez wrogim przejęciem, a w rezultacie okazuje się sprzymierzeńcem przejmującego
15. golden coffin – brak polskiego odpowiednika, pakiet świadczeń z tytułu śmierci przyznawany spadkobiercom wysokich rangą pracowników, którzy zmarli w trakcie zatrudnienia w firmie

Exercise 4:

Suggested translations:
1. Niestety mamy cztery osoby na zwolnieniach lekarskich, więc wszystkie ręce na pokład.
2. Jeśli takie środki nie zadziałają, firma może przynajmniej spróbować znaleźć rycerza na białym koniu - innego kontrahenta, którego wybiorą.
3. Jej sprawiedliwość jest czysta jak księżyc, jasna jak słońce i straszna jak armia ze sztandarami.
4. Kiedy fuzja nie dochodzi do skutku, przedsiębiorstwa nie mogą „iść do ołtarza", lub ich relacja staje się „niekonsumowana".
5. *Nie wydaje mi się, żeby Maximedia przetrwały. A Ty co myślisz? Zgadzam się. Z tego co słyszałam, już ledwo dają radę/ledwo zipią.*
6. Jest uzbrojona i wyczekująca. Można ją utożsamiać z homerowskimi bogami. Może być zawistna jak Hera, bezwzględna niczym Artemida i przenikliwa jak Atena.
7. W całości swej historii Prawo Zwyczajowe zmienia się, jednocześnie nie ulegając zmianom. Tak jak płynąca rzeka, która mimo, że nigdy nie jest tą samą, zawsze jest taka sama.

8. W tej firmie jest zbyt wiele różnych pomysłów. Naprawdę powinniśmy być zgodni w tym, w jakim kierunku zmierzamy. -Tak, myślę że powinniśmy współdziałać.

9. Bliźniacze fale Luksemburga i Strasburga zmiotły Wednesbury z dala od przybrzeża prawa. Chociaż powódź zaczęła się po drugiej stronie kanału, dosięgnęła prawa zwyczajowego.

10. Czy to twój pierwszy dzień tutaj? W porządku, nie przejmuj się. Jeśli masz jakieś pytania, zapytaj Di. Nikt nie zna się na tej robocie tak jak ona. Pracuje tu od ponad 20 lat.

CHAPTER 6

1) **Meaning:** a final defeat
   Historical Reference: a battle fought in 1816 where the French army, under Napoleon's command, was defeated resulting in Napoleon's abdication. If someone experiences a "Waterloo", it means that the defeat is complete and devastating.

2) **Meaning:** devoted to luxury and pleasure
   Historical Reference: The Greek city of Sybaris was founded in 820 B.C. and destroyed in 510 B.C. It was inhabited by wealthy people who lived in luxury and indulgence.

3) **Meaning:** to expurgate by omitting or modifying parts considered vulgar; to censor
   Historical Reference: Thomas Bowdler (1754-1825) was an English editor who removed impolite words from Shakespeare's plays.

4) **Meaning:** to do something that harms a group of people who trusted you, in order to gain money or power for yourself.
   Historical Reference: During the 19th century in America, slaves were transported down the Mississippi River for sale to plantations where the work was harder than other counties.

5) **Meaning:** someone who is not loyal to their country, friends, or beliefs; a traitor
   Historical Reference: an American military leader, known for betraying his country when he changed to support the British during the American Revolutionary War

6) **Meaning:** to waste time on unimportant or self-interested matters during a time of crisis
Historical Reference: It was believed that Roman emperor Nero displayed indifference during the Great Fire of 64 A.D. that consumed much of Rome, even to the extent of finding merry. As it happens, the fiddle hadn't been invented yet, and it's uncertain how Emperor Nero reacted.

7) **Meaning:** self-sacrificing servant, caretaker of the helpless
Historical Reference: Mother Teresa was a Roman Catholic religious sister and missionary who lived most of her life in India. Her selfless acts of charity to the poor of that country made her a symbol of sacrificial love.

8) **Meaning:** a womanizer, a romantic
Historical Reference: Giacomo Girolamo Casanova was an Italian adventurer and writer who romanced over 100 women during the early 1700s.

9) **Meaning:** the US; the US government
Historical Reference: It was supposedly used for Samuel Wilson, came into use during the war of 1812. Samuel Wilson owned a meat packing business with his brother. During the war, he supplied food for American soldiers. The food barrels had the U.S. on them for the United States.

10) **Meaning**: a prolonged period of despair or decline
Historical Reference: the economic depression occurring in many countries preceding World War II. It spanned almost a decade (from the 1930s to the mid-1940s). Everyone — rich and poor —had to live frugally, and often without basic essentials (*e.g.* food, clothing, shelter, *etc*.).

11) **Meaning:** someone who supports and agrees with the beliefs of an organisation, such as the Communist Party, but does not belong to it – used to show disapproval
Historical Reference: Leon Trotsky coined the reference in criticising Russian authors he believed were not sufficiently dedicated to the revolution: "They are not the artists of the proletarian revolution, but only its artistic fellow travelers."

12) **Meaning:** hidden traitors within an organisation
Historical reference: The term comes from the Spanish Civil War (1936-39). In an interview, rebel General Emilio Mola described the four columns of troops advancing on Republican-held Madrid in October 1936. When asked which column would take the city, he said, "The fifth," referring to sympathizers within the city who would rise up when the time was right. The Fifth Column was the title of Ernest Hemingway's only play (1938). The phrase was applied to Nazi sympathizers in Western Europe.

13) **Meaning:** A day of calamity; especially a day of financial disaster associated with a precipitous drop in the stock market; often attached to any day of the week, and other forms of catastrophe.
Historical reference: Friday September 24, 1869, was the day when a group of investors tried to take control of the US gold market and caused a recession.

