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"Polish-Russian war under the star-spangled banner" : translation of Masłowska's language into English

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*POLISH-RUSSIAN WAR UNDER THE STAR-SPANGLED
BANNER – TRANSLATION OF MASŁOWSKA’S
LANGUAGE INTO ENGLISH*

Key words: translation, target reader, non-standard language, Polish literature, Dorota Masłowska

Dorota Masłowska’s debut novel *Wojna polsko-ruska pod flagą biało-czerwoną*, published in 2002, gained publicity and the authoress started to be recognised as controversial. Masłowska’s literary skills were called into question. There were critics who regarded the novel as a breakthrough in the Polish literature, on the other hand, some reviewers considered the book to lack any artistic values.

Wojna polsko-ruska pod flagą biało-czerwoną, translated into English by Benjamin Paloff as *Snow White and Russian Red*, is a story of a young Polish track suited “slacker”, called “Silny”, whose trials and tribulations are described in the novel. The protagonist who is under the influence of drugs is also the first-person narrator who describes the war between Poland and Russia. However, the nature of the conflict is hard to define as the reader cannot really say where the reality ends and where hallucinations emerge. The book is written in the stylized language of a subculture within the dregs of society. It is characterised by a highly colloquial and vulgar style of Masłowska who constantly uses baffling figures of speech and inappropriate syntax.

Any literary work written in a culture-specific language variety forces the translator to make serious decisions. The question that needs the answer at the very beginning is whether the rendering should be treated by a prospective reader of the TL (target language) text as an obvious translation from a foreign language with traces of its distinctness or a text that makes an impression of being created originally in the language of a receiver. Thus, the translator has to choose between

two major broadly understood directions in translating – foreignisation and domestication [Venuti 1995].

Because of the specificity of Masłowska's style as well as cultural and linguistic differences between Poland and the USA (English version of the novel in question is meant for the American audience) it seems interesting to investigate what Paloff's decisions were and what they resulted in.

Translation of language varieties

Although for such scholars like Wojtasiewicz [1996], language varieties present in literary works are hardly or never translatable, other theoreticians: Berezowski [1997] or Hejwowski [2004] distinguish some techniques of dealing with the linguistic polyphony of artistic texts.

One of the techniques suggested by Hejwowski is neutralisation which consists in “replacing the marked elements of the source text with unmarked [standard] items of the TL” [Hejwowski 2004a: 190]. Thereby, an expression uttered in a variety of the SL (source language) is expressed in the standard TL, *ipso facto* the source dialect (or register) is not substituted with any target dialect (register). This technique results in the loss of the sociological background of characters and other, often funny, associations.

Another technique is functional replacement, i.e. replacement of “the SL items with *functionally equivalent* TL items” [Hejwowski 2004a: 190]. It amounts to the exchange of Polish slang with British slang, dialect of Scottish highlanders with the speech of Polish ones, etc. It may result in a distorted vision of characters through domestication because the target reader may have the impression that in the source culture characters speak in a similar, or even the same, way as in the target culture.

Moreover, Hejwowski describes stylization as another technique. He distinguishes between realistic (based on existing language varieties) and artificial (based on means invented by the translator) stylization. This method does not consist in replacing “all the instances of SL markedness by corresponding marked TL elements” [Hejwowski 2004a: 191]. The aim is to introduce elements displaying their idiosyncratic character. Berezowski [in: Hejwowski 2004a] enumerates rusticalization, colloquialization and speech defect which Hejwowski encompasses under stylization. All these stylising methods referring to realistic TL varieties domesticate the ST. Similarly to the functional replacement, they may provoke a feeling of closeness between the SL and TL and so their respective cultures. On the other hand, artificial stylization may lead to the “oddity” rather than domestication or foreignisation of the TT (target text) since the translator is given freedom. At best, if they extract certain features from both SL and TL, artificial stylization may result in a hybrid.

Another technique of translating language varieties is relativization. It consists in “marking the social distance between characters by means of honorifics”

[Hejwowski 2004a: 191]. It means that, for example, people from lower social classes use honorifics which emphasise higher position of a person they talk to. Relativization is a domesticating procedure which assumes the change of source means of honorifics for the target ones.

The last technique discussed by Hejwowski [2004a: 191] is elimination which consists in omitting the problematic items. It leads to the deformation of the ST and its culture. Elimination can result in the loss of the author's intentions or of an implicit message which is readable thanks to certain language varieties applied.

