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## JĘZYKOZNAWSTWO I GLOTTODYDAKTYKA

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### (PSEUDO)POLONISMS IN JOSEPH CONRAD'S *AMY FOSTER* AND *PRINCE ROMAN* AND THEIR POLISH TRANSLATIONS

**Key words:** literary translation, calques, cultural setting, bilingualism, Conrad

Joseph Conrad's linguistic background is rooted in at least three different environments, namely Polish, being his mother tongue, French, the first foreign language that he acquired proficiency in, and English, the second foreign language that he learned and the language of his oeuvre. These linguistic and cultural diversities and their outcomes have been of keen interests to scholars, readers and reviewers. Conrad's mastery in acquiring English as a foreign language was appreciated from the beginning of his writing career, as testified to, among others, by an anonymous reviewer who stated in 1904:

Essentially a stylist in English, it is only to him a borrowed language [...]. I can think of no other instance of a foreigner learning to write English as Mr. Conrad writes it, while certainly few native writers have anything approaching his veneration for its beauties and its possibilities. [...] In a real sense he is an artist in words ["Academy", 20 II 1904, in: Sherry 1973: 162–163].

In 1917, the reviewer of *The Arrow of Gold* reflected on the quality of its author's language as follows:

it should be admired, if only for the gentle and valuable persistence with which Mr. Conrad continues to teach English writers [...] how to manage their adverbs ["New Statesman", 16 VIII 1919, in: Sherry 1973: 322].

The highest praise came as early as 1908 from John Galsworthy who noticed exceptional potential in Conrad's way of using English and remarked concerning his novels:

The writing of these ten books is probably the only writing of the last twelve years that will enrich the English language to any great extent. [...] this writer, by the native wealth of his imagery, by a more daring and a subtler use of words, brings something new to the fund of English letters. The faults of style are obvious, the merit is the merit of unconscious, and unforced, and, in a sense, of accidental novelty. Style is inseparable from that which it expresses [John Galsworthy, "Fortnightly Review", 1 IV 1908, in: Sherry 1973: 206].

Although Galsworthy did not state it explicitly, the novelty of Conrad's style stemmed, at least partially, from his trilingualism. On the one hand, he occasionally quite consciously introduced foreign concepts to express the intended meaning most precisely, and on the other hand, he frequently, perhaps unknowingly, calqued Polish or French phrases, which resulted in surprising, novel linguistic solutions in the language in which he created. This quality of innovatory power was generally appreciated by the public as exemplified by the review of *The Rescue*:

It has been given to Mr. Conrad, working in what is originally a foreign medium, to use it with a dignity unsurpassed by any of our native craftsmen. Such phrases [...] give one the quick pleasure of words so delicately and deftly used as to seem newly coined ["Punch", 14 VII 1920, in: Sherry 1973: 336].

Obviously, Conrad's erroneous usage of English was also noticed and commented on. Such remarks mostly referred to the inadequate handling of a variety of grammatical words, such as: *as, like, who, whom, that* and *which* [Pugh, in: Najder 1980, I: 347], misusing *shall* and *will* [e.g., Warner 1960: 16; Łann 1962/1974: 96], *there* and *it* [Coleman 1931: 466], as well as definite and indefinite articles or prepositions. Conrad also found it problematic to use English tenses correctly, especially in sequences [Watt 2000: 46–47]. As Morzinski comments,

although inappropriate choices of verb forms are infrequent in Conrad's writing, this [the choice between simple past and the perfect tenses – E. K.-L.] is the area in which they most commonly exist [Morzinski 1994: 56].

Conrad's syntax also bore alien traces, which was of interest to commentators. English reviewers observed that his prose "did not sound English", but would rarely further analyze why that was the case. Polish critics, especially Najder, attributed this to the influences of Polish syntax, in particular to the rhythm of Polish Romantic literature [Najder 1972: 15]. Similar opinions were earlier voiced by Ujejski [1936] or Jabłkowska who believed that Conrad's language is an exceptional combination of Polish rhythm and imagery with an English precision for finding the right word [Jabłkowska 1961: 151]. Scholars of other nationalities would rather attribute the feeling of strangeness arising from Conrad's writing to French influences [Łann 1962/1974: 117–118]. Guerard found the roots of Conrad's style in the first foreign language that this writer learnt:

The Gallic locutions, the Flaubertian turns of phrase, possibly the French post-positioning of adjectives, are matters of acquired style [Guerard 1974: 4].

It is difficult to judge which language, French or Polish, primarily contributed to Conrad's style, as in both languages features such as post-positioning of adjectives are common. Hence, depending on their nationality, critics tend to find justification in dissimilar sources of influence. For instance, Hervouet detects French origins in the phrases taken from *Lord Jim* "in a voice *harsh* and dead" or "in a voice *harsh* and lugubrious" [Hervouet 1990: 71], whereas their Polish literal equivalents are perfectly correct grammatically and stylistically: *powiedział głoŝem ostrym i martwym*. Thus it is impossible to assess whether such post-positioning of adjectives was influenced by the writer's mother tongue or due to his first acquired foreign language.