14) **Meaning**: The expression 'painting the Forth Bridge' alludes to a job that seems to never end, and as soon as it is finished it has to start again.
Historical reference: The Forth Bridge is a metal railway bridge built in 1890 across the Forth of Firth, linking Fife and Lothian on the east coast of Scotland. It took a long time to paint and required constant maintenance. The expression alludes to the idea that as soon as workers have finished painting the bridge, they immediately have to start repainting it.

15) **Meaning:** A place that is extremely well guarded or impossible to enter without permission.
Historical reference: Fort Knox is a building in north Kentucky, part of a military reservation, which houses the US gold reserves.

Exercise 2:

Possible answers:

1. The Cat and Mouse Act – allowed for the early release of prisoners who were so weakened by hunger striking that they were at risk of death. They were to be recalled to prison once their health was recovered, where the process would begin again.

2. The Wars of the Roses – the name used for the period of fighting in England between the supporters of the two most powerful families in the country at the time, the House of Lancaster, whose symbol was a red rose, and the House of Yorks, whose symbol was a white rose.

3. Roundhead – a supporter of Parliament against King Charles I in the English Civil War. They were given the name because of their short hair. Their opponents were the Cavaliers.

4. A Quaker – any member of the Society of Friends, a religious group established in England.

5. The Gunpowder Plot – a secret plan by a group of Roman Catholics to blow up the Houses of Parliament and kill King James in 1605.

6. The Andrews Raid - was a military raid that occurred April 12, 1862, in northern Georgia during the American Civil War.

7. The Battle of Antietam – The Battle of Antietam ended the Confederate Army of Northern Virginia's first invasion into the North and led Abraham Lincoln to issue the preliminary Emancipation Proclamation.

8. The Boston Tea Party – an incident in American history. It occurred on 16 December 1773. In order to protest about the British tax on tea, a group of Americans dressed as Indians went onto three British ships in Boston harbour and threw 342 large boxes of tea into the sea.

9. The Fence Cutting Wars – a series of disputes between farmers and cattlemen with larger land holdings.

10. The New Deal – the programme begun by US President Franklin D. Roosevelt in the 1930 to end the Great Depression. It introduced new economic and social measures and made the federal government more powerful.

11. The Black Panthers – an organisation of African Americans with extreme views, formed in 1966. They supported legal action and violence to gain better conditions for black people.

12. The Boston Massacre – an incident on 5 March 1770 when British soldiers shot at American colonists and killed five of them.

CHAPTER 7

Exercise 1:

1b, 2f, 3j, 4m, 5h, 6d, 7o, 8c, 9i, 10l, 11a, 12e, 13n, 14g, 15q, 16p, 17k

Exercise 2:

1. Szlachectwo zobowiązuje	Kind Hearts and Coronets
2. Samotność długodystansowca	The Loneliness of the Long Distance Runner
3. Oto jest głowa zdrajcy	A Man for All Seasons
4. Niebezpieczne związki	Dangerous Liaisons
5. Gra pozorów	The Crying Game
6. Nazwij to snem	Ratcatcher
7. Wiatr buszujący w jęczmieniu	The Wind That Shakes the Barley
8. Pokuta	Atonement
9. Jak zostać królem	The King's Speech
10. Szpieg	Tinker Tailor Soldier Spy

COMEDY	HORROR	WESTERN	THRILLER/ DRAMA	ACTION	WAR	MARTIAL ARTS
Dumb and Dumber – Głupi i głupszy	Faculty – Oni	Dodge City – Dodge City	The Terrorist – Terrorystka	Steel Sharks – Stalowe rekiny	Pearl Harbor – Pearl Harbor	Enter the Dragon – Wejście smoka
Jury Duty – Sędzia kalosz	It – To	Rio Bravo – Rio Bravo	The Fence – Mur	Presumed Innocent – Uznany za niewinnego	The Battle of Midway – Bitwa o Midway	Balance of Power – Równowaga sił
High School High – Zagniewani młodociani	Friday the 13th – Piątek trzynas- tego	The Stagecoach – Dyliżans	White Squall – Sztorm	Raw Deal – Rekiny podziemia	Into the White – Śniegi wojny	Fall Out – Pogromcy smoka
Joe's Apartment – Karaluchy pod poduchy	Mummy Lives – Mumia żyje	The Coman- cheros – W kraju Komanczów	The Wishing Tree – Drzewo nadziei	Plato's Run – Ucieczka z Kuby	Night Eyes – Nocne oczy	Hong Kong Kids – Dzieci smoka
Blank Check – Milioner w spoden- kach	Buried Alive – Żywcem pogrze- bani	Gunfighter's Moon – Jesień rewolwe- rowca	Affliction – Prywatne piekło	Seeking justice – Bóg zemsty	Taps – Szkoła kadetów	Heartless – Znak smoka
Babysitting – Wszystko zostanie w rodzinie	On the 3rd Day – Drzwi do piekła	Big Kill – Big Kill – Miasto bezprawia	Van Gogh. At Eternity's Gate – Van Gogh. U bram wieczności	The Transporter: Refuelled – Transporter: nowa moc	Inglourious Basterds – Bękarty wojny	Grand- master – Wielki Mistrz
Nine Lives – Jak zostać kotem	Daylight's End – Koniec naszych dni	The Warriors' Way – Honor Wojownika	American Woman – Siła nadziei	Reprisal - Odwet	A Fighting Season – Operacja Rekrut	The Bodyguard – Żelazny Mistrz Wu
The right kind of wrong – Nie ma tego złego...	The Devil's Hand – Dotyk zła	The Hateful Eight – Parszywa ósemka	Black Book – Czarna Księga	Kill Switch – Zabójczy cel	Battle of Leningrad – Ocalić Leningrad	The Hurt Business – Droga Bólu