Language varieties are stylistic means used in literary works and translators usually endeavour to reflect them in their translations implementing various techniques. Some strategies seem to be used more frequently and others seldom. For instance, functional replacement or stylization can be regarded common since they pursue total intelligibility of the TT as they resign from the source specificity. However, one cannot consider replacement and stylization the most appropriate ones because they may provoke (mostly) illusory impression of the proximity between the SL and TL cultures. On the other hand, as neutralisation is frequent, elimination may not be popular. The former neither pursues domestication nor foreignisation, whilst the latter neglects the source culture. What is more, these techniques lead to the loss of the author's intent. Thereby they result in the translation which might be perceived as inaccurate or indifferent because it is devoid of source- or target-culture specificity. Nevertheless, according to Hejwowski [2004b: 191], the translator may encounter situations in which all the techniques fail.

Chosen non-standard language expressions

The first-person narration and dialogues in *Wojna polsko-ruska pod flagą biało-czerwoną* are written in a colloquial and vulgar register, and therefore, it is possible to discern non-standard language expressions. They are used in order to stress the lower and middle class of the characters, their adolescent age and poor education. The stylised language of the novel makes its characters more realistic.

Idioms, sayings and set phrases are the first group distinguished in this section:

- (1a) *robię cyrk* (p. 9),
- (1b) *I'm causing a circus* (p. 7);
- (2a) *nie zostało mi to powiedziane w cztery oczy przez nią* (p. 5),
- (2b) *it wasn't told straight to my four eyes, by her* (p. 2);
- (3a) *raz się rzekło i klamka została otwarta* (p. 176),
- (3b) *once it was said the lock was opened* (p. 221);
- (4a) *kurwia ręką kurwią rękę myje* (p. 219),
- (4b) *one fucking hand washes the other fucking hand* (p. 277).

All the expressions above are translated literally. (1a) – (a) is a source language phrase, whereas (b) is a target language phrase – means that the speaker

is causing confusion. The translator, who is faithful to the Polish language, “causes confusion” himself and creates a phrase not intelligible for the target reader who can take (1b) only literally. Another example, (2a), means that something was not said to somebody directly; face to face, whilst (2b) means that the subject of the sentence has four eyes.

Moreover, in the phrase (3) the translator tries to reflect the author’s style and remains faithful to the Polish idiom, though translating “klamka” [handle] into a “lock” seems groundless, unless Paloff strives for a better English collocation with the word “otwarta” [opened]. Nevertheless, the author’s style is not successfully rendered because the target reader cannot notice that the phrase is a conversion of the actual idiom “klamka zapadła” [the handle dropped] which means that all is over and there is no return. The expression appears when the protagonist insults his friend and is aware of possible consequences of this act. The expression (3a) proves the word play aimed at displaying Silny’s lexicon, whilst (3b) does not reflect it.

The phrase (4a) is a vulgar modification of the idiom “ręka rękę myje” [one hand washes the other hand] which means that two people protect each other as both are involved in “shady deals”. The source language phrase (SLP) emphasises the vulgar language of the protagonist and his emotions. The target language phrase (TLP) comprehended literally can be taken as nonsensical.

When translating the above phrases Paloff was, more or less, faithful to the Polish lexicon and syntax. However, as the TLPs are not English idioms they have to be taken literally. This leads to the confusion of the reader who cannot understand the phrases and may have a wrong impression about the author’s style.

The following idioms are translated with semantically close phrases:

- (5a) *moi rodzice nie będą sobie flaków wypruwać* [my parents won’t rip their guts out] (p. 16),
 (5b) *my parents won’t tear their guts out* (p. 16);
 (6a) *jedziemy na jednym wózku* [we’re going in the same cart] (p. 122),
 (6b) *we’re in the same boat* (p. 150).

In both examples the translator employs idioms of similar meaning and form. Both (5a) and (5b) mean that the protagonist’s parents are not going to strain themselves to do or achieve something but the frequency of their usage is different. The TLP is more rarely used than the SLP (in English it is more often said to sweat one’s guts out). (6b) reflects the SLP’s meaning of being in the same situation. Both translations domesticate the original phrases and the expressions with their contexts become intelligible for the target reader.

