Welcome to Trans-Atlantyk!

A COLLABORATION BETWEEN ITI'S POLISH NETWORK AND ATA'S SLAVIC LANGUAGES DIVISION

Kate Sotejeff-Wilson, Peter Nicholson, Nora Seligman Favorov

Our mutual endeavor grew out of a desire by the editors of *SlavFile* (newsletter of the American Translators Association's Slavic Languages Division) to produce a "Focus on Polish" issue. Peter Nicholson, a Poland-based British member of both the UK's Institute of Translation and Interpreting and ATA's SLD, suggested we could enrich the issue by joining forces with ITI's Polish Network, which also produces a newsletter for its membership—*Przekłady*, of which Kate Sotejeff-Wilson is editor.

We hope that this joint issue of the two newsletters represents the beginning of a "beautiful friendship," and that our two organizations will continue to collaborate and contribute to each other's publications.

Within these pages, you will find items for every taste and mood. First, we can all draw inspiration from two interviews with prolific and highly regarded Polish>English literary translators: one by **Kasia Beresford** with **Antonia Lloyd-Jones** and another by Kate with **Jennifer Croft**. History buffs will take pleasure in Peter's detailed behind-the-scenes story of Poland's national anthem, the **Dąbrowski Mazurka**, and its various more and (often) less successful renderings into English. Also on the scholarly side, involving groundbreaking subject matter for the ivory tower, Nottingham-based **Jack Benjamin** shares his research into approaches to translating Ponglish—a unique interplay of Polish and English that poses special challenges for translators, with

examples of how he overcame them. On the practical side, we have an article about ATA's Certification Program written by members of both the Polish>English and English>Polish grader groups filled with tips and examples. Readers looking for new strategies for improving their translation and/or interpretation practice will benefit from an article by **Karolina Pawlak** and **Arkadiusz Kaczorowski** drawing attention to ways in which the ubiquity of English has created a particular class of **"Common Problems in English>Polish Translation."** We are grateful to **Alicja Tokarska** and **Aleksandra Chlon** for sharing their experiences participating in the European Parliament's translator training program in Luxembourg, including some specific examples of lessons learned. And lastly, in a truly collaborative column, *SlavFile* editor emerita **Lydia Razran Stone** teamed up with the Polish-language editor at *Przekłady*, Julita Hille, to produce a Polish-focused idioms column, in this case demystifying "Evil Twins"—English idioms with shared words but very different meanings—featuring Polish translations and explanations.

As co-editors we learned a great deal about our colleagues' practices and professionalism on both sides of the pond, and look forward to seeing how the seeds we planted together grow and bear fruit. Życzymy przyjemnej lektury!

In this issue:

NE RATU
NE VOJNI
НЕ ВАЙНЕ
НЕ РАТУ
НІ ВІЙНІ
WOJNIE MÓWIMY NIE
NO TO WAR
НЕ НА ВОЙНАТА
NIE VOJNE
НЕТ ВОЙНЕ
NE VÁLCE

Trans-Atlantyk—An interview with Antonia Lloyd-Jones

Kasia Beresford

Kasia Beresford

Who better to interview for our joint special issue of ATA's *SlavFile* and ITI Polish Network's *Przekłady* with the title Trans-Atlantyk than the acclaimed and prolific literary translator Antonia Lloyd-Jones, who won the [Polish Book Institute's Transatlantyk Award](#) in 2018 for promoting Polish literature around the world? Antonia kindly agreed to share with us her knowledge and experience of translating from Polish into English for readers on both sides of the Atlantic.

We met on Zoom and had a hugely enjoyable, rambling chat about book translation and from it I have tried to distil the key information and advice shared by Antonia. One of the themes that kept resurfacing during our conversation was teamwork. Although literary translators are freelancers and not formally members of a team, Antonia believes the best approach is to consider yourself as part of one consisting of the author, the agent or Polish rights director, the translator, the publisher, the editor, and the Polish cultural institutes. Communication and cooperation are vital ingredients in working effectively within these virtual teams. As translators we need to understand how the publishing process works, what we are agreeing to contractually, and what wider contribution we can make to the success of a book.

How do we go about acquiring this knowledge and understanding? Antonia's answer was—teamwork. This time, the team she was referring to was the professional community of literary translators. She told me that, particularly early on in her career as a literary translator, she learned many things the hard way, through making mistakes. There is no need for us all to go through this if, as professionals, we share our experiences and learn from each other. The literary translation community has developed significantly over the last few decades and continues to do so. Antonia recommends joining organisations such as the [Emerging Translators Network (ETN)](#), the [Emerging Literary Translators' Network America (ELTNA)](#), the [American Literary Translators Association (ALTA)](#), the Society of Authors and its [Translators Association](#), and the [Authors Guild](#). Both the Society of Authors and the Authors Guild will vet translation contracts and have model contracts. The Authors Guild model contract and accompanying commentary is [freely available online](#).

"Talk to other translators, ask questions, get clued up. It is empowering to know these things. Share knowledge and help each other, as a profession should. Educate each other so we don't all have to learn the hard way." This is Antonia's advice, which she follows herself. She shares her experience with mentees and fellow translators generously. She acknowledged that she has learned from other literary translators, such as Ros Schwarz, whose advice and encouragement have helped her find creative solutions to problems.

Antonia told me, "We're translators into English. We're not translators into American or British or Australian, so it's a good idea to think globally about what you're doing." A commission to translate a book is clearly dependent on agreement of a head contract between the Polish rightsholder and English-language publisher(s). The translator is not generally privy to the details of such a contract but needs to make the effort to find out key information such as whether the English-language rights have been sold separately to different territories or whether the publisher has acquired world English rights. If rights are sold

Antonia Lloyd-Jones. Used with permission

separately to different territories, then the translator will need separate contracts with the publisher in each territory.

In the case of Polish to English book translations, it is far more common for one publisher to acquire world English rights and the translator to have a contractual relationship only with the original commissioning publisher. This publisher may either distribute the English translation worldwide or sell the rights to the translation to publishers in other territories. For instance, the British publisher Fitzcarraldo Editions acquired world English rights to Olga Tokarczuk's *Prowadź swój pług przez kości umarłych* and then sold Antonia's English translation, *Drive Your Plow Over the Bones of the Dead*, to Riverhead Books in the United States and to Text Publishing in Australia. In this type of scenario, the translator would not receive any royalties on the copies sold in the US and Australian editions, or any other income from the foreign publishers. The translator should therefore make sure there is a clause in the contract with the original British publisher giving them a percentage of any fees paid by the American and Australian publishers for acquiring rights to the translation, and also a clause to ensure that the translator is involved in the editing process for the new editions.

I asked Antonia how much would change between British, American, and Australian editions of the same work, and she explained that it very much depended on the type of book. Sometimes relatively little is changed if the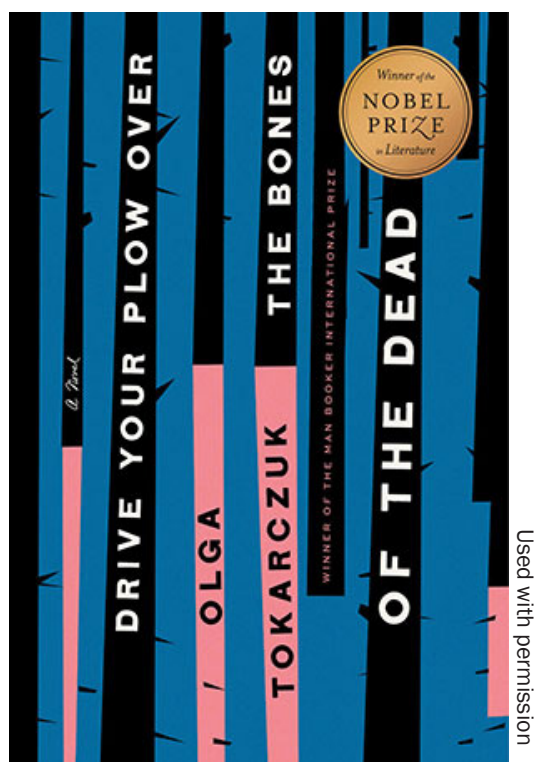 text is universal, whereas for a genre book there may be different conventions in the three cultures. English speech has marked differences between territories, and so dialogue may be changed to match the territory in some books. The most significant changes Antonia has come across have been with children's books, particularly in the dialogue. These tend to be closely tailored to the specific territory where they are being published.

As far as differences in spelling and grammar between various Englishes are concerned, Antonia's attitude is refreshingly pragmatic, "Drink your prune juice and get over it! We have different Englishes and that is rich and wonderful." She points out that many American spellings are ones historically used in British English that have fallen out of use in the UK; also the form "gotten," which may sound strange to the British ear, is still present in British English in the word "forgotten." On social media someone derided her for not using the spelling "plough" in the title *Drive Your Plow Over the Bones of the Dead*, claiming "plow" was an inappropriate Americanism. In fact, it is both the current American spelling and an old British one, which [William Blake himself used in *The Marriage of Heaven and Hell*](), which Tokarczuk's title cites. Hence using the spelling "plough" would clearly be inappropriate.

When Antonia translates for an American commissioning publisher, she uses American spelling and avoids Britishisms. She is well placed to write in different Englishes as she has spent significant periods of time living in the States and New Zealand. She then works closely with the American editor, who will highlight things that are not familiar to an American audience, and they collaborate to resolve any issues.

If the commissioning publisher is British and the rights for an American edition have been sold, then the American editor will usually do the core work of Americanizing Antonia's translation. She will then review the editor's changes, and they finalize them together. Małgorzata Rejmer's book *Błoto słodsze niż miód. Głosy komunistycznej Albanii* was co-translated by Antonia and Zosia Krasodomska-Jones as *Mud Sweeter than Honey: Voices of Communist Albania* for MacLehose Press in the UK and also published by Restless Books in the US. Antonia says it was a good experience, with open communication and good teamwork between the editors on either side of the Atlantic and the translators.

Interestingly, if the commissioning editor is American and a British edition is prepared, the same process applies, but with the Englishes reversed. Antonia translated Witold Szabłowski's book *Jak nakarmić dyktatora* as *How to Feed a Dictator* for the

DRIVE YOUR PLOW OVER THE BONES OF THE DEAD

OLGA TOKARCZUK

Winner of the NOBEL PRIZE in Literature

WINNER OF THE MAN BOOKER INTERNATIONAL PRIZE

A Novel

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American market for Penguin Random House US, and then gave her input to the editor at Icon Books anglicizing the text for the British market. They are going through the same process now for Szabłowski's *Rosja od kuchni* or *What's Cooking in the Kremlin*, a portrait of the former Soviet Union through the medium of food, which is due to be published in 2023 to coincide with the 100th anniversary of the official end of the Russian Revolution.

In all these scenarios, teamwork with the editor is key. The translator needs to be open to suggestions and adaptable, but also to make sure that important elements are not lost in a fresh round of editing; one copy editor "tidied up" a character's way of speaking, which both author and translator had intended to be chaotic!

A translation may also be tweaked to take account of potentially different sensitivities on either side of the Atlantic. Editors are very aware of potential interpretations and how a storm of comments on social media can create bad publicity for a book; they will highlight potential triggers in the text to try and avoid such situations. Antonia has translated a historical crime novel called *Rozdarta zasłona* by Maryla Szymiczkowa (the pen-name of the duo Jacek Dehnel and Piotr Tarczyński) for the British publisher Oneworld Publications. The novel is set in the 1890s in the Austro-Hungarian Empire and in it some racist attitudes are evident. It is simply a matter of historical fact that people would have spoken and thought in such a way, but they could have been misinterpreted by an American audience, so the editor of the American edition suggested some cuts. Naturally, the authors were not keen to have their text cut and discussed the issue with Antonia. As the translator, the person who understands the sensitivities in both the English-speaking world and the original text, she was well placed to assist. "I suggested ways to reword the text slightly without taking anything out, so it wasn't such a direct translation of the Polish. It was modified very slightly to make it very clear what was the opinion of the character, and what sort of a character that was." Her suggestions were adopted, and all the parties were happy with her solution, which resolved the issue with very minimal and subtle changes.

My initial question to Antonia was about differences on either side of the Atlantic, and her immediate response was that translators should think globally. We are lucky to have a huge audience all around the world, including multilingual readers of English. Of course, many countries where English is one of the key languages have their own English publishers, such as Seagull Books in India.

English translations of Polish books are often used as a bridge for translation into other languages. Sometimes a translator using Antonia's English translation in this way may contact her with questions about the book, and she tries to help. On occasion, this has led to her discovering a translation is being prepared based on her work without her permission! If the translator retains copyright, then their permission should be gained for their work to be used as a bridge translation and the translator should be credited as the bridge translator in the new translation. Antonia told me she may well waive the fee or ask for a payment to a charity rather than a fee, but she does always want her permission sought and her work acknowledged.

My thanks to Antonia for sharing her extensive knowledge and insights about translating from Polish into Englishes and about the translator's role within the publishing process. Understanding these processes helps us to anticipate and deal with issues effectively. Hopefully this advice will help other translators get Polish books published around the world in our rich and wonderful Englishes!

Kasia Beresford is a founder member and Treasurer of the ITI Polish Network. She enjoys the challenges of Polish–English interpreting and literary translation from Polish into English, even though they call on very different skills. Juggling—not just between languages—is part of the fun! She has translated *Impressions of America* by Konstanty Buszczyński, as well as numerous excerpts of fiction and reportage. Further details can be found on her website at https://www.kasia.org.uk/.