Answers may vary

CHAPTER 8

For discussion

For discussion

CHAPTER 10

Exercise 1:

1b, 2g, 3c, 4j, 5h, 6p, 7d, 8o, 9k, 10f, 11a, 12m, 13l, 14e, 15n, 16i

Exercise 2:

Polish business entities

1. przedsiębiorca – entrepreneur
2. udziałowiec – shareholder
3. akcjonariusz – stockholder
4. interesariusz – stakeholder
5. komplementariusz – general partner
6. komandytariusz – limited partner
7. likwidator/syndyk masy upadłościowej – liquidator/ receiver/trustee in bankruptcy
8. założyciele spółki – founders
9. wspólnik spółki komandytowo-akcyjnej (partnerskiej) – partner
10. wspólnik spółki akcyjnej (kapitałowej) – stockholder/shareholder
11. organy spółki – the governing bodies of the company
12. zarząd – the management board
13. rada nadzorcza – the supervisory board
14. komisja rewizyjna – the audit committee
15. nadzwyczajne zgromadzenie wspólników – an extraordinary meeting of shareholders
16. prezes zarządu spółki akcyjnej – president of the management board
17. biegły rewident – independent auditor/expert auditor
18. prokurent – holder of a commercial power of attorney, commercial proxy /procuration holder
19. pełnomocnik do głosowania – proxy
20. mocodawca (ten kto udziela pełnomocnictwa) – grantor/principal

English business entities

1. Companies House – Dom Spółek
2. board of directors – rada dyrektorów
3. directors – władze spółki, członek rady dyrektorów
4. chairperson of the board of directors – przewodniczący rady dyrektorów
5. executive directors – dyrektorzy zarządzający

6. non-executive directors – dyrektorzy niezarządzający
7. managing director (UK) – dyrektor wykonawczy
8. head of marketing (UK) – dyrektor działu marketingu
9. manager of public procurement (UK) – kierownik biura /zespołu zamówień publicznych
10. CEO (USA) – dyrektor wykonawczy
11. CFO (USA) – dyrektor finansowy
12. COO (USA) – chief operating officer – dyrektor operacyjny
13. executives/management team (USA) – kierownictwo spółki
14. AGM – annual general meeting – walne zgromadzenie wspólników
15. EGM – extraordinary general meeting – nadzywczajne zgromadzenie wspólników

Exercise 3:

1. oferta – proposal
2. list intencyjny – letter of intent
3. wpis do Krajowego Rejestru Sądowego – entry to the National Court Register
4. pełnomocnictwo – power of attorney
5. prokura – commercial power of attorney/procuration
6. akt założycielski spółki – founding deed/founding charter
7. umowa założycielska – founders' agreement
8. umowa spółki osobowej – partnership agreement
9. umowa spółki cywilnej – civil law partnership agreement
10. umowa spółki partnerskiej – limited liability partnership/professional partnership agreement
11. umowa spółki jawnej – general/registered partnership agreement
12. umowa spółki komandytowej – limited partnership agreement
13. umowa spółki z ograniczoną odpowiedzialnością – company deed/company agreement
14. statut spółki akcyjnej – articles of association/charter
15. akt notarialny – notarial deed
16. regulamin zarządu spółki – management board rules of procedure
17. uchwała Walnego Zgromadzenia Wspólników/Zarządu – resolution of the General Meeting of Shareholders/the Management Board
18. protokół Walnego Zgromadzenia Wspólników – minutes of the annual general meeting of shareholders
19. roczne sprawozdanie finansowe – annual financial statements

Exercise 4:

1. NIP (Numer Identyfikacji Podatkowej) – Tax Identification Number
2. REGON (Rejestr Gospodarki Narodowej) – National Business Registry Number

3. PESEL (Powszechny Elektroniczny System Ewidencji Ludności) – Personal Identification Number
4. ZUS (Zakład Ubezpieczeń Społecznych) – Social Insurance Institution
5. CEIDG (Centralna Ewidencja i Informacja o Działalności Gospodarczej) - the Central Register and Information on Economic Activity
6. GUS (Główny Urząd Statystyczny) – Polish Central Statistical Office
7. KRS (Krajowy Rejestr Sądowy) – National Court Register
8. CIT (Corporate Income Tax) – podatek dochodowy od osób prawnych
9. PIT (Personal Income Tax) – podatek dochodowy od osób fizycznych
10. IRS (Internal Revenue Service) (USA) – urząd podatkowy/skarbowy w USA
11. SSN (Social Security Number) (USA) – numer ubezpieczenia społecznego
12. HMRC (Her Majesty's Revenue and Customs) (UK) – Urząd Skarbowy i Podatkowy w Wielkiej Brytanii
13. NIN (National Insurance Number) (UK) - numer ubezpieczenia społecznego

Exercise 5:

Suggested answers:
1. This Act regulates the formation, organisation, operation, dissolution, merger, division and transformation of commercial companies and partnerships.
2. A general/registered partnership, professional partnership, limited partnership, limited joint-stock partnership, limited liability company, joint-stock company (a company or partnership under transformation) may be transformed into another commercial company (transformed company or partnership).
3. A partnership may in its own name acquire rights, including the ownership of real property and other rights in rem, incur obligations, sue and be sued.
4. If the Act requires a resolution of the shareholders or the general meeting or the supervisory board for the company to perform an act in law, then an act in law performed without the required resolution shall be/is invalid/null and void.
5. Only a natural person having full capacity to perform acts in law may be a member of a management board, supervisory board, audit committee, or a liquidator
6. The business name of a limited partnership should include the surname of one or more general partners and the additional designation "limited partnership".
7. A general/registered partnership shall be formed/come into existence upon entry in the register. Persons who acted on behalf of the partnership after its formation and before its entry in the register shall be jointly and severally liable for obligations arising from such actions.