Further examples are translated with different forms:

- (7a) *wpuszczana wiecznie w maliny przez rząd* [constantly let into raspberries by the government] (p. 34),
 (7b) *all the time led astray by the government* (p. 38);
 (8a) *ni z gruszki, ni z pietruszki* [neither from a pear nor a parsley] (p. 145),
 (8b) *out of the blue clear sky* (p. 182);

- (9a) *Jest takie przysłowie: najciemniej pod latarnią* [it’s the darkest under a street lamp].
Oczywiście bez żadnych skojarzeń (p. 137),
 (9b) *There’s that saying: hidden in plain view. Obviously apropos of nothing* (p. 171);
 (10a) *raz dwa* [one two] (p. 121),
 (10b) *chop-chop* (p. 149);
 (11a) *kurczę pieczone* [roast chicken] (p. 137),
 (11b) *jeepers* (p. 171).

In this case Paloff uses idioms of a similar meaning but dissimilar form. Both idioms in (7) mean to mislead. However, in the translation there is a change from informal into formal register. Example (8) means “suddenly”, whereas both phrases in example (9) mean that it is harder to find something if it is not hidden. Nevertheless, the literal meaning of (9a) together with the second sentence is humorous because in the ST it alludes to “sleeping around”. In (9b) such associations are doubtful. Furthermore, example (10) relates to hurrying up and example (11) is an interjection expressing disappointment. The TLPs are transparent for the target reader. Nevertheless, from the perspective of cognitive linguistics they lead to the effacement of the perception of these “phenomena” in the Polish language. All the expressions are domesticated and the TLPs prove a functional approach of the translator.

The phrase (12a) means that somebody claims to tell the truth:

- (12a) *bez ściemy* (p. 28),
 (12b) *without getting all dark* (p. 30).

Paloff, probably, understood the word “ściema” [a colloquialism for a lie] literally as it derives from the verb “ściemniać” [to darken]. The translation (12b) results in a descriptive equivalent which presents the Polish understanding of the act (lying is darkening). However, he could employ an expression of a similar meaning: “not pulling the wool over somebody’s eyes”. The target reader cannot understand the TLP in other way than literally that the character is not going to dim anything. The translation deforms the message and is confusing.

In the subcategory of common similes and collocations there are expressions translated literally:

- (13a) *staje na baczność jak popieszczona prądem* (p. 134),
 (13b) *stands at attention like she’s been jolted with electricity* (p. 167);
 (14a) *moja starsza też kiedyś mi numer taki wywinęła z džinsami* (p. 91),
 (14b) *the kind of number my old lady once did on my jeans, too* (p. 107).

The phrase (13a) means that somebody suddenly stands still. The translation (13b) can be understood by the target reader but results in the distortion of the author’s style because the target reader may consider the simile as invented by Masłowska, whereas it is common in Polish in everyday speech. SLP (14a) means to play pranks on somebody. However, in this context the prank is unintentional – the protagonist’s mother washed his jeans which were destroyed while washing. TLP (14b) can be understood by the target reader in a completely different way

because it is not an idiomatic expression in English. The translation changes the meaning. From (14b) it follows that the protagonist's mother trimmed his trousers with an emblem with a number.

Another SLP, (15a), is a common collocation:

(15a) *czarna godzina* (p. 12),

(15b) *the witching hour* (p. 10).

The phrase means the worst time when one suffers from the lack of things indispensable for them. The translator replaces it also with a collocation common for the word "hour" (15b). However, the only function of this equivalent is collocating with the word "hour" since the meaning is thoroughly different. It means the time when ghosts appear. Thus, it is mistranslation which leads to different understanding than that intended in the ST.

When translating idioms, sayings and set phrases Paloff domesticated these expressions which seem to have their evident equivalents. On the other hand, he foreignised such phrases which may not be very popular or which he wrongly interpreted. Furthermore, Paloff foreignised idioms creatively modified by Masłowska. As a result, the reader, not aware of the source-culture specificity of the expressions, may not appreciate the author's style. The translator adjusted some phrases to the target reader but also reflected a Polish way of perceiving certain ideas. However, the foreignisation implemented results in numerous misunderstandings, confusion and change of the original content.

Another category distinguished is non-standard language referring to violence, crime and sex. It appears in the book in order to reveal the coarseness of the characters' way of speaking and their manners. These expressions make the literary heroes more realistic representatives of "low life".

The phrase (16a) refers to threatening:

(16a) *to zabije jak psa* (p. 46),

(16b) *she'll kill you like a dog* (p. 51).