Translating Tokarczuk:
A Transatlantic Conversation with Jenny Croft

Interviewer: Kate Sotejeff-Wilson

Jennifer Croft needs no introduction to readers here, but you may not know how multitalented she is as an American author, critic, and translator from Polish, Ukrainian, and Argentine Spanish. With Nobel prizewinning author Olga Tokarczuk, *she was awarded the 2018* Man Booker International Prize *for her translation of* Flights. *Pertinently for this issue of* SlavFile/Przekłady, *long ago she recommended reading Witold Gombrowicz's* Transatlantyk! *Nora, ATA* SlavFile's *editor, suggested I get in touch with Jenny. We had been in contact on social media for a while, and in the midst of her tour to promote her latest, epic Tokarczuk translation, she took the time to answer some questions for you, translators of Polish and other Slavic languages. We talked about translating for readers, for authors, for translators, and for the future.*

Kate Sotejeff-Wilson

Your translation of Olga Tokarczuk's *The Books of Jacob* is out now in the UK (with Fitzcarraldo Editions) and has just been published in the US (with Riverhead). Your LitHub essay on translating a passage from it is fascinating. The Books are enormous and omnisensitive, like that oyster, so you have to keep readers engaged. You said: "What I hope to have generated is microsuspense: the desire to keep reading, the drive to turn the page." How can translators create that suspense so their readers keep reading?

A lot of this has to do with enthusiasm and with verve, but also with being very careful about the order in which you convey sentiment and information in your translation, which is what I was specifically talking about here.

You said many things I loved in this essay, but I particularly liked this: "Language can't be separated from the people who create and connect with one another through it." How can translators connect people across linguistic divides?

Our fundamental task is to connect people across linguistic and other divides, and to enable a literary work to continue growing and evolving over extended periods of time. We play an essential role in the literary ecosystem, in that sense, like the fungi that convert dead trees into life-giving nutrients in soil.

***The Books of Jacob* and *Flights* are very different texts, written by the same Olga Tokarczuk. How has your author–translator relationship developed over the years?**

I've been reading and translating Olga's work since the publication of her short story collection *Playing Many Drums* in 2001. In the two decades since that great book, Olga has grown as a writer and taken all kinds of risks to pursue the most ambitious yet most accessible forms of literary production possible, while I have become a writer and moved from place to place, living in Krakow, Warsaw, Chicago, Paris, Berlin, Los Angeles, Buenos Aires, New York, and elsewhere. Over the years we've always stayed in touch, and Olga has been very supportive of my own writing, helping me to promote my novel *Homesick* when it was translated by Robert Sudół into Polish.

Jennifer Croft © Wiktoria Bosc
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Making Tokarczuk better known in the years leading up to the Nobel Prize for Literature in 2019 involved a lot of work behind the scenes. You excel at promoting authors and their work in English translation, how do you do it?

I think the main thing for me is my genuine passion for and commitment to the authors I work with. I've been so lucky to

get to translate some of the greatest authors in the world. It's easy for me to promote them, whether it's in person, by writing essays, or by crafting social media posts.

With her Nobel award, Tokarczuk set up a foundation which will support authors and translators. How do you collaborate with your colleagues who translate Tokarczuk into so many other languages?

I recently learned that there are now over a hundred living translators of Olga Tokarczuk into a variety of world languages, which is such an exciting development in her and our careers. Olga is uniquely dedicated to supporting her translators, and her new foundation is organizing another get-together for all of us in the fall. I have gotten to know around twenty of Olga's translators and have exchanged numerous emails with them with specific queries about *The Books of Jacob* as well as offering and receiving general moral support.

Your "name the translator on the cover" campaign really took off. How can readers get translators' names on the cover in their contexts?

Part of the idea behind the open letter in support of an increased awareness of translation and translators is to take some of the pressure off translators when it comes to having to negotiate cover credit, copyright, royalties—after all, authors have agents who deal with these issues for them. Readers can help by thinking about the role of the translator in whatever they are reading and naming the translator whenever they post or write about a translated book.

What's next? Is there anything else you've been working on that you especially loved or found challenging? What should we keep our eyes peeled for in 2022 and beyond?

I've been doing a lot of work combining original fiction with literary translation and have a bilingual short story called "Anaheim" coming out soon, plus a novel I'm working on called *Amadou*. In *Amadou*, eight translators converge in Białowieża, Europe's last primeval forest. These eight protagonists, who all arrive from different nations, have one thing in common: an adoration of Polish author Irena Rey, who has just completed her highly anticipated magnum opus, *Gray Eminence*. By tradition, the group will produce eight different versions of the novel together at Irena's home in an eerily empty village surrounded by trees as far as the eye can see. However, no sooner have they arrived than Irena disappears without a trace.

In terms of translations, I've been focusing more on Argentina recently, with books by Sylvia Molloy, Sebastián Martínez Daniell, and Federico Falco coming soon.

Dr Kate Sotejeff-Wilson MITI is vice chair of the ITI Polish Network. Born in Wales, she lived in Warsaw and Berlin, ending up in Finland. She translates, edits, and runs writing retreats for academics and fiction authors, and is happiest in the space between languages.
She can be reached at kate@kswtranslations.com

Congratulations Jennifer Croft!

Since this interview was conducted, Jenny's translation of Olga Tokarczuk's
The Books of Jacob
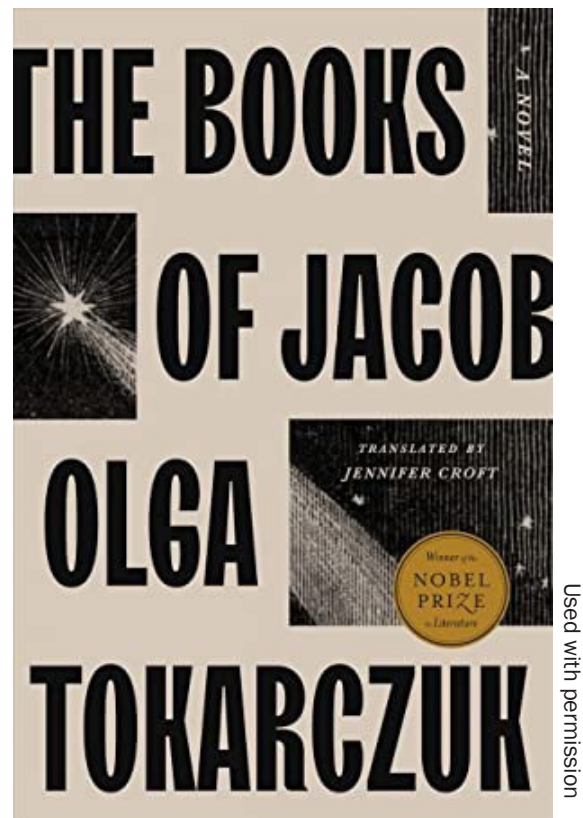**has been shortlisted for the 2022 International Booker Prize.**

THE BOOKS OF JACOB

A NOVEL

TRANSLATED BY JENNIFER CROFT

OLGA TOKARCZUK

Winner of the NOBEL PRIZE in Literature

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A Forgotten Translation of the "Dąbrowski Mazurka"

Peter Nicholson, MITI, CT

Progress on even a relatively easy translation is sometimes brought to an abrupt and uncomfortable halt by the occurrence of a saying or aphorism, a political quotation, or a line from prose or verse. Even if the words quoted are very well-known to speakers of the source language, they may still be extremely difficult to render without sacrificing much of their semantic, linguistic, cultural, or historical content, not to mention their inherent esthetic qualities.

A prime example of this sort of challenge is seen in the national anthem of the Republic of Poland, the "Mazurek Dąbrowskiego" or "Dąbrowski Mazurka." Senior academics working in Polish Studies, politicians at the very highest level, and leading representatives of the Polish diaspora quote its lyrics with disappointing regularity from one of several English versions that lack the style and poise required in words that are ambassadors for their country. It is almost as if no one knows of the existence of a translation that in many respects might be considered vastly superior to the usual propositions—although on this matter we will allow our readers to form their own judgment. The author of this apparently forgotten translation is none other that the progenitor of modern Polish Studies in the English-speaking world, William J. Rose.

Born in 1885 on a farm in the Canadian province of Manitoba, William John Rose was, under the political circumstances of the day, a British subject, and referred to himself not only as "British" and a "Briton," but as a "bona fide Briton" (many of the biographical facts cited here are taken from: Daniel Stone, ed., *The Polish Memoirs of William John Rose* [Toronto, 1975]). It was this national status that was at once his undoing and his making. Rose studied Classics at Wesley College, Winnipeg, and then at the University of Oxford in the United Kingdom. In 1912, Rose, accompanied by his wife Emily Mary Cuthbert Rose, traveled to Germany, where they both undertook further study.

William Rose had for some years been involved with the Young Men's Christian Association and the Student Christian Movement, and early in 1914, the Roses cut short their studies and moved to Prague, where William took up a position representing the Student Christian Movement. It was then that he began learning Czech, working on it "daily." In July of the same year, the Roses traveled to Ligotka

Kameralna in the Duchy of Teschen, where they held a student summer conference. The conference went off successfully, oblivious to events transpiring elsewhere, until rudely interrupted one morning late in July by news of impending war between Austria–Hungary (of which both Prague and the entire Duchy of Teschen were part) and Serbia. Most of the students suddenly found themselves under orders to report for mobilization, and the conference speakers and attendees quickly dispersed, leaving the Roses in Ligotka and somewhat perplexed by the rapid turn of events—after all, they were British, and uninvolved in the dispute. While the Roses delayed in Ligotka wondering what to do next, Britain entered the war on August 4, leaving the Roses, as subjects of what was now an enemy power, in considerable trouble.

The authorities allowed the Roses to remain in Ligotka, "not wishing to subject Mrs. Rose to the rigors of internment" (*Polish Memoirs*, xi), but the Roses were civilian prisoners and effectively prisoners-of-war. They were kept in near-lockdown, forbidden to travel further than nearby Teschen, and then only under escort, for the entire duration of the First World War. Only after several months did they discover that the local authorities thought Canada was a part of the United States, and that in the first few weeks of confusion the Roses would, on the basis of this misunderstanding, have been allowed to travel either to Prague or Vienna and from there to Switzerland.

Ligotka Kameralna was, at the time, clearly within the "Polish" part of the Duchy. In the 1910 census, 94.5 percent of the village's population had declared Polish to be their "language of everyday use" (*język używany w mowie potocznej; język towarzyski*). The census question about language use rode roughshod over the widespread phenomena of bi- and multilingualism and the fact that many people used different languages to communicate with different members of their own household. Forms of speech in common use included several regional dialects and interdialects, but when completing census questionnaires, monolingual dialect speakers as well as bi- and multilingual people were forced to make a mutually exclusive choice that was restricted to formally recognized languages such as German, Czech, and Polish. However, the dominance of Polish over Czech in Ligotka led William in August 1915 to abandon his attempts to learn Czech in favor of Polish. The Roses

were generously accommodated during these years by the local Lutheran pastor, Rev. Karol Kulisz, and Kulisz became William's "first (and best) teacher of Polish" (William J. Rose, "Memories of Cracow City and University," *The Polish Review*, Spring 1964, 60).

William Rose went on to have a long and distinguished career in Slavic Studies, on the way having numerous adventures, which included his very sudden departure from Teschen on November 5, 1918, on a mission to make contact with the Western Allies on behalf of the self-declared National Council of the Duchy of Teschen, traveling on a makeshift handwritten passport hastily issued on a sheet of paper, and then representing the Duchy at the Paris Peace Conference in 1919. In 1922, he was one of the first witnesses to arrive on the scene of a murder, which he solved some years later, while the Cracow police had quickly dismissed the tragic event as a case of accidental death or suicide.

He was privileged to meet numerous leading figures of the day, having a one-and-a-half-hour conversation with Józef Piłsudski in Warsaw on March 4, 1919, when Piłsudski "was resting in bed, and he received me there" (*Polish Memoirs*, 101), and in the fall of 1919, again in Warsaw, dining with the literary giants Władysław Reymont and Stefan Żeromski. He was invited by Żeromski to visit him at his home in Konstancin, of which Rose records "I am ashamed to say that I never went" (ibid., 192–3), and he also passed up the opportunity, while in Breslau in 1933, to attend a rally addressed by Adolf Hitler, of which Rose notes "I debated the question [whether or not to go] for some time, and decided that discretion was the better part of valor" (ibid., 210). An adventure of a different kind was the award of a doctorate by the Jagiellonian University in Cracow in 1926 for work on the eighteenth-century educator Stanisław Konarski. This made Rose the first person from the English-speaking world to achieve a doctorate from a Polish university in modern times, possibly the first in over four hundred years.

William Rose also published a number of translations. These include items by the poets Juliusz Ligoń, Konstanty Damroth, and Jan Nikodem Jaroń, Kazimierz Tetmajer, and Jan Kasprowicz, a short story by Bolesław Prus, and a translation of the Christian hymn "Kiedy ranne wstają zorze" by Franciszek Karpiński, entitled "With the Morn in Radiance Breaking"—a hymn included in at least one relatively recent American hymnal.

We began by referring to well-known lines from prose or verse that pose difficulties in translation. Another of Rose's published translations was that of the famous rhyme "Katechizm polskiego dziecka" ("A Polish Child's Catechism") by Władysław Bełza, from the poet's collection of verses of the same title:

Katechizm polskiego dziecka Władysław Bełza	A Polish Child's Catechism From Stone, *Polish Memoirs*, 99

— Kto ty jesteś?
    — Polak mały.
— Jaki znak twój?
    — Orzeł biały.
— Gdzie ty mieszkasz?
    — Między swemi.
— W jakim kraju?
    — W polskiej ziemi.
— Czem ta ziemia?
    — Mą ojczyzną.
— Czem zdobyta?
    — Krwią i blizną.
— Czy ją kochasz?
    — Kocham szczerze.
— A w co wierzysz?
    — W Polskę wierzę.
— Coś ty dla niej?
    — Wdzięczne dziecię
— Coś jej winien?
    — Oddać życie.
	— Who are you, child?
	    — A Polish mite.
	— What is your sign?
	    — The Eagle White.
	— Where do you live?
	    — Not far from here.
	— And in what land?
	    — In Poland fair.
	