8. The establishment of a commercial power of attorney/procuration shall require the consent of all partners who have the right to conduct the affairs of the registered partnership.
9. A partner may not, without the expressed/explicit or implied/implicit consent of the other partners, engage in competitive business, in particular, participate in a competitive partnership as a partner in a civil law partnership, registered partnership, a partner, a general partner or a member of a body of the partnership.
10. A professional partnership/limited liability partnership is a partnership formed by partners to perform a liberal profession in the partnership running a business under its own name.
11. If a limited partner's contribution to the partnership is in whole or in part a non-monetary/non-pecuniary performance, the partnership agreement shall specify the subject of the performance (in-kind contribution), its value, as well as the partner making such a non-monetary/non-pecuniary contribution.
12. The share/initial capital of a limited liability company shall be divided into shares of equal or unequal nominal value. The company deed shall determine whether a shareholder may have only one or more shares. If a shareholder may have more than one share, then all shares in the share capital shall be equal and indivisible.
13. The deed of a limited liability company shall specify:
    a. the business name and registered seat of the company
    b. the object of the company's business
    c. the amount of the share/initial capital
    d. whether a shareholder may have more than one share
    e. the number and nominal value of the shares taken up by each shareholder
    f. the duration of the company, if definite.
14. The company deed may authorise the management board to make an advance payment to the shareholders on account of/towards the expected dividend for the financial year, if the company has sufficient funds to make the payment.
15. A limited partner shall be liable for the obligations of the partnership towards its creditors only up to the amount of the commandite sum/ limited partnership sum.
16. The management board shall manage the affairs of the company and represent the company. A member of the management board shall be appointed and dismissed by a resolution of the shareholders, unless the company deed provides otherwise.
17. The company may pay an advance towards/on the expected dividend, if its approved financial statements for the previous financial year show a profit
18. A resolution of the shareholders may establish/determine/specify the rules of remuneration of management board members, in particular the maximum

amount of remuneration, granting management board members the right to additional benefits or the maximum value of such benefits.
19. The right of a member of the management board to manage the affairs of the company and to represent it shall apply to all court and out-of court acts of the company
20. Members of the company's bodies shall be obliged to provide the expert auditor with the explanations he may demand and allow him to inspect the company's books and documents, check cash on-hand and make an inventory of the company's assets and liabilities, as well as provide him with the necessary assistance.

Exercise 6:

1. The redemption of shares
2. The dissolution of a company
3. have been duly notified of
4. an absolute majority of votes
5. exercise their voting right personally or by proxy
6. in the capacity of an attorney / without disclosing his power of attorney
7. bearer shares registered shares
8. Shares taken up for non-cash contributions/in-kind contributions
9. a supervisory board or an audit committee
10. A resolution of the general meeting

Exercise 7:

common courts	military courts	adminstrative courts	tribunals
The Supreme Court	The Supreme Court	The Supreme Administrative Court	The Constitutional Tribunal
courts of appeal	military regional courts	provincial administrative courts	The Tribunal of State
regional courts (II instance)	military garrisons courts		
district courts (I instance)			
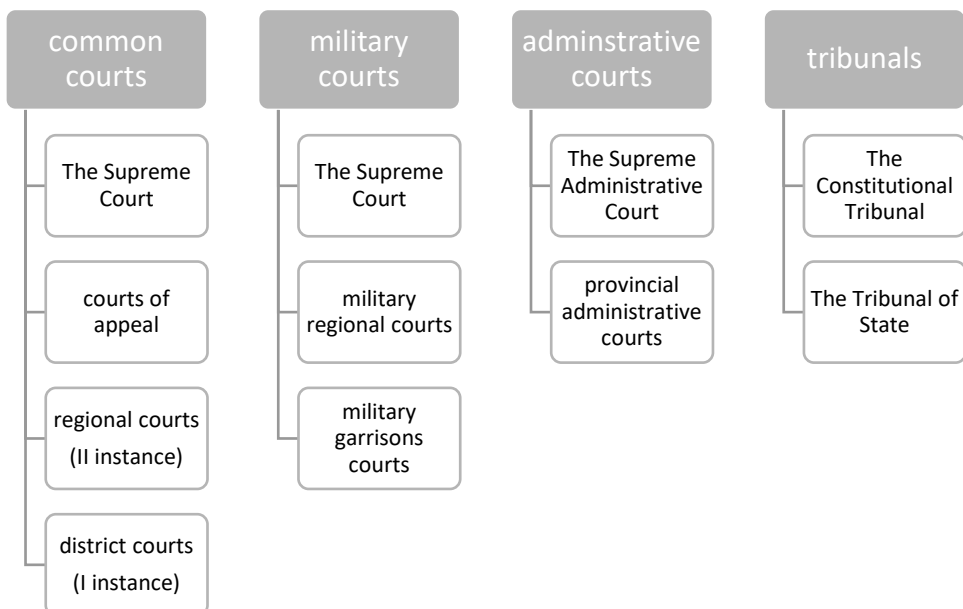
English term	Polish term
county courts	sądy hrabstw/ sądy I instancji ds. cywilnych
magistrates courts	sądy pokoju/ sąd I instancji ds. karnych oraz niektórych spraw cywilnych
United Kingdom Supreme Court	Sąd Najwyższy Zjednoczonego Królestwa
Crown Court	Sąd Koronny/ sąd I i II instancji ds. karnych
Court of Appeal	Sąd Apelacyjny
Civil Division of Court of Appeal	Izba Cywilna Sądy Apelacyjnego
Criminal Division of Court of Appeal	Izba Karna Sądu Apelacyjnego
Chancery Division	Wydział Kanclerski
Queen's Bench Division	Wydział Ławy Królewskiej / Wydział Królewskiej Ławy Sędziowskiej
Family Division	Wydział Rodzinny/ Sąd I Instancji ds. Rodzinnych
High Court of Justice of England and Wales	Wysoki Trybunał/ Wysoki Sąd Anglii i Walii