The literal translation of the phrase may result in misunderstanding by the target reader since it is not a simile common in English. The SLP means to kill with extreme aggression and, literally, as if you were a dog. Whilst, (16b) can be understood that the threatening person is going to be as aggressive as a dog. Thus, (16b) changes the meaning of (16a) which can be wrongly considered as the invention of the author.

Further examples are also connected with the act of threatening:

(17a) *bo zaraz cię zjebię* (p. 111),

(17b) *because in a minute I'm going to fuck you up* (p. 133);

(18a) *miałbyś przesrane w całym mieście* (p. 203),

(18b) *you'd be on the shit list all over town* (p. 255).

These SLPs: (17a), (18a) are replaced with TLPs of a similar meaning but dissimilar form. In the case of (18), in spite of a different form, the adjective

“przesrane”, deriving from the verb “srać” [to shit], can be associated with “the shit list”. Thanks to such domestication the TT is transparent for the target reader.

In the present category there are also non-standard expressions connected with the act of fighting:

- (19a) *złatwiony na maksa* (p. 76),
- (19b) *totally done for* (p. 89);
- (20a) *jakaś dziewczyna się z nią zaczyna* (p. 105),
- (20b) *some girl's starting things with her* (p. 127);
- (21a) *Silny, kogoś ty tak urządził* (p. 107),
- (21b) *Nails, you messed somebody up here* (p. 130);
- (22a) *wtedy Barman przychodzi i mówi do mnie, że są dymy* (p. 13),
- (22b) *then the Bartender comes up and says to me that there's shit going down* (p. 11);
- (23a) *od razu gotowy, żeby wyjść na solo* (p. 22),
- (23b) *willing to go solo right off the bat* (p. 24);
- (24a) *to my dostaniemy z całej pety po pysku* (p. 183),
- (24b) *we'll get seriously bitch-slapped* (p. 230);
- (25a) *Silny, dosyć tego pitolenia się* (p. 111),
- (25b) *Nails, enough of that roughing up* (p. 134);
- (26a) *robi wjazd na chatę* (p. 46),
- (26b) *she's on her way to our place* (p. 51).

All these phrases relate to beating. Paloff employs a stylizing technique of colloquialization. The SLPs are uttered by uneducated teenagers considered the dregs of society. The translator stylises these expressions and employs the vocabulary used by American teenagers from the “gutter”. The translation is of domesticating nature. Furthermore, the target reader may have an impression of closeness between Polish and English because in the TLPs there is no trace of the strangeness (unnaturalness) and the target reader knows that the action is settled in Poland.

Moreover, the category contains expressions referring to the trickery:

- (27a) *co się dochrapali* (p. 91),
- (27b) *who made a real killing* (p. 107);
- (28a) *jakieś szwindle i matactwa* (p. 211),
- (28b) *some more swindling and jiggery-pokery* (p. 267);
- (29a) *wiesz, z czym jest grubszy sztapel?* (p. 115),
- (29b) *you know what the meat and potatoes of it is?* (p. 140);
- (30a) *na przekrętach lewych samochodów* (p. 91),
- (30b) *fencing the ripped-off cars* (p. 107);
- (31a) *a nie żadna ściemniona* (p. 173),
- (31b) *and nothing shady* (p. 216);
- (32a) *grubsze malwerchy* (p. 100),
- (32b) *serious embezzlement* (p. 119).

These phrases are colloquial and slang expressions connected with illegal ways of growing rich. In the case of phrases (27) – (31) Paloff implements the technique of functional replacement (following Hejwowski [2004b] it is a technique applied to language varieties and, in this case, consists in the exchange of Polish slang

with American slangish and colloquial expressions). As a result the TLPs are domesticated and reflect the content of the SLPs. For instance, example (27) means to get a lot of money, whereas example (30) means fencing of stolen cars. However, (32a) is neutralized as it is translated with the expression which is not slangish or colloquial. Thereby, (32b) is neither source nor target culture specific. What is more, it does not reflect the style of the author who deliberately employs colloquial language in the SLP.

In the subcategory of punishing for a criminal offence Paloff uses different techniques:

- (33a) *misiek na Polskę w paszporcie przybity* (p. 130),
- (33b) *a teddy bear for Poland slapped down in the passport* (p. 162);
- (34a) *za co zarówno ja, jak i Lewy, a czy może i nawet nie Anđżela, kipniemy* (p. 179),
- (34b) *for which I, and Lefty here as well, and maybe even Angela, too, are going to buy the farm* (p. 224).