	— You love that land?
	    — With all my nature.
	— Where is your hope?
	    — In Poland's future!

Rose also translated the ever-popular nursery rhyme "Jedzie pociąg z daleka." His translation is reproduced here from Burton L. Kurth, Mildred McManus, and Murray Carmack, *Sing Me a Song* (Toronto, 1956), 25:

Jedzie pociąg z daleka	Off to Warsaw
Jedzie pociąg z daleka, Ani chwili nie czeka, Konduktorze łaskawy, Zabierz nas do Warszawy.	See the cars are coming in! Don't you wonder where they've been? From the hills they hurry down, On their way to Warsaw Town.
Konduktorze łaskawy, Zabierz nas do Warszawy, Trudno, trudno to będzie, Dużo osób jest wszędzie.	Good conductor, take us too! Take us all to Warsaw too! That is easier said than done, Ev'ry seat is full but one.
Pięknie pana prosimy, Jeszcze miejsce widzimy, A więc prędko wsiadajcie, Do Warszawy ruszajcie.	Dear conductor, listen, please! We won't mind a little squeeze. "Well, jump in and sit you down, Now we're off to Warsaw Town."

The Roses' host, Karol Kulisz, was an enthusiastic revivalist preacher with a large following in the vicinity and beyond, drawing sincere and generous praise from his hearers. There was, however, another very significant aspect to Kulisz's ministry. Ever since his formative years at a German-language high school in Teschen, he had been deeply involved in a growing movement to inculcate and develop a Polish national and ethnic identity among speakers of Polish and was admitted to membership of an influential high-school student society that promoted these aims in 1890, aged 17. His profound allegiance to Polishness led directly to his untimely end, because for his views he was imprisoned and severely beaten by the Czech authorities in 1919 and for the same reason was later imprisoned and then singled out for murder by the Germans at Buchenwald concentration camp in 1940.

As the movement to construct a Polish national consciousness developed in the latter half of the nineteenth century, a patriotic song began to grow in popularity. It was sung at meetings of the high-school student society when the young Kulisz was present, such as at a meeting held on April 30, 1892 to commemorate the Constitution of May 3, 1791 that was concluded by the society's members singing "ogniście marsz tryumfalny, hymn przyszłości 'Jeszcze polska nie zginęła'" (with passion a triumphal march, a hymn of the future, "Jeszcze Polska nie zginęła"; information relating to student societies is drawn from the societies' unpublished minute books).

The same song was sung at the close of a meeting held to found an analogous society at another German-language high school in Teschen on February 15, 1895 and at the opening of some subsequent meetings of the society. It was also sung in 1899 in the town square in Teschen as a form of protest against all things German by a group of students from a third German-language high school in the town, where another similar society was in operation, with the impromptu choir's conductor being arrested for disturbing the peace. The conductor, future political leader Jan Kotas, was held in jail overnight and the next morning was only released because he was due to sit his *matura* (high-school graduation) examination that day. He passed. Kotas was President of this high-school society, and "Jeszcze polska nie zginęła" was recited or sung at several meetings of the society under his presidency.

One wonders where and when it was that William Rose first heard this song. In 1910, it was published in a collection of mostly traditional Silesian songs, set to music for male-voice choirs, by the Teschen

high-school music teacher, Andrzej Hławiczka. Hławiczka was tragically shot in the head by a rogue former student on July 10, 1914, an event noted by Rose in his memoirs, the day before the Roses' arrival in Ligotka Kameralna. Hławiczka died the next day, but Rose had met him at a similar conference held in Ligotka at Easter 1914. Did Rose first hear the song at a flash protest against German or Czech influence, or perhaps performed by a choir under Hławiczka's direction? Hławiczka and Kulisz worked closely together on behalf of the very active Teschen Christian Society, founded in 1906 and chaired by Kulisz, with Hławiczka playing a major role in the compilation of the Society's own, new hymnal. Perhaps William Rose was introduced to the song by Kulisz when discussing Hławiczka's work and musical publications. Or was it discovered first by Emily Rose, who was herself a music teacher and earned her living during her years of detention in Ligotka by giving music lessons and recitals?

The words of the song were written by Józef Wybicki (1747–1822) in 1797 in Italy, and it is known as the "Dąbrowski Mazurka" because the words make mention of General Jan Henryk Dąbrowski, who commanded the Polish Legions in Italy under Napoleon from 1795. The author of the melody is, however, uncertain. Of greater interest to translators and interpreters is the second word in the song's title—why translate the Polish word *mazurek* as "mazurka"?

In defining the term *mazurka*, the *Concise Oxford Dictionary of Music* follows the definition provided by *Wielki słownik języka polskiego PWN* for the term *mazurek* in saying that a mazurka is a traditional Polish country dance in triple time, adding that its place in concert music was established by the Polish composer and pianist Fryderyk Chopin, who wrote around 60 mazurkas for pianoforte.

But how was the Polish term *mazurek* adopted into English as "mazurka"? Two contributory factors may be proposed. The first is that *mazurek* is a virtually obligatory facultative animate noun, meaning that when used predicatively in expressions such as "to dance/play/compose a *mazurek*," the genitive desinence -*a* is required instead of the nominative -Ø: *zatańczyć/zagrać/skomponować mazurka*. The second is suggested by an early example of the use of the word *mazurka* in English. It comes from the author and U.S. diplomat John Lothrop Motley in a description of life in St. Petersburg in 1842:

The only other members of the Imperial family present were the Grand Duke Michael, and the Hereditary, "the Perpetual Grand," as Dick

Swiveller would call him, for he is at all the parties perpet-
ually, and perpetually dancing the mazurka.

(George William Curtis, ed., *The Correspondence of John
Lothrop Motley*, 1 [London, 1889], 116.)

The "Dąbrowski Mazurka" was adopted as the national anthem of Poland
in 1927. It is not clear when William Rose began work on its translation, but
his book *Poland*, published in 1939, included a prior version of the opening
couplet:

Jeszcze Polska nie zginęła, Kiedy my żyjemy.	Poland has not perished wholly While we live to own her!

Rose changed this shortly afterwards, publishing his final translation the
same year:

Jeszcze Polska nie zginęła, Kiedy my żyjemy. Co nam obca przemoc wzięła, Szablą odbierzemy.	Poland's soul has not departed —While we live to own her What by might was taken from us —Might can yet recover.
Marsz, marsz Dąbrowski, Z ziemi włoskiej do Polski. Za twoim przewodem Złączym się z narodem.	March, march, Dombrowski On to win Liberation. With your arm to lead us— We shall save the nation.
Przejdziem Wisłę, przejdziem Wartę, Będziem Polakami. Dał nam przykład Bonaparte, Jak zwyciężać mamy.	On the Vistula, on the Varta— We shall plant our banners: And again shall rule Warsaw— Polish men and manners.
Marsz, marsz . . .	March, march . . .
	Though the foe has brought Destruction Robbing all our borders, Of our breasts we'll make a rampart At our leader's orders.
Jak Czarniecki do Poznania Po szwedzkim zaborze, Dla ojczyzny ratowania Wrócim się przez morze.	
Marsz, marsz . . .	March, march . . .
Już tam ojciec do swej Basi Mówi zapłakany – Słuchaj jeno, pono nasi Biją w tarabany.	
Marsz, marsz . . .	

Rose quoted the opening couplet in another book, published in 1948, in a
slightly different version:

Poland's soul has not departed
While we live to love her!

The opening couplet, in this same version, was quoted by another writer in
1951, and again by Rose himself in 1955, but following this, Rose's translation
seems to have been forgotten.

Several commentators have observed that Wybicki's lyrics imply that for Poland to cease as a political entity also meant that Poland had ceased as a nation. Andrzej Walicki expresses this thought in the following terms:

Pojęcie narodu tak mocno związane było z państwem, że dla wielu Polaków likwidacja państwa wydawała się równoznaczna rozwiązaniu narodu. Rozumowali tak nawet ci, którzy nie godzili się z tym stanem rzeczy i podejmowali z nim walkę. Słowa "Mazurka Dąbrowskiego", iż "Będziem Polakami" świadczą przecież, że ich autor, Józef Wybicki, uważał odebranie Polakom państwa za równoznaczne pozbawieniu ich statusu narodu.

(So strongly was the idea of the nation tied to that of the state, that for many Poles the disappearance of the state was synonymous with the dissolution of the nation. This thought was shared even by those who did not accept the partitioning of Poland and took up the fight against it. The words of the "Dąbrowski Mazurka" that "we shall be Poles" [a nuance missing from Rose's translation of the words "Będziem Polakami"] are a case in point. They show that their author, Józef Wybicki, considered that depriving the Poles of their state was equivalent to depriving them of their status as a nation.)

 (Andrzej Walicki, *Idea narodu w polskiej myśli oświeceniowej* [Warsaw, 2000], 52.)

Walicki develops this thought in another place, saying that the words "'we shall be Poles' . . . suggest that to 'be Poles' would be possible only after Polish statehood had been regained" (Andrzej Walicki, *The Enlightenment and the Birth of Modern Nationhood: Polish Political Thought from Noble Republicanism to Tadeusz Kościuszko*, trans. Emma Harris [Notre Dame, 1989], 34).

Another commentator on Wybicki's thought, Brian Porter, states that Wybicki made

a distinction between the ideal nation that dwelt within each Pole and the real nation that remained along the Vistula. The former could never pass away as long as patriotic Poles sustained its existence, Wybicki believed, but only a restoration of the state and a physical return could manifest this ideal Poland.

(Brian Porter, *When Nationalism Began to Hate: Imagining Modern Politics in Nineteenth-Century Poland* [Oxford, 2000], 19.)

However, Porter continues by saying that "this optimistic duality, which assumed that the 'inner'

Poland would find an expression in the 'real' fatherland in the near future, had to be reconfigured as hopes for independence receded" (ibid.). This process of reconfiguring began "as early as the 1830s" (ibid.) and continued until it reached a point where equating the *naród* (the nation) with the *lud* (the people) rather than with the state became "the driving imperative for almost every young writer and political activist in the 1880s and 1890s" in Congress Poland (ibid., 105, 106). That this was also true in 1895 in the Duchy of Teschen may be seen from the words recorded by the founding members of the second of the high-school student societies referred to above:

Przed wiekiem prawie rozbiła się nawa naszej ojczyzny. Naród . . . stał się pastwą wrogów . . . Zdeptano nasze prawa, język, zwyczaje, obyczaje i uczucia . . . Mimo tak srogiego ucisku naród polski żyje, bo umiał zachować swoją narodowość. Umiał zachować swój język. . . . Pielęgnujmy język nasz ojczysty . . . byśmy nie zniknęli z widowni bojowej, a powiedziano by: ". . . przestali być narodem, bo nie umieli bronić swej narodowości."

(A century ago the Ship of our fatherland broke into pieces in very deed [*prawie*: *istotnie, rzeczywiście, naprawdę*]. The nation . . . fell prey to its enemies . . . Our laws, language, customs, manners, and feelings have been trodden underfoot . . . Despite such grievous oppression, the Polish nation lives on, because it has been able to maintain its Polishness. It has been able to preserve its language. . . . Let us cherish our native language . . . lest we depart the scene of battle and it be said of us: ". . . they ceased to be a nation, because they could not defend their national character and identity.")

For these activists, the *nawa* (the Ship of State) and the *ojczyzna* (the fatherland) were distinct from the *naród* (the nation), the *naród polski* (the Polish nation), and the nation's *narodowość* (national character and identity), i.e., its *prawa* (laws), *język* (language), *zwyczaje* (customs), *obyczaje* (manners), and *uczucia* (feelings). The Ship of the fatherland had sunk, but the nation lived on. But we should also note that while the *naród polski* was at once "it" (the nation) and "they" (the people), it was possible that "they" might cease to be a nation.

Bełza's 1901 "Polish Child's Catechism," too, draws a distinction between a *Polak* (a Pole) and *swemi* (my own people) on the one hand and the *kraj* (the country), the *ziemia* (the land), the *ojczyzna* (the fatherland), and *Polska* (Poland) on the other. According to the poem, even "a little Pole" (i.e., the "Polak mały" of

Bełza's verse, the "Polish mite" of Rose's translation) was one of the people. However, the substance of several lines of Bełza's verse that Rose passed over in his translation is that the fatherland was originally acquired at the cost of much blood spilled, and that in the cause of Poland every Polish child is under a duty to spill theirs—the fatherland and the state taking precedence over the people and its individual members, even the youngest. The verse is thus an example of the mobilization of even very young children for war in the cause of nationhood, in a way analogous to that documented by Tara Zahra for the Bohemian lands in her book *Kidnapped Souls: National Indifference and the Battle for Children in the Bohemian Lands, 1900–1948* (Ithaca, 2008).

Porter avers that the distinction between the nation and the state was introduced into Polish political thought in 1797, when Wybicki wrote the lyrics to the "Dąbrowski Mazurka" (*Nationalism*, 18–9). However, as Andrzej Walicki has shown (*Enlightenment*, 34), it was drawn earlier, in 1791, by Franciszek Salezy Jezierski, who differentiated the *naród* (the nation), *zgromadzenie ludzi* (an assembly of people), and their *jeden język, zwyczaje i obyczaje* (their common tongue, customs, and manners) from the *rząd* (the government), the *kraj* (the country), the *siedlisko* (the habitation), the *prawo* (the law), and *to, co jest powagą imienia narodowego* (that which lends dignity to the name of nations).