Exercise 9:

Like the legislature in the United States, the judiciary does not have a strictly centralized form. Thus, in addition to the federal judiciary, there are state judicial systems. State judiciaries decide cases not reserved for federal courts. Each state has a separate court system, at the top of which is the state supreme court. Federal courts in the United States adjudicate cases based on federal law and have jurisdiction over cases between entities from different states. These include the United States Supreme Court, 13 courts, and 94 circuit courts. The Supreme Court has the power to overturn decisions of state courts as well. In addition to the courts of general jurisdiction, there are also special courts, such as the tax court and the court of international trade.

Exercise 10:

1j, 2l, 3a, 4k, 5h, 6q, 7b, 8m, 9e, 10f, 11g, 12r, 13o, 14s, 15p, 16i, 17c, 18n, 19d

Exercise 11:

1. Województwo – sejmik województwa, marszałek województwa, urząd marszałkowski, wojewoda, urząd wojewódzki – province/region, provincial/regional parliament, Marshal Office, Provincial Office
2. Powiat – starosta powiatu, rada powiatu, starostwo – head of the district, district council, district office

3. Gmina/miasto – rada gminy/miasta, wójt, burmistrz, prezydent, urząd gminny/miejski – town/city council, commune head, mayor, president, commune/town/city office

Exercise 12:

1h, 2a, 3f, 4k, 5m, 6b, 7l, 8d, 9g, 10i, 11e, 12n, 13c, 14j

Exercise 13:

1. automotive industry – przemysł motoryzacyjny
2. bill of lading – list przewozowy
3. blackleg - łamistrajk
4. borough (G) - gmina
5. compensation (O) – odszkodowanie
6. county – hrabstwo
7. crawling inflation – pełzająca inflacja
8. expenditures (N) – nakłady/wydatki
9. jury (in court) – ława przysięgłych
10. lessee (D) – dzierżawca/najemca
11. a minor – małoletni
12. notary public – notariusz
13. precedent – precedens
14. publicity stunt – chwyt marketingowy
15. testimony (in court) (Z) – zeznanie
16. hearing (in court) (R) – rozprawa
17. Gross Domestic Product – Produkt Krajowy Brutto

Exercise 14:

1. adwokat (w Wielkiej Brytanii) – barrister
2. dodatkowe świadczenia socjalne – fringe benefits
3. grunty orne – arable land
4. komornik (formalnie) – bailiff
5. kreatywna księgowość – creative accounting
6. miejsce stałego zamieszkania – domicile
7. nielegalny ("dziki") strajk – wildcat strike
8. okręg wyborczy – constituency
9. oszustwo – fraud
10. podatek akcyzowy – excise duty
11. podatek od spadku – inheritance tax
12. powód (strona w procesie sądowym) – claimant albo plaintiff
13. pozwany (w sądzie) – defendant
14. pranie pieniędzy – money laundering
15. prawo zwyczajowe – common law

16. przemysł stoczniowy – shipbuilding industry
17. przysięga – oath
18. Rada Hrabstwa – county council
19. radca prawny (czasami też notariusz) – solicitor
20. radny (np. miejski) – councillor
21. raj podatkowy – tax haven
22. ruchomość – chattel
23. Sąd Apelacyjny – Appellate Court
24. Sąd Koronny – Crown Court
25. Sąd Najwyższy – High Court
26. Sędzia pokoju – justice of the peace
27. sektor usług – service sector
28. sprzedawca (oficjalnie np. jako firma) – vendor
29. sprzeniewierzenie/malwersacja – embezzlement
30. środki trwałe – tangible assets
31. ubezpieczenie od odpowiedzialności cywilnej – public liability insurance
32. umowa przedmałżeńska – antenuptial agreement
33. wezwanie – summons
34. wykonawczyni testamentu – executrix
35. zestawienie bilansowe – balance sheet
36. znieść/uchylić – rescind
37. zniesławienie – libel
38. żywiciel rodziny - breadwinner

CHAPTER 11

Exercise 1:

1. Bank Anglii, Bank Centralny Wielkiej Brytanii
2. nazwa nietłumaczona
3. nazwa nietłumaczona
4. nazwa nietłumaczona
5. nazwa nietłumaczona
6. nazwa nietłumaczona
7. agencja pomocowa
8. dosł. Front Wyzwolenia Zwierząt/ nazwa nietłumaczona
9. nazwa nietłumaczona
10. Agencja Ochrony Środowiska
11. nazwa nietłumaczona
12. Komisja ds. Zdrowia i Bezpieczeństwa
13. nazwa nietłumaczona/ Administracja Ochrony Zdrowia i Bezpieczeństwa Pracy

14. nazwa nietłumaczona
15. nazwa nietłumaczona
16. nazwa nietłumaczona/ Państwowa Kasa Oszczędnościowa
17. nazwa nietłumaczona
18. nazwa nietłumaczona
19. nazwa nietłumaczona
20. nazwa nietłumaczona
21. nazwa nietłumaczona
22. przesyłka konduktorska
23. nazwa nietłumaczona
24. nazwa nietłumaczona
25. nazwa nietłumaczona