The phrase (33a) is translated literally. The SLP refers to the stamp put in a passport in order to prevent departure from a country. The translator preserves the source culture in the translation but (33b) can puzzle the target reader who wonders what a “teddy bear” in a passport is and he or she may not understand the whole context. The expression (34a) refers here to going to jail (in other contexts it could be associated with getting killed). The TLP (34b), which is a functional replacement, distorts the meaning of the SLP. The idiom the translator employs in the TLP changes the meaning of the SLP because the expression “to buy the farm” means only “to die”. The TLP not only lacks the source culture specificity but also results in misunderstanding through mistranslation.

Paloff decided to domesticate most of the analysed expressions connected with violence and crime. He probably wanted these phrases to sound natural to the target reader and reflect the background of the characters. The translator foreignised only two expressions which he must have recognised as not important for the plot (connected with threatening and punishment) or he wrongly considered them meaningful literally.

A further category of non-standard language includes expressing emotional states and conditions. In this case the translator employs the technique of functional replacement as well as literal translation:

- (35a) *ból w bańce* (p. 45),
- (35b) *pain in my skull* (p. 50);
- (36a) *wyluzuj się trochę* (p. 138),
- (36b) *chill out a bit* (p. 172);
- (37a) *wtedy już na luzie całkiem* (p. 163),
- (37b) *then, totally laid-back* (p. 202);
- (38a) *dłużej nie wyrobię* (p. 217),
- (38b) *I won't go for that anymore* (p. 275);
- (39a) *a teraz cię zatkalo* (p. 221),
- (39b) *and now you're stumped* (p. 280);

- (40a) *chyba na tyle nie mam jeszcze blachy pogięte, żebym nie pamiętał* (p. 174),
 (40b) *maybe I don't have a screw so loose yet that I wouldn't remember* (p. 218);
 (41a) *ocipiales?* (p. 102),
 (41b) *have you lost your fucking mind?* (p. 122).

These phrases are translated with their American English equivalents. The way the above states are expressed in the Polish language disappears. The target reader is not introduced into a different manner of cognizing the same concepts. The TT reflects the ideas of the ST but may result in the target reader's conclusion that the emotional states presented are perceived in the same way in Polish and English.

On the other hand, the following TLPs are literal renderings:

- (42a) *ta pisze dalej, ma tak wolny zapłon* (p. 191),
 (42b) *that one keeps writing, she has such slow ignition* (p. 240);
 (43a) *sama trzęsie dupą* (p. 50),
 (43b) *she's quaking right down to her ass* (p. 57);
 (44a) *rozkurwiony jestem na całej linii* (p. 176),
 (44b) *I'm fucking pissed all the way down the line* (p. 220).

The phrase (42a) refers to slow thinking, (43a) expresses fear and (44a) – anger. The target reader gets acquainted with the Polish manner of expressing the given states. Nevertheless, as the TLPs are not natural for English they may be considered a result of the author's creativity.

Paloff domesticated phrases analysed in this category implementing functional replacement. Nonetheless, he also chose foreignisation which he applied only occasionally. Thus, the translation results in the linguistic adjustment to the target reality with a little of foreign flavour.

The expressions categorised as referring to the act of speech are also rendered with functional replacement:

- (45a) *nie będę ściemniał za dużo* (p. 78),
 (45b) *I'm not going to beat too much around the bush* (p. 91);
 (46a) *bo my tu gadu gadu* (p. 101),
 (46b) *because here we're chit-chatting* (p. 121);
 (47a) *drze mordę Lewy* (p. 175),
 (47b) *Lefty screams bloody murder* (p. 218);
 (48a) *ona nawija bez końca* (p. 63),
 (48b) *she prattles on without end* (p. 73);
 (49a) *Silny, nie pierdol od rzeczy* (p. 108),
 (49b) *Nails, don't get off the fucking point* (p. 131);
 (50a) *uda jej się na coś więcej mnie naciągnąć* (p. 128),
 (50b) *she'll wheedle something out of me* (p. 158).

The translation results in the domestication of these TLPs. In the case of (47a) unidiomatic expression is changed into an idiom. The translation does not reflect the Polish phraseology but demonstrates the semantics of the original messages and imitates the author's colloquial style.

In the translation of phrases connected with having knowledge, the translator implements two techniques:

- (51a) *czaisz?* (p. 200),
- (51b) *get it?* (p. 252);
- (52a) *i jestem tego tak na bank pewien, jak swego imienia, nazwiska* (p. 144),
- (52b) *and you can bet on this like on your first and last name* (p. 180).