William Rose also provided future generations of translators and interpreters with a fine rendering of the famous words of Stanislaw Staszic from 1805— "Paść może i Naród wielki; zniszczeć nie może, tylko nikczemny! . . ." Wybicki and Staszic were both leading politicians and close associates, playing a direct role in drafting the Constitution of May 3, 1791, and there would have been much sharing of ideas between them. In 1940, Rose translated Staszic's words as: "Even a great nation may fail, but only a worthless one can perish" (W. J. Rose, "Perennial Poland," *Vox: Quarterly Publication of United College Undergraduates and Graduates* 13, no. 4, July 1940, 5), while in 1955 he called them "one of the greatest of all *obiter dicta*" and slightly modified the translation: "Even a great nation may fall, but only a worthless one can perish" (William John Rose, "Stanisław Staszic, 1755–1826," *The Slavonic and East European Review* 33, no. 81, June 1955, 294).

It is clear from Staszic's original work that, like Wybicki, he uses the term *naród* (nation) with two different meanings—the ideal nation and the real nation; the nation and the state—and his statement about a great nation falling was made in the context of the rising generation that, despite being denied recognition as a political body (Stanisław Staszic, *O ziemiorodztwie gór dawniey Sarmacyi, a późniey Polski* [Warsaw, 1805], 126–7), could still make its mark on the world with its *umysł narodowy* (national mindset), *obyczaje* (manners), *praca* (work), *nauka* (scholarship), *cnota* (virtue), *dowcip* (intelligence), *wynalazek* (inventiveness), *umiejętność* (skill), and *pierwsze Imię Polaka* (the Pole's first Name) (ibid., 128–9).

Staszic's words argue that even if a nation—or at least a great one—were to fall or even fail in a political sense, it would still remain a nation, endowed with the power to rise or achieve success once more, and Rose's translations of Wybicki and Staszic underscore an important point: if the soul has not left the body, it is not the soul that is not dead, because the soul is immortal—no, if the *soul* has not departed, then the *body* is not dead.

As the student society of which Karol Kulisz was a member proclaimed in 1892, on the occasion of the anniversary of the Constitution of May 3, 1791:

> Polacy łączą się w każdą rocznicę 3. maja w jednej wspólnej myśli, jakby chcieli zawołać do światu głosem milionów "Polska nie zginęła i nie zginie."

> (On every May 3 anniversary, Poles unite in concert, as if they want to cry out to the world with the voice of millions: "Poland has not perished, and never shall perish," [or perhaps:] "Poland's *soul* has not perished—and *Poland* shall not perish.")

In 1919, Kulisz made two visits to Paris to represent the Duchy of Teschen at the Paris Peace Conference, making a major contribution to the negotiations that led to the eastern part of the Duchy being incorporated into the newly constituted state of Poland.

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How English Changes Polish Causing Common Problems for English>Polish Translation

Arkadiusz Kaczorowski and Karolina Pawlak

In this paper, we would like to share some of the most common and problematic issues we encounter in our everyday translation experience and propose solutions to them. The examples are taken from real documents. We have divided this paper into five main areas: capitalization, semantics, syntax, punctuation, and layout. This list is by no means exhaustive, but thinking in terms of these five categories offers a starting point for discussion and examples that, we hope, will demonstrate ways to improve writing in the target language when working from English into Polish.

English has the status of a modern lingua franca, and its influence on other languages is enormous. Polish is no exeption. English exerts a strong influence on the lexicon of Polish, as might be assumed from the evident disparity in the number of terms in each language. Modern English is a global language with over 240,000 words, compared to the some 140,000 lexemes of contemporary Polish. As different countries and cultures encounter one another in our globally connected world, there is a universal need for naming foreign phenomena, and languages such as Polish often borrow words from English to make up for their lexical gaps. The average speaker of Polish believes that the influence of English on Polish is limited only to a number of borrowings. Here, we argue that all aspects of Polish are affected—capitalization, spelling, syntax, punctuation, semantics, and terminology.

We are not only linguists and language professionals who work on a daily basis as translators and interpreters, we also consider ourselves language afficionados, and it is fascinating for us to observe the linguistic evolution that has occurred in our mother tongue within our lifetimes. Translators, like linguists, often find themselves in conflict about whether they should adopt a prescriptive or descriptive approach to language. Language is what people speak, on the one hand, while on the other, as translators we are responsible for maintaining a certain standard in the language we use. In 2016, over 40 percent of Poles said they speak English. One can expect, however, that the proportion of Poles who speak English will vary by industry and educational background. In some areas, like business, law, public administration, or healthcare, a knowledge of English is extremely common. Does this suggest that translators are not often needed in these fields? In fact, translators find their workload and the demand for their services is only growing. We have interpreted meetings where everybody in the room spoke fluent English. Why would anyone want to spend money on interpreting when they know the language being spoken? There are reasons for this, and they are not limited only to liability and being able to blame the interpreter for potential misunderstandings or to having extra time to think over your response while the interpreter is speaking. We are responsible for effective communication and creating a certain language standard. Some of the linguistic trends we have noticed are truly fascinating. We would like to point out some of the most obvious problems we face as translators and give the reader some practical guidelines about how we handle them.

Firstly, let us tackle capitalization. Upper- and lowercase letters in Polish have very well-defined functions. Capital letters are used to show respect, positive sentiment, and emphasis, but the rules for using uppercase letters are in several respects different from those that apply in English. Because English is so popular, we see that in Polish contracts and other legal documents English capitalization conventions are often adopted. Lawyers drafting contracts in Polish tend to use an initial capital with common nouns and expressions that are defined in the contracts, e.g., Contract Effective Date (*data wejścia w życie umowy*). The same happens with professional titles. We also see the misuse of capital letters in the titles of works (where all words tend to be written with initial capital letters), ranks, and abbreviations. The table below presents some examples. We would like to make a disclaimer though. All phrases in the "Source"

column are real examples from documents drafted by U.S. native speakers. We are aware that a native speaker with a linguistic background might have written those examples better. Unfortunately, we do not live in a perfect world. People who work in very institutionalized organizations, such as government agencies and corporations, may use less natural and harder to follow language that is full of industry jargon. We are not judging whether the use in English is appropriate or not. We are only discussing translations of these examples and the problems we identify.

Source	Incorrect Translation	Problem	Correct Translation
XXYY as the Sponsor of this Clinical Trial shall be responsible for	XXYY będąca Sponsorem niniejszego Badania Klinicznego odpowiada za	Sponsor and Clinical Trial are common nouns, and even if contractually defined, in Polish they should be written in lowercase.	XXYY będąca sponsorem niniejszego badania klinicznego odpowiada za
We urge our fellow Americans to join us in supporting the re-election of XY for President. Signed: Gen. Alfred Hansen, U.S. Air Force, Retired	Wzywamy naszych rodaków, aby przyłączyli się do nas i poparli reelekcję XY na Prezydenta. Podpisał Gen. Alfred Hansen	Both President and General are titles and common nouns at the same time. Unless personally addressing a general or the "president," lowercase initials should be used in Polish.	Wzywamy naszych rodaków, aby przyłączyli się do nas i poparli reelekcję XY na prezydenta. Podpisał gen. Alfred Hansen
Jan Kowalski, the President of Lewiatan Association	Jan Kowalski, Prezydent Konfederacji Lewiatan	Names of professions and positions in Polish are written with lowercase. Mistranslation or incorrect transfer of the English word "president."	Jan Kowalski, prezes (or przewodniczący) Konfederacji Lewiatan
WISŁA program will be performed by the PGZ consortium of companies	Program WISŁA będzie realizowany przez konsorcjum spółek z grupy PGZ	WISŁA is not an acronym. It is a proper name and the title of the program; therefore only the first letter needs to be capitalized; PGZ, on the other hand, is an acronym, so the capitals are correct here.	Program Wisła będzie realizowany przez konsorcjum spółek z grupy PGZ
The Ministry of National Defense accepted the proposed Offset Commitments	Ministerstwo Obrony Narodowej zaakceptowało zaproponowane Zobowiązania Offsetowe	The Polish word *zobowiązanie* is a common noun, meaning that both words in the term *zobowiązania offsetowe* should begin in lowercase; even if we consider the term to be the title of the proposed document, only the first word should have an initial capital.	Ministerstwo Obrony Narodowej zaakceptowało zaproponowane Zobowiązania offsetowe

In the above examples, we used the guidelines of Rada Języka Polskiego (the Council for the Polish Language) as presented during a language review meeting at the European Commission.

Some capitalization errors have become so common that eventually they will be adopted as standard Polish.

Moving on, we would like to discuss semantics. Modern Polish is saturated with English borrowings. Words borrowed in the past tend to be spelled as they are pronounced in Polish, e.g., *komputer* (computer), *menadżer* (manager), *skrining* (screening), *klirens* (clearance, as in creatinine clearance), *dżokej* (jockey), *finisz* (finish), *lider* (leader), *rekord* (record), *tenis* (tennis), and *biznesmen* (businessman). Universal access to English content is reversing this phenomenon, and more and more often Polish speakers write borrowed words with the original spelling. We now more frequently see the words listed above written as *manager*, *clearance*, *screening*, etc. We believe that, if possible, writers should adhere to the traditional phonetic spelling of borrowings as long as they are understandable. This gives a Polish flavor to the language and helps preserve linguistic traditions. Interestingly, some borrowed terms that are spelled in Polish as they are in English adopt Polish inflectional endings. Polish is a highly inflectional language, and therefore we should not be surprised when we see familiar terms spelled with odd endings, as in *softwarowe* (software-related), *e-mailem* (by e-mail),

googlować (to google), or *iphonem* (using an iPhone). Polish language experts encourage declension of proper nouns, as in *spotkanie z prezydentem Joem Bidenem* (a meeting with President Joe Biden). Inflections are a distinctive feature of Polish; therefore, speakers of Polish should decline words, even borrowed proper nouns.

With borrowed words, another problem emerges. English borrowings often change the original meaning of Polish words:

Source	Incorrect Polish Usage	Problem	Correct Polish Term
The counter dedicated to older people	Kasa dedykowana osobom starszym	*Dedykować* (to dedicate) has only one meaning in Polish, namely to cite or nominate (a book or other artistic work) as being issued or performed in someone's honor. It does not mean to devote something to a particular purpose.	Kasa przeznaczona dla osób starszych
XY supports proper liver function	XY wspiera prawidłową funkcję wątroby	*Wspierać* (to support) is very common in Polish and is often used as a substitute for verbs that are semantically better suited and more specific.	XY pomaga w prawidłowej pracy wątroby or XY pomaga wątrobie prawidłowo funkcjonować
The client will ensure the presence of 3 employees	Klient zapewni obecność 3 pracowników	*Zapewnić* (to ensure) should be used when you want to assure somebody of something: *Zapewniam, że ciebie kocham* (I assure you that I love you).	Klient dopilnuje, żeby obecnych było 3 pracowników
Lorem Ipsum will deliver the training to the customer	Lorem Ipsum dostarczy szkolenie klientowi	Wrong collocation. In Polish, one can deliver commodities, but not training.	Lorem Ipsum zorganizuje szkolenie or przeprowadzi szkolenie
This tendency corresponds to a lower income	Taka tendencja koresponduje z niższymi dochodami	The Polish verb *korespondować* means to exchange letters with someone, not to be representative of something.	Taka tendencja odpowiada niższym dochodom / odzwierciedla niższe dochody
Lecture addressed to 1st year students	Wykład adresowany do studentów pierwszego roku	The verb *adresować* is used to refer to the act of writing an address, for instance on a letter. Today, it is often used incorrectly in the sense of directing something to somebody.	Wykład skierowany do studentów / dla studentów pierwszego roku

Translators often misuse such terms, and this is often the result of a lack of proficiency in the target language and in some cases sheer laziness.

The impact of English is observed not only in the improper choice of verb collocations or prepositions. We can offer numerous examples of English syntax models being used in modern Polish: translating "for the purposes of integration" as *dla celów integracji* rather than *w celu integracji or na potrzeby integracji*; "the COVID-19 vaccine" as *szczepionka COVID19*, whereas in Polish this context requires a preposition: *szczepionka przeciwko COVID19*; a sentence like "Cindy is all you dream about" translated as *Cindy – która jest wszystkim, o czym marzysz* instead of using a wording that is compliant with Polish grammatical standards: *Cindy – twoje jedyne marzenie* (Cindy – your only dream); "Korean Restaurant" as *koreańska restauracja* instead of *restauracja koreańska* (complement typically follows the noun in Polish), and "logo recorded for WinWord" as *logo zapisane dla WinWorda* instead of *logo zapisane w WinWordzie.*

Another problem area concerns differences in the use of grammatical tenses. Polish may use a different tense from English in the same context, and in some situations Polish has no functional equivalent for certain tenses. For example, translating "the supplier shall be responsible for payment" in a contract as *dostawca będzie odpowiedzialny za płatność* would be incorrect, as in Polish legal writing the present tense or a wording denoting obligation should be used in such contexts, and the sentence should instead be *dostawca odpowiada za płatność or obowiązkiem dostawcy jest zapłata.*

The present perfect tense poses a major challenge for Polish speakers, as there is no single equivalent tense in Polish that would fulfill the same function. It is often translated with a past tense in Polish, as in the following sentence: "You have been redecorating your house? Great! We have tons of great design resources

to help you with projects both large and small…" This phrase should not be translated as *Remontowałeś swój dom? Świetnie! Mamy…*" Present perfect in English is used to link the past with the present, among other things, and based on the context of this example it can be easily inferred that the correct tense in Polish should be the present, not the past.

To conclude, we are going to discuss punctuation, as well as format and function. Punctuation may seem a relatively unimportant aspect of translation, but the authors believe that both punctuation and layout are two areas where problems are most likely to pass unnoticed and mistakes and linguistic calques creep in. The issues presented below are drawn from letter-writing, as this is where we see the majority of punctuation differences. The authors view the role of translators in translating official letters as a crucial one that should result in a final product that is ready to be sent to the addressee without further changes or revisions. In every country, official correspondence has its own rules and formal structure, and a successful relationship may very well depend on knowing them and abiding by them. As can be seen in the example below, what might be considered a fairly easy part of the translation task—the salutation—can cause problems, with the seemingly trivial choice between a comma and an exclamation mark entailing a variety of issues. And we have not even gotten to the body of the letter yet.