Exercise 2:

1. Izba Gmin
2. Agencja Świadczeń/ Agencja ds. Zasiłków/
3. The House of Lords
4. Rząd Federalny Stanów Zjednoczonych
5. niezależna amerykańska agencja rządowa założona w celu wspierania kultury i sztuki
6. Kongres Stanów Zjednoczonych
7. The United States House of Representatives
8. The National Security Agency
9. Lords Spiritual
10. Lordowie Świeccy
11. Gabinet Cieni
12. Parowie Dożywotni
13. Hereditary Peers
14. Sąd Najwyższy Stanów Zjednoczonych
15. Członkowie Parlamentu Wielkiej Brytanii
16. Tajna Rada Wielkiej Brytanii
17. Parlament Walijski
18. Służba Cywilna Jej Królewskiej Mości
19. The monarchy of the United Kingdom / The British monarchy
20. The Commonwealth realm
21. Crown Dependencies
22. The British Overseas Territories (BOTs) / The United Kingdom Overseas Territories (UKOTs)
23. Urzędnik federalny / państwowy
24. The United States Secretary of Defense
25. Rada dzielnicy

1. Zjednoczone Królestwo jest **monarchią konstytucyjną**, ale nie posiada zapisanej konstytucji jak wiele innych **demokracji parlamentarnych.**
2. Parlament w Wielkiej Brytanii składa się z trzech części: **Monarchia, Izba Gmin i Izba Lordów.**
3. **Lordowie** to osoby zwane parami dziedzicznymi, które odziedziczyły swój tytuł. Istnieją również tacy, którzy stali się **parami lub lordami dożywotnimi.**
4. Ze względów wyborczych Wielka Brytania podzielona jest na obszary zwane **okręgami wyborczymi.**
5. Każdy okręg wyborczy reprezentowany jest przez jednego posła w **Izbie Gmin.**
6. Stany Zjednoczone posiadają **federalny system rządów.**
7. Ciałem ustawodawczym w Stanach Zjednoczonych jest **Kongres**, który składa się z dwóch izb, **Senatu** oraz **Izby Reprezentantów.**
8. **Sędziowie Sądu Najwyższego** mianowani są przez prezydenta, który w tej kwestii zasięga opinii Senatu.
9. Prezydent jest **naczelnym wodzem** sił zbrojnych.
10. Senat jest izbą wyższą **Kongresu.**
11. **The House of Lords** controls and formulates opinions presented by the House of Commons.
12. Great Britain is a **parliamentary monarchy.**
13. The Opposition creates **the Shadow Cabinet.**
14. **The Lords** can temporarily suspend the passing of laws.
15. **The United States** is a **federal** state with a **presidential** system.
16. **The United States Congress** consists of two houses: **the House of Representatives** and **the Senate.**
17. **The Supreme Court** of the United States is in charge of all federal courts.
18. **The United States of America** is a federal state, including 50 states and the District of Columbia (the capital district).
19. Voters, however, do not elect the president directly but through United States Electoral College.
20. The number of electors of each state equals the number of representatives each state has in the Senate and House of Representatives.

1. Partia Pracy
2. Partia Konserwatywna/ Partia Konserwatywno-Unionistyczna / Torysi
3. Liberalni Demokraci
4. Partia Libertariańska
5. Brytyjska Partia Narodowa
6. The Republican Party
7. The Democratic Party

8. Amerykańska Partia Solidarności
9. The American Independent Party
10. Demokratyczni Socjaliści Ameryki

Exercise 5:

1. **The Conservatives** is a right-wing party, which emerged from the Tories.
2. **The Green Party** focuses on environmental issues.
3. In the 2010 election the **Conservative Party** won and formed a coalition government with the **Liberal Democrats.**
4. **The Scottish National Party** supports and campaigns for Scottish Independence.
5. The American political system is dominated by two parties: **the Republican Party and the Democratic Party.**
6. **Democrats and Republicans** are two significant centres, which represent two completely different visions of America.
7. **Republicans** regarded slavery as contradictory to the ideals of the constitution and the Declaration of Independence.

Exercise 6:

1. Wspólny Egzamin wstępny
2. Rada Egzaminacyjna Niezależnych Szkół
3. Agencja Regulacji Nauczania
4. Council for the Curriculum, Examinations & Assessment (CCEA)
5. Educational Policy Institute (EPI)
6. Główny Inspektor Szkół Stanowych
7. Stanowe Ministerstwo Oświaty
8. Stanowa Rada Szkolnictwa Wyższego
9. Community College
10. Research University

Exercise 7:

1. W Wielkiej Brytanii dzieci rozpoczynają swoją edukację w wieku pięciu lat, kiedy to zaczynają uczęszczać do **szkoły podstawowej.**
2. Do tego wieku mogą uczęszczać do przedszkola, które jest bezpłatne.
3. W wieku lat 11 dzieci rozpoczynają swoją edukację w **szkole średniej.**
4. W niektórych regionach istnieją dwa rodzaje szkół średnich – **średnie szkoły ogólnokształcące** i nowoczesne szkoły średnie.
5. Istnieją również szkoły niezależne, które są drogimi szkołami prywatnymi – większość z nich to **szkoły z internatem.**