These SLPs are replaced with American colloquial equivalents and the TLPs do not reflect the Polish cognition of the acts of having knowledge but domesticate them.

- (53a) *to już wyczailem* (p. 136),
- (53b) *I've already worked on that* (p. 169);
- (54a) *dostali cynk* (p. 141),
- (54b) *get the message* (p. 176).

However, the SLPs above are neutralized in the TLPs. The translation generalises the cultural specificity but the context remains comprehensible for the target reader.

References to consuming are mainly domesticated and translated with functional replacement:

- (55a) *daj łyka* (p. 127),
- (55b) *give me a sip* (p. 158);
- (56a) *wpierdalam te mleczka* (p. 75),
- (56b) *I put a fucking dent into those Milkies* (p. 87);
- (57a) *najebimy się* (p. 134),
- (57b) *let's get fucked up* (p. 167).

However, (58a) is translated literally:

- (58a) *które niezwłocznie wciągam* (p. 72),
- (58b) *which I promptly inhale* (p. 84).

The TLP leads to misunderstanding of such a foreignised expression. The SLP refers to eating, whilst the TLP describes breathing in. The context may confuse the target reader who can consider that such meaning was also intended in the ST.

One more category of non-standard language expressions are drug-related ones:

- (59a) *naspidowana jak świnia* (p. 16),
- (59b) *sprung like a chicken* (p. 15);
- (60a) *jest upalona* (p. 11),
- (60b) *she's stoned* (p. 9);
- (61a) *urwany film* (p. 20),
- (61b) *blacking out* (p. 21);
- (62a) *czy ja albo mój bracki mamy jakieś ziele* (p. 106),
- (62b) *do I or my bro have any herb* (p. 129);
- (63a) *jak ci mało, to sobie po kablach daj* (p. 114),
- (63b) *if it's not enough for you, go string yourself up* (p. 138);

(64a) *calego rzuta* (p. 170),

(64b) *whole dose* (p. 211).

These phrases are rendered with functional replacement as well. The source culture way of perceiving acts of taking or being under the influence of drugs is not visible in this domesticating translation but the TLPs reflect the source meaning.

Nevertheless, the phrase below is neutralized:

(65a) *Czy Kacper ćpa?* (p. 139),

(65b) *Does Kacper do drugs?* (p. 173).

Thus, cultural specificity is lost but the target reader understands the message despite the neglect of the colloquialization introduced by Masłowska.

Conclusions

Most of the non-standard language expressions were domesticated. These elements are of metaphoric and idiomatic nature. When translated literally in order to reflect Polish “manner of speaking” these expressions may be completely unintelligible. The translator’s decision can result from the dominant function of the target culture which does not seem prepared for such linguistic innovations. In American literary polysystem Polish literature translated into English takes a peripheral position. Furthermore, these elements when adjusted to the target reality, as it was stated by Gutt [1991], are meaningful for the readers who do not have to exert themselves to understand the text. Nevertheless, it is hard to say that Paloff’s translation results in such a stylistic effect as the original. As Venuti [1995] noticed, it is possible to exchange a source language variety with the target one but it cannot be successful since it does not release the whole repertoire of the TL. Although Hejwowski [2004] and Berezowski [1997] take such a solution into consideration and treat it as a translation technique, in accordance with Berman’s theory [1985], the functional approach followed by Paloff at this level led to the destruction of vernacular networks because it can seem paradoxical when Polish characters settled in Polish reality use colloquial language of American teenagers. However, some of the expressions are of foreignising nature and are translated mainly literally, thus they give the target reader a feeling of oddity of the characters’ language.

The analysis conducted proves the difficulty of preserving the non-standard language in the translation which could reflect the author’s style and not deform the original meaning. Moreover, the dominance of domestication proves the significance of language for a culture-bound literary work which is comprehensible only when the language does not cause confusion.

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Summary

Polish-Russian War under the Star-Spangled Banner – Translation of Masłowska's Language into English

The article is devoted to the analysis of English translation of non-standard language in *Wojna polsko-ruska pod flagą biało-czerwoną* by Masłowska. The decisions made by the translator were investigated in terms of Hejwowski's techniques of translating language varieties. The analysis of chosen expressions proves that in most cases the translator decided to adapt the text to the target readership and rather resigned from the author-oriented rendering. It shows that a culture-specific novel is intelligible for the target reader when the language is lucid.