Source	Incorrect Polish Usage	Proper Polish Usage	Problem Area
2 April 2021	2 kwiecień 2021	Warszawa, 2 kwietnia 2021 r.	Different place and date format; April in Polish should be in genitive case. In addition, the names of months in Polish begin with a lowercase letter.
Subject: Breach of contract	Dotyczy: naruszenie warunków umowy	Dotyczy: naruszenia warunków umowy	The verb *dotyczyć* requires a complement in the genitive.
Dear Col. Kowalski, Dear Mr. Kowalski,	Szanowny Panie Pułkowniku Kowalski, Szanowny Panie Kowalski,	Szanowny Panie Pułkowniku, or Szanowny Panie Pułkowniku! Szanowny Panie, / Szanowny Panie! / Szanowny Panie Prezesie/Dyrektorze! (in Polish we can add the name of the position, if we know it).	Impolite in Polish and not in agreement with the traditional form of address.
Dear Col. Kowalski, We would like to congratulate you on your recent appointment to the Board of PGZ.	Szanowny Panie Pułkowniku, Chcielibyśmy pogratulować (…)	Szanowny Panie Pułkowniku, chcielibyśmy pogratulować (…) or Szanowny Panie Pułkowniku! Chcielibyśmy pogratulować (…)	English uses a capital letter after the form "Dear Col.," as it is treated as the beginning of a new sentence. In Polish, if this form is followed by a comma, the next word should not be capitalized.
Sincerely, John Smith Director, Contracts	Z poważaniem, John Smith Dyrektor, Kontrakty	Z poważaniem John Smith dyrektor ds. umów	No comma after closing phrase in Polish. Initial capitals not used in job title.

What is more, the official format of official correspondence in the U.S. and in Poland is drastically different, as illustrated by the examples presented below:

U.S. letter format
- All parts of the letter left-aligned
- Closing (Sincerely/Faithfully) followed by a comma.

Example:

```
2 April 2021

COL. ROBERT KOWALSKI
DIRECTOR OF THE OFFICE FOR OFFSET AGREEMENTS
THE MINISTRY OF NATIONAL DEFENSE
AL. NIEPODLEGŁOŚCI 218
00-911 WARSAW, POLAND


Subject:        Lorem Ipsum

Reference:      Lorem Ipsum

Dear Colonel Kowalski,

Thank you for your letter.

[body of the letter]


Sincerely,


John Smith
Program Director
```

Polish letter format

- Date right-aligned
- Addressee tabbed to the right (not right-aligned)
- Closing (*Z poważaniem*) not followed by any punctuation mark and tabbed to the right to be aligned with the addressee.

Example:

```
                                              Warszawa, 2 kwietnia 2021 r.

                        PŁK ROBERT KOWALSKI
                        DYREKTOR BIURA DS. UMÓW OFFSETOWYCH
                        MINISTERSTWO OBRONY NARODOWEJ
                        AL. NIEPODLEGŁOŚCI 218
                        00-911 WARSZAWA


 Dotyczy:           Lorem Ipsum

 W nawiązaniu do:   Lorem Ipsum

Szanowny Panie Pułkowniku,

dziękuję za przesłane pismo.

[main body of the letter]
                        Z poważaniem


                        John Smith
                        dyrektor programu
```

Evil Twins: Polish Edition

American-English Idioms with Similar Words but Differing Meanings Representing Potential Sources of Bewilderment or Confusion for Translators Out of English

Lydia Razran Stone and Julita Hille

Lydia Razran Stone

For several issues now, *SlavFile*'s Editor Emerita Lydia Razran Stone has been contributing a series of columns, normally titled "Pitfalls, Spitballs, and Pratfalls," in which she clarifies the meaning of potentially confusing idioms, primarily culled from the pages of *The Washington Post*'s political reporting. Normally, *SlavFile* pairs these explanations with Russian equivalents. In honor of our collaboration with *Przekłady*, we are delighted that Julita Hille has provided Polish equivalents. As *SlavFile* represents ATA members working in all Slavic languages, we welcome and encourage (and often plead for) contributions relating to Slavic languages other than Russian.

1. **A long stretch** vs. **a big stretch**: *A long stretch* (*długi odcinek czasu/drogi, przez długi czas, szmat czasu)* most likely refers to a long period of time; *a big stretch* (*przesadzać, mijać się z prawdą*) refers to something (perhaps a claim) that is only true if you stretch the truth or your imagination.

2. **Across the aisle** vs. **rolling in the aisle** vs. **walking down the aisle** vs. **cleanup on aisle**: *Across the aisle* (*porozumienie/współpraca ponad podziałami*) refers to the aisle separating seating for the two major parties in Congress. "Reaching across the aisle" therefore implies seeking the cooperation or support of the opposing party. *Rolling in the aisle*(s) (*pokładać się/turlać się/ zrywać boki ze śmiechu*) refers to the aisle of a theater or movie house and suggests the show is so humorous that audience members are laughing so hard they have fallen out of their seats. *Walking down the aisle* (*iść do ołtarza, brać ślub, stanąć na ślubnym kobiercu*) refers to the aisle of a church and means getting married. *Cleanup on aisle 2* (or any other number) (formal: *Osoba sprzątająca proszona jest o stawienie się w alejce numer…;* informal: *Wiadro i ścierka/szmata do podłogi!*) refers to a common message over a store loudspeaker calling on an employee to deal with something spilled at a particular location. The phrase may be used to refer to a somewhat minor problem that needs dealing with.

3. **Bend a knee** vs. **take a knee**: *Bend a knee* (*klękać, zgiąć/ugiąć kolano*) refers to assuming a subservient position. *Take a knee* (*klękać na znak protestu/solidarności*) refers to kneeling as a political protest instead of standing to honor a flag or equivalent.

4. **Bend an ear** vs. **lend an ear**: *Bend an (someone's) ear* (*gadać [do kogoś] jak nakręcona/y*) refers to talking excessively and annoyingly to that person. *Lend an ear* (*słuchać*) to someone means to listen to that person.

5. **Blow a deal** vs. **deal a blow**: *Blow a deal* (*zawalić coś, np. umowę/transakcję*) means to disrupt or ruin a proposed arrangement. *Deal a blow* (*uderzyć, wymierzyć/zadać cios*) means to strike or metaphorically to damage something or someone.

6. **Blow up** vs. **blow over**: *Blow up* (*wybuchać, wysadzać w powietrze*) means to explode, to be ruined or destroyed. *Blow over* (*ucichnąć, minąć, rozwiać się bez śladu*) is said of some kind of conflict or problem and means to diminish or disappear with time.

7. **Doctoring** vs. **nursing**: Used in a non-medical sense, *doctoring* (*fabrykować, preparować, fałszować*) is likely to mean tamper with something with the intention to deceive, while *nursing* (*sączyć coś [napój], pić powoli*) with regard to a drink means to consume it slowly, presumably with the intent of making it last. The verb can also be used for purposely maintaining a negative feeling over time, as in *nursing a grudge* (*chować/nosić/żywić [do kogoś] urazę*).

8. **Doormat** vs. **welcome mat**: These two terms refer to the same physical item (whether or not it says welcome on it). To treat someone like a *doormat* (*ciamajda, ciemięga, lebiega, niedojda, oferma*) means to walk all over him or her (implying demeaning negative treatment). To put out the *welcome mat* (*przyjmować/gościć kogoś z przyjemnością*) for someone means to welcome them very warmly.

Julita Hille

9. **Forgo** vs. **forego**: *Forgo* (*zrezygnować [z czegoś], obejść się bez [czegoś], obejść się smakiem*) means to do without. *Forego* (*naprzód, z góry*) means to come before and is used especially in the phrase "foregone conclusion" (*przesądzony z góry*)—a conclusion that was clear from the very beginning.

10. **Get it over with** vs. **get over it**: *Get something over with* (*zrobić coś od ręki, mieć coś za sobą*) means to quickly deal with or do something unpleasant so one will not have to endure it in the future. *Get over something* (*pogodzić się [z czymś], poddać się, zaakceptować*) means to recover from the strong (usually, but not always negative) influence it has on you.

11. **Give ground** vs. **give** (provide) **grounds for**: *Give ground* (*ustąpić*) means to admit something or accept something in a dispute. *Give grounds for* (*dać powody/podstawy do czegoś*) means to provide the basis for doing or proving something.

12. **(Not) up to the moment** vs. **up to the minute**: To say someone is or is not *up to the moment* (*być nieprzygotowanym/niegotowym na daną okazję/moment*) refers to that person's readiness to deal with the present or predicted future situation. To say something is *up to the minute* (*na bieżąco*) means it is very current and by implication constantly being updated.

13. **Hold one's tongue** vs. **hold one's breath** vs. **hold one's nose**. To *hold your tongue* (*trzymać język za zębami*) is to stop speaking or to not say something in particular. To *hold your breath* (*oczekiwać na coś, spodziewać się, że coś się wydarzy*) is to be at least metaphorically in a state of strong suspense or anticipation. The phrase "don't hold your breath" (*nie oczekuj/spodziewaj się zbyt wiele*) means do not expect something to occur soon. To *hold one's nose* (*zatykać nos, wstrzymywać oddech*) means to react to a bad smell (real or metaphorical) or to tolerate that real or metaphorical stink.

14. **Holed up** vs. **hold up**: To be *holed up* (*być zaszytym [gdzieś], być uwięzionym, chować/ukrywać się*) is to be hiding away or prevented from going out for some reason (cf. Covid). To *hold up* (*przetrzymywać [coś], być aktualnym/wiarygodnym, stawiać [kogoś/coś] za wzór, powstrzymywać, zatrzymywać, napadać na coś z bronią w ręku*) means to survive or wear well over a period, or to present as a good example, to delay, or to conduct an armed robbery.

15. **I have it** vs. **I've had it**: *I have it* (*mieć/posiadać coś, Mam! [oznajmienie, że wpadło się na jakiś pomysł, rozwiązanie, plan]*) refers to asserting possession of something (physical object or information) and may also announce that one has come up with an idea, solution, or plan. *I've had it* (with) (*mieć [czegoś/kogoś] dość/ powyżej uszu, mieć czegoś/kogoś po dziurki w nosie/od nosa*) means to have run out of tolerance for something negative. This is also the difference between *I've got it* and *I've had it*.

16. **In a rut** vs. **in a groove**: *In a rut* (*kroczyć/podążać/pójść utartym szlakiem/ścieżką*) means to adhere to an established habit, course, or task, usually a boring one. *In a groove* (*pogrążyć się w czymś, oddać się czemuś, zanurzyć się*) means to be immersed in a task, experience, or mood that is highly pleasant and appears to require little or no effort.

17. **In the fold** vs. **above the fold**: To be *in the fold* (*być pośród swoich*) means to be comfortably a part of a group holding similar beliefs and standards. To be *above the fold* (*artykuł na pierwszej stronie gazety*) refers to a newspaper article in the top half of the page and therefore of high importance.

18. **Lead by a nose** vs. **lead someone around by the nose**. *To lead (someone) by a nose* (*wygrywać coś/prześcigać o włos*) means to lead very slightly in some kind of competition or election. *To lead someone around by the nose* (*wodzić kogoś za nos, podporządkować kogoś sobie*) is to completely control another person.

19. **Make it up** vs. **make it up to** (someone): To *make it up* (*zmyślać coś, opowiadać nieprawdziwe historie na jakiś temat*) is to convey something that is not true. To *make something up to someone* (*zrekompensować za coś, uczynić zadość*) is to compensate for some hurt or disappointment usually but not exclusively committed by the speaker.

20. **Out of the box** vs. **outside the box**. The phrase (right) *out of the box* (*łatwa instalacja, coś gotowe do użycia po rozpakowaniu*) refers to some product or machine that can be used immediately after purchase or acquisition. *Outside the box*, (*wykraczać poza schematy/ramy czegoś*) frequently in the phrase "think outside the box," means creative and unusual, as in a solution to a problem.

21. **Pass it on** vs. **pass on it**: To *pass something on* (*przekazywać coś komuś/ dalej, przenosić coś*) is to give it into the possession of one or more others. To *pass on something* (*zrezygnować z działania, spasować*) is to politely decline an offer of something.

22. **Part ways** vs. **part way**. To *part ways* (*rozstać się*) is to move apart either physically or metaphorically. *Part way* (*w pół drogi*) refers to moving toward a destination but not reaching it yet.

23. **Pick a fight** vs. **pick one's battles**: To *pick a fight* (*wywołać/zacząć awanturę/ bijatykę/walkę*) is to force or pressure another person to fight with you physically, verbally, or metaphorically. To *pick one's battles* (*nie brać udziału w utarczkach/kłótniach, które nie mają znaczenia*) is to choose to enter into only the most important disputes that you might engage in.

24. Police say they used **restraint** vs. **restraints** (from an actual news story): To *use restraint* (*ograniczanie czegoś, powstrzymywanie przed czymś*) is to forbear to use any but the mildest measures against someone or something. If the police *use restraints* (*użyć środki przymusu bezpośredniego*) on someone apprehended they use physical means of preventing that person from physical retaliation.

25. **Run the gamut** vs. **run the gauntlet**: To *run the gamut* (*pełen wachlarz/ gama czegoś*) means to cover the complete range of something. To *run the gauntlet* (*znosić nieustanną krytykę/przechodzić trudny/niebezpieczny okres*) is to go through a dangerous or very difficult experience to reach a goal (the original term refers to a military punishment).

26. **See it through** vs. **see through it**: To *see something through* (*doświadczyć czegoś/ przejść przez coś osobiście/widzieć coś na własne oczy*) is to go through a painful of difficult experience to the end. To *see through something* (*przejrzeć kogoś/coś na wylot, rozszyfrować coś*) means not to be deceived by something deceptive or insincere.