6. Po roku w przedszkolu dziecko idzie do pierwszej klasy **szkoły podstawowej,** która jest sześcioletnia.
7. Kiedy dziecko dociera do siódmej klasy, zaczyna ono **szkołę średnią niższego stopnia**, która składa się zwykle z klas siódmych i ósmych.
8. Kiedy uczeń zaczyna klasę dziewiątą w wieku lat 14, jest to pierwsza klasa **szkoły średniej wyższego stopnia.**
9. Kiedy uczeń skończy swoją ostatnią klasę, otrzymuje on dyplom czy świadectwo, które zaświadcza, że ukończył on **edukację w szkole średniej.**
10. Może następnie zapisać się do **collegu czy uniwersytetu.**
11. **Przedszkole** (zwane również Pre-K czy PK lub Pre-Kindergarten) odnosi się do pierwszego oficjalnego akademickiego etapu nauki, kiedy edukacja odbywa się w środowisku klasy lekcyjnej, do której dziecko zazwyczaj uczęszcza w Stanach Zjednoczonych.
12. Po **szkole podstawowej** uczniowie przechodzą do **szkoły średniej niższego stopnia** (zwanej również **gimnazjum**).
13. Posiadając **świadectwo szkoły średniej**, uczniowie mogą ubiegać się o miejsce w **szkołach policealnych.**
14. At the age of three, British children start **nursery school.**
15. Two years later, they start their education in the obligatory **reception class.**
16. Throughout their **primary school,** British children have one teacher educating them in all the subjects. In secondary school each subject is taught by a different teacher.
17. **Kindergarten in the USA** is not compulsory.
18. In **American elementary school** the curriculum includes, among others, the basics of arithmetic and algebra.
19. At the end of **high school, students in the United States** apply for **higher education.**
20. In the USA, medicine and law cannot be studied **at the baccalaureate level.**

Exercise 8:

1. master of Arts/ master of Sciences
2. bachelor of science (BSc) lub bachelor of arts (BA)
3. philosophiae doctor (PhD)
4. professor
5. engineer
6. licencjat – nauki ścisłe
7. licencjat – nauki humanistyczne
8. doktor
9. wykładowca
10. doktor habilitowany

1. Inspektorat Zdrowia I Bezpieczeństwa Pracy
2. Państwowa/ Narodowa Służba Zdrowia
3. rządowy program ubezpieczenia zdrowotnego osób niezamożnych
4. Konfederacja Pracowników Służby Zdrowia
5. pielęgniarka dyplomowana
6. SOR szpitalny oddział ratunkowy
7. oddział intensywnej terapii
8. dyplomowana pielęgniarka
9. lekarz ogólny
10. internista

CHAPTER 12

Exercise 1:

1. Podczas tradycyjnych brytyjskich wakacji nad morzem dzieci mogą oglądać **przedstawienie Punch i Judy**, a także jeździć wzdłuż plaży na osłach.
2. **Wata cukrowa** i **żelki** to rodzaj słodyczy popularnych w brytyjskich kurortach wakacyjnych.
3. Amerykańskie dzieci wyjeżdżają na **obozy letnie** podczas **letnich wakacji szkolnych.**
4. **Zorganizowane wyjazdy nad morze** są najpopularniejszym rodzajem wakacji.
5. Ludzie często wyjeżdżają na wakacje **poza sezonem,** kiedy jest mniej innych wczasowiczów.
6. Typowe rodzinne **wakacje** w Stanach wiążą się ze zwiedzaniem lub wyjazdami do **parków rozrywki.**
7. The crisis of the traditional **'spade and bucket' holiday** that has lasted since the 1970s raises the avid interest of local authorities.
8. Depending on your preferences, you can rent a **typical English cottage** there, stay at a guest house or go camping.
9. Lovely colourful **beach houses** are a common view on British beaches.
10. A separate branch of tourism arose from the idea of **timeshare,** the exchange of houses among their owners.

Exercise 2:

1. rzut palem (szkocka konkurencja sportowa)
2. Cumbrian wrestling - styl zapaśniczy, rozwinięty w angielskim hrabstwie Cumberland

3. conkers - gra polegająca na rozbiciu zawieszonego na sznurku kasztana przeciwnika swoim kasztanem
4. palant
5. The Six Nations Championship
6. The World Series – mecze finałowe najważniejszej amerykańskiej ligii baseballu
7. National Conference – jedna z dwóch tzw. konferencji, czyli lig futbolu
8. termin w baseballu oznaczający przyznanie pałkarzowi pierwszej bazy lub: bezpłatny/darmowy bilet wstępu
9. Texas leaguer – termin w baseballu używany do opisania krótkiej piłki w locie, która ląduje tuż za bramką/Niska piłka z lotu ptaka uderzona w obszarze pomiędzy wewnątrzpolowymi i zapolowymi.
10. Grand Slam
11. piknik z jedzeniem wykładanym na otwartych tylnych drzwiach samochodu
12. strzelanie do rzutków (rzucanych w powietrze glinianych krążków)
13. turlanie sera (zawody odbywające się w Anglii, polegające na zbiegnięciu po stromym wzgórzu, nagrodą dla zwycięzcy jest ogromny ser)
14. Wyścig Man versus Horse Marathon
15. Związek Rugby
16. Konferencja Zachodnia
17. The Open Championship - najstarszy z czterech golfowych wielkich szlemów
18. County Championship - najważniejszy krajowy turniej w wielodniowej odmianie krykieta rozgrywany w Anglii i Walii.
19. Superbowl – finałowy mecz o mistrzostwo w futbolu amerykańskim
20. baza domowa – ostatnie miejsce, do którego musi dobiec biegacz, żeby zdobyć punkt
21. sędzia w sportach takich jak baseball, krykiet, tenis (sędzia główny) oraz futbol amerykański (sędzia znajdujący się za linią)
22. bukmacher
23. dyscyplina sportu (bliska curlingowi)

Exercise 3:

1. **The FA Cup** is held at Wembley stadium in London.
2. Każdego roku wydarzenia takie jak **Finał Pucharu Anglii**, **wyścigi wioślarskie w Oxfordzie i Cambridge** oraz **wyścigi konne Grand National** oglądane są przez miliony ludzi, którzy nie interesują się piłką nożną, wioślarstwem czy wyścigami koni.
3. Co drugi rok drużyny krykieta z Anglii i Australii walczą ze sobą w serii meczów, gdzie, jak się mówi, **rywalizują o Prochy.**
4. Baseball jest często określany mianem narodowej rozrywki w Stanach Zjednoczonych. Wygrywająca drużyna w każdej lidze zostaje nazwana **Mistrzem Proporczyka.**

5. **Dywizja Centralna** jest jedną z trzech dywizji w **Konferencji Zachodniej.**
6. Joe Namath był legendarnym **rozgrywającym.**
7. The winner of the **Stanley Cup** is selected in the play-offs where the eight best teams from both Conferences take part.
8. Nawet zawodowi gracze w bilard postrzegają snookera jako trudniejszego od **bilarda.**
9. Inną formą krykieta jest ta **z ograniczoną liczbą overów** lub inaczej krykiet jednodniowy.
10. Each team of the professional baseball league belongs to the **American League** or to the **National League.**

Exercise 4:

1. angielski deser trifle
2. krem / słodki sos custard
3. porter
4. ciasto biszkoptowe angel food cake
5. chleb z mąki kukurydzianej
6. kapusta galicyjska
7. cydr gruszkowy/ gruszecznik
8. tradycyjne angielskie ciasto wielkanocne z marcepanem
9. babeczka jedzona z dżemem lub nadziewana owocami
10. kruche ciasto
11. racuchy
12. zapiekanka z kiełbasą

Exercise 5:

1. Jednodniowa wycieczka do Francji lub Belgii głównie w celu nabycia alkoholu zwana jest **wypadem po tani alkohol.**
2. **Greasy spoon** to tania, podrzędna, często brudna restauracja, która serwuje głównie dania smażone.
3. **Spotted dick,** czyli **pudding z rodzynkami** to tradycyjny brytyjski deser.
4. **Second breakfast** is a meal that the British usually have at 11 o'clock.
5. In summer the British get at **Pimm's** with lemonade, a drink whose recipe is a well-kept secret.
6. Americans often eat **brunch** on Sundays.
7. Thick creamy **clam chowder** is a traditional dish in New England.
8. Południowcy mają swoje własne specjały takie jak **fritters** (małe smażone placuszki często z owocami) czy g**rits** (dodatek do dania głównego przygotowywany z kukurydzy, mleka i jajek).
9. **Teatime** comes in a few variations: **afternoon tea, high tea, cream tea.**

10. On the first of March, the day of the patron of Wales, Saint David, the Welsh fry **special cakes with raisins.**

Exercise 6:

1. **Fireworks Night**, also called **Guy Fawkes Day** is a boisterous (literally) feast commemorating the exposure of the so-called **Gunpowder Plot.**
2. **Shrove Tuesday,** informally known as **Pancake Day** is an equivalent of the American **Mardi Gras** and Polish **Fat Thursday.**
3. Słowo **holiday** w amerykańskim angielskim oznacza dzień, który jest z jakiegoś powodu szczególny.
4. Nie wszystkie święta państwowe zwykle znane jako **święta bankowe** czy **wolne od pracy** są związane z obchodami religijnymi.
5. W wielu brytyjskich domach ustalanie w **drugi dzień Świąt Bożego Narodzenia**, gdzie pojechać na letnie wakacje, stało się już tradycją.
6. **Good Friday** in England and Wales is a holiday.
7. **Early May Holiday** is a statutory holiday on British Isles.
8. The employees of numerous branches may expect to be paid for **statutory holidays.**
9. **Memorial Day** przypada na czwarty poniedziałek maja.
10. Większość Amerykanów uważa **Święto Pracy** za koniec lata.
11. Ceremonia **Trooping the Colour** odbywa się w oficjalny dzień urodzin brytyjskiej Królowej w czerwcu, kiedy to następuje przemarsz wielu oddziałów pieszych i konnych przez plac defilad **Horse Guards Parade**.
12. **Toczenie jaj** jest tradycyjnym zwyczajem wielkanocnym, który odbywa się rano w **Wielkanocny Poniedziałek**.
13. W **Dzień Pamięci**, zwany również **Dniem Maku,** tradycyjnie nosi się papierowe lub plastikowe maki.
14. **Dzień Orangemen** jest świętowany przez protestantów w Irlandii Północnej podczas parady **Orangemen's Day**.
15. **Independence Day** is a national holiday celebrated on July 4 to commemorate **the Declaration of Independence**.
16. **Swan upping on the River Thames** is traditionally held in Great Britain in the third week of July.
17. **British spring festivals** are closely connected with **green parades**.
18. In recent years **Cheese-rolling and Wake** turned from a local festival into an international event.
19. For British children **Halloween** is an equivalent of **Children's Day**, which is not celebrated in Great Britain.
20. **Scottish New Year's Eve**, which possesses its own name, is one of the most uproarious in the world.
21. **Pleated checked skirts** are a traditional outfit of Scottish highlanders. Every clan has its own **tartan**.

22. **Dzień Kolumba** jest amerykańskim świętem, podczas którego celebruje się odkrycie Ameryki przez Krzysztofa Kolumba. Jest ono czasem zwane **Dniem Odkrycia**.
23. W **Prima Aprilis (April Fool's Day)** ludzie tradycyjnie płatają sobie nawzajem figle.