Julita Hille edits the Polish articles for *Przekłady*. She holds an MA in Polish language from Adam Mickiewicz University, Poznań, and a Diploma in Information and Library Studies from the University of Aberystwyth. Based in Birmingham, UK, for over two decades, she has been working for many years in the academic sector. Contact her at julitka67@gmail.com.

Lydia Razran Stone, a founding member of ATA's Slavic Languages Division, was the editor of *SlavFile* for 25 years. She is now semi-retired but cannot resist contributing columns about the rich and frustrating English language. She can be reached at lydiastone@verizon.net.

Avoiding Letting English Change Polish

We hope that this short article will give Polish language translators some hints on how to avoid errors and stimulate further discussion of translation quality standards. We have oftentimes been wrongly corrected by proofreaders, translation agencies, or customers in all of the areas we have discussed above. Such feedback is quite frustrating for language professionals. Therefore, we believe that language users have to be made aware of the impact that English has on Polish. The present authors believe that Polish has its own means of expression that can perfectly convey any meaning, though it traditionally uses different conventions to achieve these goals.

Arkadiusz Kaczorowski holds degrees from the School of English and Adam Mickiewicz University's School of Translation, Interpreting and Foreign Languages (both in Poznań). He has been a staff translator for the European Commission's Directorate-General for Translation and at the Court of Auditors in Luxembourg, and has worked as translation project manager for the McCann advertising agency in New York City and as a freelance translator and conference interpreter. He is ATA-certified for English-into-Polish translation and is a Polish Ministry of Justice certified translator. His clients have included courts, law enforcement, border control, and local governments. He currently works for Raytheon Technologies as a translator and interpreter. He can be reached at kaczoroa@gmail.com

Karolina Pawlak is a sworn translator and interpreter appointed by the Polish Minister of Justice. Since 2016 she has been working for Raytheon Technologies, where she built a team of translators and interpreters supporting the Polish Air and Missile Defense Program. At Raytheon, Karolina currently serves as an Offset Program Coordination manager. Karolina previously translated and interpreted for foreign contractors involved in the construction of a Liquefied Natural Gas terminal in Świnoujście, Poland. Fluent in English, German, and Polish and with a good working knowledge of French and Italian, Karolina has earned a post-graduate degree in U.S. law at the University of Warsaw and is currently pursuing a master's in EU law at the European Institute of Public Administration and Université de Lorraine, France. She can be reached at karolina.k.pawlak@gmail.com

Translating Ponglish

Jack Benjamin

"I grew up bilingual and can't relate
when people say translation is a bridge.
How can it be, when for me both languages
reside in the same place?"
(Gitanjali Patel and Nariman Youssef in a 2019 article for *Asymptote*).

Finding effective methods and strategies for translating mixed languages continues to be a challenge for translators and interpreters. Research has shown that the translation of mixed-language texts for a monolingual audience can result in compromises that reduce the unique cultural markers of the source text. The difficulties in this area are largely unresolved, and reader preferences are not always clear. In 2021, I conducted a study for my master's thesis at University of Sheffield. I aimed to identify methods and strategies that result in retention of multiple source languages and cultures in a source text and produce a mixed-language text translation that remains comprehensible to the target audience. Utilizing the frameworks built by existing translation theories, the study demonstrated the potential for creating accurate, fair, and socio-culturally considerate translations. Based on a literature review on selected translation theories, other mixed languages (such as Spanglish), multiethnolects (languages or dialects with numerous source languages that typically arise within urban, working class, migrant, multicultural areas), and constructed mixed languages in fiction (e.g., Nadsat from *A Clockwork Orange*), I created two separate, distinct translations of a single Ponglish (a mixed language composed of English and Polish) text.

So why is this important? Countries such as the UK continue to see a rise in mixed-ethnicity, multilingual families and relationships. In highly diverse cities such as London, existing data suggest that white Britons will become a minority within the next century. The reasons for these shifts in communities include both internal migration around and external migration to the UK.

Poles are a significant migrant group in the UK; it is estimated that since Poland acceded to the EU in 2004, over 800,000 Poles have travelled to the UK to live or work. A 2011 report by the UK Office for National Statistics placed the then current figure at 546,174 in England and Wales alone, thus making Poles one of the largest minority groups and Polish the second most widely spoken non-indigenous language in the UK. Those who have built a new life and had children in the UK have significantly increased the existing number of multilingual families (in England and Wales, these were previously primarily speakers of languages from the Indian subcontinent).

This migration and mixing of peoples has resulted in the natural evolution of new mixed languages and dialects. These languages have become firmly rooted within their community's identity; art, literature, and music have found a space to flourish. This mixed-language evolution has occurred alongside and within the source languages and cultures. Mixed languages and code-switching are increasingly part of a globalized world. They often develop within areas with a prominent migrant and/or diasporic community but are not sociolects, as they are not a conscious attempt to blur lines between two languages within a single ethnic/social group. Mixed languages exist and thrive in areas where the host country's main language is dominant.

There is an important discussion to be had regarding the internal and external politics of why these modes of communication are crucial to minority groups. As mixed-heritage and mixed-language communities continue to thrive and innovating forms of art emerge, new approaches towards the translation of these artefacts should be considered. These considerations are essential in engaging with languages, cultures, and peoples who have at some period of time in history been oppressed, forbidden, or othered, while a wider sociological approach allows for these communities to re-evaluate and discuss these troubled histories.

But what is Ponglish? Ponglish is a linguistic phenomenon in which lexical features of the English language have entered Polish language and grammar. Such language use occurs in English-speaking countries within the Polonia (the Polish diaspora). The language is unique in that it can only be understood among multilingual Polish speakers, particularly

those with a specific understanding of socio-cultural elements of British or American culture. To monolingual speakers within Poland, Ponglish can seem nonsensical. Therefore, this is not an instance of frequent code-switching, as seen with Latinx speakers of Spanglish. Additionally, the vocabulary is not constructed due to a lack of words in standard Polish, but rather the speaker morphs and inflects English words into Polish. An example of this is the Ponglish word *brejk* (EN: break, PL: *przerwa*). Ponglish is held in relatively low esteem by some Polish speakers as it is considered to be an unpleasant sounding dialect.

It is understood that Ponglish evolved in two stages: firstly, a limited evolution took place within Poland during the years following the country's transition to a market economy, at a time when any contact with, or knowledge of, the West was considered trendy or prestigious. The second stage occurred following the 2004 expansion of the EU and the subsequent large-scale migration of Poles to places such as the UK. The evolution of Ponglish within the UK suggests that, whilst Poles are proficient in the English and Polish languages, they have developed a distinct linguistic tool for a variety of reasons: social and intellectual prestige, in-group cohesion, and identity.

Before we look at the translations, we first need to consider significant factors that influence our work as translators. Identifying the gaps in the research available on translating mixed languages, particularly the issues surrounding Ponglish, and the lack of an extensive Ponglish corpus forces a translator–researcher to consider a diverse set of potential artefacts for use as reference. Additionally, new approaches to translation can provide us, the translators, with sensitivity to the complex nature of multilingual communities. A translation informed by available examples and potential approaches will be fairer and more considerate to the numerous input languages and cultures. This benefits the target audience by creating a more accurate reading experience that respects the complexity of these narratives and identities.

Multiethnolects raise questions about the possibilities of translating such a dense tapestry of languages and cultures. Like mixed languages, multiethnolects have emerged in areas in which many ethnic groups live. Sociological and postcolonial approaches and strategies reflected in translation theory provide a researcher–translator with options for translating a multilingual text. Cultural (social) translation considers the wider sociological factors around a source text language and culture, and postcolonial translation is typically applied to works from regions where languages, cultures, and peoples have at some period in history been oppressed, censored, or othered. By taking an interdisciplinary approach and considering the wider sociological issues at play, a translator is able to create a faithful translation that does not diminish the unique cultural markers of a source text. Furthermore, new hybrid third spaces are being created due to the fluid, societal lines of the modern, multicultural, globalized world. These spaces often appear within historically oppressed communities that are now able to work in solidarity with one another. These social inequalities are linked to controversies surrounding who should be translating prose and poetry that touches on the experiences of under-represented and historically oppressed groups. Practitioners who take these approaches do not appear neutral, as their act of translating can be seen as an act of protest on behalf of either camp.

Experimental translations of fictional mixed languages such as Nadsat provide models for a translator to reach creative Ponglish solutions on the extremes of literary translation (e.g., "I was brought some nice hot chai with plenty of moloko and sakar" became "Przynieśli mi fajny kap gorącego czaju z big dodatkiem starego mleka i szugru" – "kap," "big" and "szugr" are not words in the Polish language). Due to the lack of research material in this field, many of the strategies taken within this research project were forced to be experimental in design. Cultural translation, postcolonial theories, and considerations of other mixed languages (real and fictional) were all selected, as, like Ponglish, they are all interwoven in the way they operate.

For this study, I analyzed a song by Ketz, a multilingual London-based rapper. The selection was made due to the track's use of code-switching between Ponglish and English. The following extract includes the source text, a typical "domesticated" translation in which the translated words are in ***bold italics***, and finally the experimental translation, which includes "foreignized" words. Domestication is an approach in which a translator or publisher reduces the prominence of socio-cultural elements in a source text in favour of socio-cultural elements more familiar to the target text audience. This may be achieved by using marked language or by replacing unfamiliar words with familiar ones (e.g., "we spent the summer at the *dacha*" or "we spent the summer in our summer holiday home"). Foreignization is the opposite approach, in which a translator or publisher may intentionally leave socio-cultural elements untranslated and not mark the language (e.g., "we spent the summer at the dacha").

Both translations below are my own work:

> **Source:**
>
> Zdrady ziomki nie wybacza, nie obawiam się gdy mnie osacza,
>
> Man said I ain't scared to get stomped on, God knows too many psa man ran from.
>
> **Domesticated:**
>
> ***Man don't forgive lying bros, I'm not scared when they try to rush me,***
>
> Man said I ain't scared to get stomped on, God knows too many ***pigs*** man ran from.
>
> **Experimental:**
>
> Man don't forgive lyin' ziomki, I'm not scared when they try to rush me,
>
> Man said I ain't scared to get stomped on, God knows too many dogs man ran from.

Many of the choices regarding what should be foreignized were made through suggestions proposed in the literature review, as well as a cultural sensitivity to who the target text reader would be. The domesticated text aims to comfort the reader by utilizing marked language to signify the influence of the source text. Conversely, the experimental version aims to put the source languages on an equal footing. It is supposed to make the reader feel the source languages, does not reduce the Polish elements of the source text with marked language, and features Polish borrowings (e.g., the police are referred to as "dogs," rather than "pigs").

Both examples have their origins within various languages, dialects, and cultures and can operate as a tool of communication only for groups privy to the multiethnolect. The rapper intended to write a song in more than one language, so the lyrics of this text were never supposed to be for a mass audience to understand. The confrontational lyrics are directed towards someone who also speaks Polish; the rapper consciously made a decision to use profane words about them in Polish. Therefore, the lyrics are coded enough that I deemed it appropriate to treat them in translation the same way as a multiethnolect and Nadsat. We are gaining insider knowledge.

Finally, as a translator, by increasing the visibility of the Polish source text elements in the second translation, it is possible to conceptually create a fairer and more culturally considerate translation.

My translations were tested within a questionnaire given to an international participant sample that had high-level comprehension of Polish and English. An analysis of the results indicates that the majority of those in favour of a mixed-language translation were predominately highly educated individuals who reside in the UK and are employed within the education or language-service industries. Finally, the study confirmed previous assumptions that Poles in Poland continue to hold a somewhat negative attitude towards Ponglish. Such data is surprising, as the experimental translation methods were applied to ensure that the unique Polish markers were not eliminated.

Overall, the study was able to demonstrate that a translation of a mixed-language text that promotes the various source-text languages can be comprehensible to a target audience. Future research in this field would benefit from testing against a more socially accepted mixed language (e.g., Spanglish).

Jack Benjamin is a translator and musician from Nottingham, UK. His work and interests encompass mixed-heritage identities and narratives, and diaspora and community engagement. A copy of his MA thesis is available on request jack_benjamin@hotmail.com.

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Turning Trainees into Translators at the European Parliament

Aleksandra Chlon and Alicja Tokarska

Aleksandra Chlon

"The language of Europe is translation," wrote Umberto Eco. Nowhere does the writer's statement ring truer than in the Luxembourg offices of the Directorate-General for Translation, the European Parliament's in-house translation service. DG Translation ensures that the Parliament's documents are available in all the official languages of the European Union, thereby helping meet its commitment to the policy of multilingualism. Apart from the highly coveted in-house roles for more seasoned language experts, EU institutions also have translation traineeships for fledgling translators. Aleksandra Chlon and Alicja Tokarska, members of the ITI Polish Network, spent six months in Luxembourg as trainees at the English and Polish Units of the European Parliament in 2015 and 2019, respectively. Both say that the traineeship helped shape their career.

Alicja Tokarska

Why apply for an EU traineeship?

The real question is: if you can, why wouldn't you? Translators working for the European Union institutions are among the best, the crème de la crème, and having them take you under their wing will teach you more than any master's degree in translation ever could. For Aleksandra, who was hesitant to take the freelance plunge fresh out of university, the traineeship was—aside from a perfectly timed escape from a soul-destroying call center job—a logical and invaluable continuation of her translator training. Alicja's motivations were similar: she wanted to complement her university experience before starting her own company.

Translation trainees work on a limited number of text types. Let's face it: nobody is likely to trust a temporary novice with confidential regulations and legalese that an expert might struggle to untangle. Trainees mainly translate questions to the

Aleksandra Chlon (right) in the trainee office of the European Parliament's English Unit in Luxembourg City, where she spent six months. Used with permission.

Commission from Members of the European Parliament, petitions, motions for resolutions, and internal communications, which is not to say that the contents are dull. Questions from MEPs especially touch on various and sometimes surprising topics, from refugees and waste collection to mineral water and revenge porn. If nothing else, this variety of projects greatly expands your general knowledge. Trainees at the English unit also spend a few weeks at the Editing Unit, where they revise texts written in English by non-native speakers—which for Aleksandra proved a useful introduction to this type of work, as she now provides this service regularly to her clients.

Where does Polish fit into all this?

Given the nature of Alicja's placement, her workload involved Polish on a daily basis. Her favorite projects included a climate emergency resolution and an internal brochure on gender equality in the European Parliament. She mostly translated from English, but she also worked on a few texts from French and Spanish—including biographies of famous Spanish artists written in a highly creative style. In Aleksandra's case, most of her time was spent translating documents from French into English, so each Polish source text was a treat.

Questions from Polish MEPs revealed a range of concerns: a desire to help people in need (e.g., refugees in Syria and Ukraine, political prisoners in Belarus, victims of the Assad regime and ISIS); a will to stand up for small businesses (support for family businesses, guidance to SMEs about the digital revolution, steps to streamline cross-border e-commerce in the EU); and a healthy debate on EU policy (the European Citizen Initiative, Capital Markets Union, Energy Union Package).

As you might expect, Polish MEPs also often fought for Poland's best interests (aid for Poland's mining industry, an appeal for the S19 road in Poland to be funded under the Juncker Plan, support for a Polish cooperative refused permission to exploit a mineral water source). Equally unsurprisingly, many of the texts reflected a distrust towards Russia, including a petition asking Parliament to exert pressure on Russia to help explain the Polish plane crash in Smolensk in 2010 as well as skeptical questions relating to the Nord Stream gas pipelines, the supply of helicopters to Rosneft, and Gazprom Eurobonds. Although Polish wasn't a common source language throughout the traineeship, Aleksandra was told that her knowledge of it was a factor in her favor when her application was being considered, given that Polish is a relatively rare language among English native speakers.

What were our most valuable takeaways?

The traineeship made Aleksandra a better translator, writer, and editor. Her supervisors revised every single translation she produced and tore it apart in the most helpful possible way, pointing out how to make the sentences stronger and snappier. They taught her smart translation strategies and instilled reflexes that made her writing clearer and more effective.

These strategies and reflexes included eliminating superfluous words ("prioritized" instead of "regarded as a priority," "introduce" instead of "put in place," "unchanged" instead of "adopted without modifications"), avoiding "of" where possible ("safe trading" instead of "security of trading," "failure to respond" instead of "lack of reaction," "eurozone governance" instead of "governance of the eurozone"), and being more creative with word choice ("eleventh hour" instead of "last minute," "sought to" instead of "aimed at," "earmarked for" instead of "used for"). All these examples may seem obvious to seasoned translators, but for someone who was just embarking on her translation career, they felt like the difference between future success and failure.

Aleksandra learnt how to make her translations sound more natural and idiomatic. She now cringes at some of the sentences she produced: "Short circuits promote the control and traceability of products while remaining ecologically profitable" became "The short distances involved make it easier to monitor and trace

Alicja Tokarska in front of the Royal Palace in Brussels, part of a trip included in the trainees' "mission." Used with permission.

products and reduce the impact on the environment." The instructors were ruthless but always kind. Aleksandra now applies everything she was taught in her daily work.

In addition to improving her translation and writing skills, Aleksandra believes the traineeship is what led to her being hired as an in-house translator at a Scottish translation agency a month after returning from Luxembourg. She stayed at the company for over two years, and this ultimately gave her the confidence to become self-employed. The traineeship was therefore the first step to spreading her wings as a full-fledged translator.

Alicja's experience proved just as valuable. She was lucky to work with a supervisor who cared about avoiding generic masculine wording and thereby promoting gender equality in the Polish language, which gave her the courage to use language that was more inclusive in her translations during the traineeship. One of the achievements she is most proud of is producing the Polish version of a security staff job advert and addressing it not only to men (which is typical in Polish), but also to women.

Moreover, the traineeship gave Alicja an opportunity to hone her translation skills and focus on areas that she found difficult. Having moved to Scotland in 2009, she had been somewhat neglecting her mother tongue and only started seriously working on it again in 2017, when she began her master's course. Naturally,

Alicja Tokarska in the European Parliament in Brussels. Used with permission.

English syntax and grammar had taken over, which was obvious in her Polish writing.

Together with her supervisors at the Polish Unit, Alicja worked on her style, and little by little her writing improved. One of the main challenges was grammatical case agreement: EU texts are often full of long sentences with lists such as "in order to collect, manage, store, and use the data." In Polish the sentence structure is not as easy because different verbs take different cases: *aby gromadzić i przechowywać dane, zarządzać nimi i z nich korzystać* ("in order to collect and store data, manage them and use them"). Case agreement errors often pop up in texts that Alicja revises and she has learnt to pay particular attention to them.

Last but not least, whilst working at the European Parliament, trainees in the Polish Unit have access to a plethora of grammar books and dictionaries. The traineeship was a useful opportunity to try out all these resources and helped Alicja decide what books she would need in her own freelance office.

How was life in Luxembourg?

Noteworthy perks of the traineeship include trips to the European Commission in Brussels and the European Parliament in Strasbourg, where trainees get to see the institutions in action and learn about how they function. In Luxembourg itself, visits are organized to the European Commission, the European Court of Justice and the European Court of Auditors. What's more, the traineeship helps grow your professional network through the connections you make, not only with people working at the EU institutions, but also with trainees from all 24 language units who are likely to end up becoming involved in the translation industry in one way or another.

Alicja's traineeship took place in autumn and winter, while Aleksandra was there in spring and summer. It is worth bearing in mind that Luxembourg is a uniquely focused place: many people move there specifically for their career, and work-life balance might not be the same as elsewhere. The more subdued cultural life in Luxembourg and the work-centric atmosphere came as a bit of a shock to Alicja who, coming from Glasgow, was used to a vibrant city life with plenty of daily cultural events and gigs (which she and her partner Angus also organize with their local musician friends). However, as a proper film buff, Alicja was over the moon to find out that she had made it to Luxembourg right in time for CinEast—the Central and Eastern European Film Festival. She watched many great Polish films, including Jan Komasa's *Corpus Cristi* (*Boże Ciało*), which won both the Special Jury Prize and the Critics' Prize at CinEast.

As a spring and summer trainee, Aleksandra had ample opportunities to enjoy nature. Luxembourg is a joy to explore in the warmer months. Highlights included visiting the open-air swimming pool in Vianden overlooking the medieval castle, cycling along the Moselle from Remich to Germany, hiking in Little Switzerland, and kayaking near Dillingen.

As far as practicalities go, it can be tricky to find accommodation, and where you end up is largely down to luck. On the bright side, the traineeship is paid: trainees receive around a thousand euros per month.

Are you interested in applying?

Traineeships at the Directorate General for Translation are part of the Schuman Traineeships, which include places for translation and administrative trainees. The European Parliament opens applications twice a year: in October, for traineeships starting in March and ending in July; and in May, for traineeships starting in October and ending in February.

Good news for anyone who does not hold an EU passport: the Competent Authority can offer a limited number of traineeships to applicants from outside the European Union. If you are selected, you will need to apply for any visas, residence permits, and work permits required, although any expenses you incur will not be reimbursed. Although intended for recent university graduates, there is no

The Grund Quarter of Luxembourg City. Alicja describes Luxembourg as a work-centric city with a "subdued cultural life. Used with permission.

upper age limit to apply, and many trainees embark on the traineeship after many years in a different field.

When you apply, Alicja and Aleksandra recommend you do not use the phrase "passion for languages"—the supervisors who review applications have become allergic to it! Be creative, impress them with your language skills. Don't forget to mention any translation experience you might have: interpreting for family members when abroad and any voluntary translation experience also count. Here's what the current supervisor at the English Unit says: "We select our trainees on the basis of a good covering letter, an excellent academic record, and evidence of an interest in translation and/or relevant extra-curricular experience. They must of course also have a perfect command of English (i.e., mother-tongue level) plus an excellent command of at least two other official EU languages."

Another member of the ITI Polish Network, Zosia Niedermaier-Reed, recently started her traineeship at the English Unit: "It has been less than two weeks since I started my traineeship and I am already enjoying it so much. I am learning so much here, both through my day-to-day work (e.g., different translation techniques, the preferred in-house style, the way that the European Parliament works) and through the presentations and workshops provided for trainees (e.g., on terminology, Trados and clear language). The texts I'm translating are also varied and allow me to learn about a range of topics, from migration to fishing quotas. The social aspect of the traineeship is also fantastic. It feels incredible to work in an environment full of people who share the same passion for language and communication as you do. I know that I will have made some friends for life by the end of my 5-month stay—I already feel very at home!"

To find out more, visit https://ep-stages.gestmax.eu/website/application-informations.

Aleksandra Chlon translates from French, Polish, and Russian to English and specializes in the medical and marketing fields. After a multilingual and multicultural upbringing in a number of European countries, Aleksandra has spent most of her life in Scotland. When not translating, she enjoys hiking and cycling. Get in touch with her on aleksandra@truetoyourwords.com or on Twitter @ajctranslate.

Alicja Tokarska is a freelance translator (EN, ES, FR > PL; PL > EN) based in Glasgow. She's passionate about inclusive communication and works mainly in the areas of environment, fashion, culture, and food. Get in touch with her at alicja@polkadottranslations.com or on Twitter @PolkaDotScot.

Useful links

https://iate.europa.eu/home

https://eur-lex.europa.eu/homepage.html

https://publications.europa.eu/code/en/en-000100.htm

https://op.europa.eu/en/publication-detail/-/publication/c2dab20c-0414-408d-87b5-dd3c6e5dd9a5

https://www.ema.europa.eu/en/human-regulatory/marketing-authorisation/product-information/product-information-templates-human

ITI's Qualified Translator and Interpreter Assessment Process

The Institute of Translation and Interpreting has a process for assessing translators analogous but quite different from ATA's Certification Program. Information on achieving ITI membership as a "qualified translator" can be found here:

https://www.iti.org.uk/membership/individual-membership-categories/qualified-translator/qualified-translator-assessment.html

Separately, ITI has a process for qualifying interpreters. Details can be found here:

https://www.iti.org.uk/membership/individual-membership-categories/qualified-interpreter/qualified-interpreter-assessment.html

See the following page for an article on the ATA Certification Program.

Taking the ATA Certification Exam:
Words of Elucidation and Encouragement for Potential Candidates

Jane Linquist
Polish into English
Certification #123456

Verify at www.atanet.org/verify

American Translators Association Certification is a sought-after credential in the United States and around the world. Below, four of the program's graders—three from the Polish>English group and one from the English>Polish group—share experiences, information, and tips about the exam, preparing for it, and common pitfalls.

Jane Linquist
English into Polish
Certification #123456

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The Basics

The [ATA website](#) offers very clear and comprehensive information for potential candidates to help them decide whether the exam is for them, prepare for it, and about where they can take it and how it is graded. Be sure to familiarize yourself with the tools we graders use to score exams. See in particular the section headed "Grading Metrics and Tools," as well as the article in the [November/December 2021](#) issue of the ATA *Chronicle* on preparing for the exam (page 33).

As you will learn, exam candidates receive three passages of a general-knowledge nature chosen to test four key skills: source-language comprehension, target-language proficiency, transfer skills, and adherence to instructions. You must select two of the three passages and translate them in full within a three-hour time limit. You may use your own dictionaries and an approved list of online resources. Traditionally, the exam has been administered in a series of in-person sittings (primarily but not exclusively in the United States). Last year, ATA began offering the exam in an at-home, online format. Opportunities to take the exam at home will be expanded in 2022, alongside the traditional in-person sittings.

Above the passages to be translated, you will see a set of Translation Instructions (TIs), which provide information about the communicative purpose of the text and its audience. The nature of the TIs will determine the target-text style and register. These instructions should guide you in choosing the appropriate wording for the given context. If the text you are translating is written in a breezy, journalistic tone, do your best to replicate it; if it is a stylistically formal and soberly recounted report, try to parallel that register in your target text (by, for example, avoiding colloquialisms and contractions).

As any experienced translator knows, there is more to translation than being bilingual. For one thing, to achieve ATA certification, translators must write well in their target language. In its "About the Exam" section, the ATA website addresses "Requirements for Good Writing in the Target Language" and lists these criteria:

• The target text flows smoothly and does not contain awkward expressions that mark it distinctly as a translation.

• There are few or no mechanical errors (relating to grammar, usage, spelling, or punctuation).

Letter from a Polish>English Grader to a Reluctant ATA Certification Exam-Taker

Dear Reluctant,

I remember being in your shoes. A graduate degree in Slavic Studies, no marketing skills (and no desire to acquire them), and no idea what to do.

I did have a number of years of experience early on as a contractor for the U.S. government's Foreign Broadcast Information Service translating sociopolitical material from the Polish press. However, when the Soviet Union collapsed, my work dried up and I moved on to becoming certified in music and wearing the colorful hats of an elementary-school music teacher.

Eventually my music career came to an end and I reached out to a fellow Polish translator who was certified, asking: "What should I do?" His response: "Get certified." Okay. I arrived at Kent State on a July day in 2004, only to learn from another ATA Certification Exam candidate that the pass rate was below 20%. Currently, if you surf the web, the word is that the pass rate is still around 20%. Daunting.

A number of years into my teaching retirement, I have found my ATA Polish>English certification to be THE marketing tool that has made it unnecessary to work at peddling my wares. Of course, it is to our advantage that we are a very small community. While that may not be the case in language pairs such as

Spanish>English, even for translators working in those languages it is possible to pass the exam, establish one's niche, and succeed. (See the Shark Translations blog).

If you are interested in finding clients in the U.S. market (and not only that market—we have found the credential to be valued internationally), we encourage you to join ATA and take a practice test in your pair (tests are available for Polish>English and English>Polish translation; you don't need to be an ATA member to take one, although membership is required to take the certification exam).

Since becoming a grader, I've been impressed with the extensive training graders undergo, including in the surprisingly difficult art of selecting and refining exam passages to make the exam as objective and fair as possible. If you are an experienced Polish<>English translator with an interest in expanding your clientele, I encourage you to give it a shot.

Words of Encouragement and Advice from Another Polish>English Grader

Participation in the grading program has been eye-opening for me. I had taken two certification exams through ATA before but did not at all appreciate the amount of effort that went into creating them—everything from the selection of passages to tailoring them to meet our criteria amazed me. But what really has had an impact on me is seeing how graders fight for the candidates and strive to be fair. Yes, there are always some amusing errors that come up, but even then, graders will try to reverse-engineer how the candidate arrived at that solution, in case it was due to an unforeseen shortcoming in the source text. Graders will often agonize over even small errors in the exams in hopes of salvaging a point or two. While there is a perception among some translators that ATA graders are out to fail as many candidates as possible, this is far from true, especially in the case of less frequently tested pairs such as Polish>English: we actively cheer on the candidate who does well on a practice test or is coming tantalizingly close to passing the exam. With so few certified translators in this combination, the more the merrier!

Common Stumbling Blocks for Candidates

To investigate this question, the Polish>English graders reviewed exams we have graded over the past five years.

This review showed that the majority of errors in this pair were tied to a poor mastery of English writing. Incorrect use of articles was responsible for many of the error points, along with the incorrect or unidiomatic use of verb forms (frequently a simple verb was used where a progressive or compound form was required). For example (not from an actual passage, but analogous to errors from actual exams), something like "They were just starting to get used to those circumstances..." would be rendered "They just started [**Verb Form** error] to habituate [**Text Type** error] to those circumstances..."

According to Oscar Swan's "Polish Grammar in a Nutshell":

> LACK OF AUXILIARY VERBS. Polish lacks any correspondent to the English auxiliary or "helping" verbs *be*, *have*, *do*, *used to* which, in English, are used to make compound verb expressions of the sort *I am asking*, *I have been running*, *do you smoke*, *we used to live*, and so on. In all such instances, Polish uses a single verb form. One interprets the nuance of the Polish verb on the basis of context. Thus, **pytam** could be interpreted as *I ask*, *I do ask*, *I am asking*, *I have been asking*; **mieszkaliśmy** could be interpreted as *we lived*, *we were living*, *we used to live*, *we have been living*.

As you can see from this example, in addition to the verb form error, there is also a register error, with "get used to" appropriately matching the source text's colloquial register, whereas "habituate to" would be a glaring deviation from standard lexicon for that text type. This points to the importance of paying attention to the TIs, which state the text's purpose and audience.

Candidates based outside the United States should take note: as ATA's Into English Grading Standards state: "The ATA Certification Exam is based on U.S. English. Each instance of British (Canadian, Australian, etc.) spelling is penalized as an error." These non-transfer errors are fairly minor (usually 1 point), but with only 17 error points allowed before an exam is failed, it doesn't take many minor errors to tip the balance from pass to fail.

There are frequent cases of errors based on an overly literal translation of the source text at the phrasal level, for example *technologia nowej generacji* yielding the cumbersome "technology of a new generation" rather than the collocation "new-generation technology." Generally speaking, the issue of not paying attention to collocations, or not being aware of them, is often another source of errors. A collocation is defined as "the habitual juxtaposition of a particular word with another word or words with a frequency greater than chance," such as "strong coffee" or "heavy drinker." The *Online Oxford Collocation Dictionary of English* is available at www.freecollocation.com.

In closing the section of this article devoted specifically to the Polish>English exam, we'd like to discuss two categories that generate frequent errors:

Syntax. Unlike English, Polish manifests linguistic scrambling, "a syntactic phenomenon wherein sentences can be formulated using a variety of different word orders without any change in meaning. Scrambling often results in a discontinuity since the scrambled expression can end up at a distance from its head" ([Wikipedia](#)). To again quote Oscar Swan:

> Word order in Polish tends to reflect the increasing informational prominence of the elements in a sentence as one proceeds from left to right. Items placed at the end carry logical stress and respond to the implicit question a sentence answers... Polish often makes use of the device of subject-object reversal to express what is the equivalent of passive voice: *Obudził mnie telefon*. I-Acc. was awakened by the telephone-Nom. Background information is typically placed in the first part of a sentence. Note the difference between Polish and English in this regard: *Jutro wieczorem w tej sali odbędzie się zebranie studentów*. There will be a meeting of students tomorrow evening in this room.

A successful Polish>English or English>Polish translation on a certification exam must reflect knowledge of the differences between English and Polish syntactical conventions.

Literalness. As defined in the [Explanation of Error Categories](#), "A literalness error occurs when a translation that follows the source text word-for-word results in an unclear or incorrect rendition." Literalness at the sentence level is a common source of

errors on the Polish>English exam. It can make a translation cumbersome in the target language and can rack up error points quickly, so that the limit of 17 error points is exceeded and the translation fails. Table 3 gives examples of literalness combined with other errors, such as verb tense errors, which demean the quality of the translation.

Word-level challenges. Some errors result from a failure to capture a term's shades of meaning. For example, the word *równocześnie,* often translated as *at the same time*, may also be rendered as *in addition*. Attending to the TIs is important, as is following the logic of the ST. *Rozwiązanie* is a ubiquitous Polish word, the translations of which may range from the commonly used *solution* to *remedy* and *invention*. How will you translate *realizować*, when the first meaning of the English word *realize* is *to be fully aware of*, and the meaning *implement* is only third on the list?

Advice from an English>Polish Grader

Here are a few categories of translation challenges that have been problematic for candidates taking the English>Polish Certification Exam.

Idioms and metaphors. English makes frequent use of idiomatic and metaphorical expressions (*butterflies in the stomach*, *hand in hand*, *to make ends meet*, *on board*, etc.). Literal translation in such cases leads to stylistic errors or even to an unintended humorous effect, so the best strategy is to start by establishing the meaning of the idiom or metaphor and then finding the appropriate way to render that meaning in Polish.

Table 1

Source Text	Flawed Translation	Acceptable Translation
The Consultation process has opened a treasure chest of ideas and a desire to participate in a project understood by most to be long-term and based on learning and constant iterative development.	Proces konsultacji otworzył skrzynię skarbów pełną pomysłów i chęci udziału w projekcie rozumianym jako długoterminowy, ciągły i wielokrotnie ulepszany rozwój oparty na uczeniu się.	Proces konsultacji stał się źródłem bardzo wielu różnorodnych pomysłów i zachęcił uczestników do udziału w projekcie, postrzeganym przez większość jako przedsięwzięcie długoterminowe, oparte na uczeniu się i stałym rozwoju.

Note that introducing the words *uczestników* and *przedsięwzięcie* as cohesion devices based on context clarifies the overall meaning of the sentence. The "acceptable" translation is a good example of what candidates should strive for: to convey the meaning of the source in a way that is linguistically appropriate and sounds natural. Word-for-word renditions often do not meet this standard. For an exceptionally well turned-out sentence or phrase in which the candidate

successfully resolved a difficult translation challenge, graders can assign quality points (at most three per passage).

You/One. *You* (or in more formal contexts *one*) is often used in English to refer to an indeterminate person or in general statements.

> You need / One needs.../ a lot of practice to learn English.

In either case the same meaning can best be expressed through an impersonal construction in Polish.

Trzeba dużo ćwiczyć, żeby nauczyć się angielskiego.

This strategy is regularly used in translating instructions or announcements:

To help you use your device, we have designed a set of guides.
Aby pomóc w korzystaniu z urządzenia, opracowaliśmy zestaw instrukcji.

The Passive Voice. Translating in the passive voice in imitation of grammatical choices from the source passage may make a sentence less comprehensible in Polish—so, when possible (i.e., when the source sentence in the passive voice contains information about both the action and the agent), it may be advisable to use the active voice instead. Here are some examples:

Table 2

Source Text	Flawed Translation	Acceptable Translation
Assistance to recover duties, taxes or fines is not covered by this Protocol.	Pomoc w zakresie odzyskiwania ceł, podatków lub grzywien nie jest objęta niniejszym Protokołem.	Niniejszy protokół nie obejmuje pomocy w zakresie odzyskiwania ceł, podatków lub grzywien.
The Parliament shall be informed by the Commission of committee proceedings on a regular basis.	Parlament jest regularnie informowany przez komisję o pracach komitetu.	Komisja regularnie informuje parlament o pracach komitetu.

These examples again illustrate that graders put a premium on translated passages being well written in the target language (see **criteria for good writing in the target language** above).

Punctuation. Conventions governing punctuation use in Polish are not the same as in English (and American conventions are not identical to other varieties such as British English, either). Copying punctuation from the source passage may result in errors. This applies specifically to comma placement, which should be guided by usage and the grammatical relationships within the target sentence. In Polish, punctuation rules are for the most part strictly mandatory; omitting or misplacing punctuation marks is a linguistic error that normally results in a single error point (or more, if broader meaning is also affected). Such points may quickly add up as in the two examples below, where erroneous comma placement has likely been influenced by the English source.

Po pierwsze, należy zapoznać się z instrukcją obsługi urządzenia.
W piątek wieczorem, zaplanowano spotkanie prezydenta z premierem.

When preparing for the exam, it would be beneficial to do a contrastive review of how commas and other punctuation marks are used/omitted in various types of sentences, clauses, and expressions. Another area where precious points can be lost is capitalization. Conventions here also differ between the two languages (e.g., *w*ieża Eiffla, *p*rezydent Rzeczypospolitej Polskiej, *k*ierownik *d*ziału *t*echnologii).

The last several decades have introduced many lexical, semantic, phraseological, and even morphological novelties into Polish. The language of media, technology, and the Internet has touched almost every sphere of life. When translating for the exam, however, candidates should stick to well-codified, traditional linguistic resources that can be understood by multigenerational audiences. Here is a good selection of monolingual and bilingual dictionaries and prescriptive information on current linguistic usage from *Poradnia Językowa PWN* that can supplement candidates' paper dictionaries.

Although it is more common to see exams that fail due to excessive literalness ("source-language interference"), we also see exams where obviously promising candidates fail because they have taken too many liberties. While clever rewordings that preserve the source-language meaning may earn a quality point, the certification exam is not the time to be overly creative, sacrifice meaning for readability, or exhibit indecision by providing alternative renditions of a word or phrase.

The following table offers several examples—in both directions—of linguistic pitfalls that can arise from following source-language lexicon and syntax too closely.

Table 3

Source Text	Flawed Translation	Acceptable Translation	Comments
PL>EN			
Doszło do wypadku kiedy prowadził samochód innego koloru.	It came to an accident while he drove the car of the other color.	The accident occurred while he was driving a different color car.	• *It came* to represents a literalness error and *he drove* fails to reflect the past progressive tense. • Since the car in question has not been previously mentioned, the indefinite article is required.
Zaskakująco problematyczną dla tego rodzaju spraw była kradzież, która miała miejsce w najwyższym mieszkaniu z wejściem przez inną klatkę schodową.	Shockingly problematic for this type of situation was the theft that took place in the highest apartment with an entry through another staircase.	It was highly problematic for such a case that the theft occurred in an apartment on the highest floor, which was accessed through a different set of stairs.	• The syntax is complex. Clarity demands quite a bit of reworking. • *Sprawa* obviously is case and not situation here.
EN>PL			
Like that lion, a malignant tumor, if deprived of access to blood vessels through which essential nutrients and oxygen can be delivered and its cells can escape to other sites in the body, is virtually harmless.	Podobnie jak ten lew złośliwy nowotwór jeśli pozbawiony dostępu do naczyń krwionośnych przez które podstawowe substancje odżywcze i tlen mogą być dostarczone i jego komórki mogą przenieść się do innych miejsc w ciele jest on naprawdę nieszkodliwy.	Podobnie jak ten lew, złośliwy nowotwór jest właściwie nieszkodliwy, jeśli pozbawić go dostępu do naczyń krwionośnych, przez które dostarczane są podstawowe substancje odżywcze i tlen, a jego komórki mogą przedostać się do innych miejsc w organizmie.	• An extreme example of literalness that is additionally made incomprehensible by the absence of any punctuation. • The primary subordinate clause lacks a verb. • The main clause, divided by a series of complex subordinate clauses, can be optionally streamlined as shown. • *w ciele* instead of *w organizmie* would not necessarily count as a lexical error, but *organizm* is preferable based on usage and frequency.
We all have an image of ourselves that we try to maintain, and we work hard to get other people to believe in it. Caricaturists work even harder directly against this effort.	My wszyscy mamy swój własny wizerunek, który staramy się utrzymać i pracujemy ciężko na to, aby inni w niego uwierzyli. Karykaturzyści pracują nawet ciężej dokładnie przeciw tym próbom.	Wszyscy mamy obraz siebie samych, który staramy się podtrzymać i ciężko pracujemy, by inni ludzie uwierzyli w niego. Karykaturzyści pracują jeszcze ciężej, aby zniweczyć te starania.	• *My* is redundant. • *… pracują nawet ciężej przeciwko …* is an unidiomatic literal translation.

Final Words of Advice

Proctors see many candidates referring to Linguee for *"le mot juste."* It is an excellent resource. The big question is this: do candidates have enough time to peruse such websites within the three-hour limit?

What is the most efficient approach to taking the ATA Certification Exam? Should you race through, creating a first draft quickly and then edit? Should you read the source text many times to clearly follow its logic? Should you spend time digging for the perfect translation of a particular word or phrase (but also risking not finishing in time)? To find the approach that works best for you, practice timing yourself taking a practice test or translating a similar text.

We encourage you to move forward. The profession needs you! And bearing "CT" after your name is both financially and professionally well worth the money and effort. *Powodzenia!*