After a period of finding fault with Conrad's grammar or providing impressionistic comments concerning his style, more thorough linguistic and comparative investigations were undertaken by such scholars as Pulc [1974], Morzinski [1994] or Lucas [2000]. These studies pointed out specific features of Conrad's idiolect which were conducive to his uniqueness and were predominantly rooted in his trilingualism. Simultaneously, the issue of Conrad's use of Polonisms and Gallicisms was researched. The earliest works concerning the former aspect appeared as early as the 1930s: these were the studies by Morf [1930] and Coleman [1931]. Later, Jabłkowska [1961], Pulc [1974], Morf [1975] and Wheeler [1981] discussed specifically Polish influences, both in terms of grammar and lexis, including idiomatic expressions and proverbs, in Conrad's oeuvre. Frequently, such analyses, especially those pertaining to lexical elements, were limited to enumerating interferences from the writer's mother tongue, with occasional comments concerning their effects and rarely discussing the functions of such elements in particular works.

This paper seeks to examine the functions of expressions classified as Polonisms by the abovementioned scholars utilizing two short stories whose main characters have Polish or East-European roots, and their relevant translations. While in many works created by Conrad it is problematical to identify the origins of the linguistic interferences either in the French language, the Polish language or even in the creative use of English, traces of apparently Polish wording have been noticed in *Amy Foster* and *Prince Roman*. The first critic who detected Polonisms in the former story was Morf [1930/1965], Jabłkowska tracked numerous Polish titles and ranks in *Prince Roman* [Jabłkowska 1961: 336]; whereas Pulc collected all the examples enumerated on previously by those scholars [Pulc 1974: 123]. Yet, the effects that such linguistic phenomena create in those two stories have not been comprehensively analysed. The second aim of this discussion is to determine whether the same functions are attributed to respective elements in the Polish versions of the stories.

In *Amy Foster*, the main character, Yanko Goorall, is “a mountaineer of the eastern range of the Carpathians” [*Amy* 121]<sup>1</sup>. Having been shipwrecked, he finds himself in a land whose language he can initially neither speak nor understand. He resembles “a lost stranger, incomprehensible, and of a mysterious origin” [*Amy* 113]. Although in time he manages to communicate, he never achieves an adequate level of proficiency to allow him to feel at home in his new country. Just as in Conrad’s personal life<sup>2</sup>, during a disease Yanko regresses to his mother tongue:

Suddenly coming to himself, parched, he demanded a drink of water. She [*Amy* – E. K.-L.] did not move. She had not understood, though he may have thought he was speaking in English. He waited, looking at her, burning with fever, amazed at her silence and immobility [*Amy* 139–140].

Two other situations in which he prefers his own vernacular are also specified. He prays “in incomprehensible words and in a slow, fervent tone” [*Amy* 131], and he sings in his mother tongue to his child – the deepest, most instinctive feelings he can only express in his native language. The introduction of apparent Polonisms in this story does not seem incidental, but connected both with the choice of character and the theme of the story. Untypical phrasings do not testify to unconscious interferences from the writer’s native language, but are rather used as a means to emphasize the fictional character’s linguistic and psychological alienation stemming from, among other considerations, an insurmountable barrier of communication. Yanko, says the English-speaking narrator, though seemingly happy with his wife, longs for his son

to grow up so that he could have a man to talk with in that language that to our ears sounded so disturbing, so passionate, and so bizarre [*Amy* 137].

Conrad does not provide Yanko with a distinctive voice. His story is made known to the reader via Doctor Kennedy’s narration. In the narrative frame, Doctor Kennedy while recounting what he knows of Yanko’s life introduces phrases apparently used previously by his interlocutor. Doctor Kennedy says for instance of the castaway’s fate: “Before that he had been travelling a long, long time on **the iron track**”<sup>3</sup> [*Amy* 114]. A correct, unmarked phrase would have been in this case the noun “railway”, yet the narrator chooses to ignore what is typical to emphasize what is untypical. This unfamiliar phrase reflects Yanko’s linguistic deficiency

<sup>1</sup> All quotations are taken from two editions of Joseph Conrad’s works specified in the Bibliography section, and are localized by the abbreviated title and relevant page number.

<sup>2</sup> When semi-conscious or in a state of heightened anxiety, Conrad regressed to Polish. This is confirmed by the relations of his wife, who looked after him when he was ill. She recounts his first fit of malaria that she witnessed as follows: “By degrees he became more and more incoherent in his speech [...]. Now he raved in grim earnest, speaking only his native tongue [...]. For hours I remained by his side [...] listening to the meaningless phrases and lengthy speeches, not a word of which I could understand. [...] All that night Joseph Conrad continued to rave in Polish, a habit he kept up every time any illness had him in its grip” [Conrad 1935: 26]. This situation recurred so frequently, that Conrad’s wife decided to learn some Polish to understand her husband better.

<sup>3</sup> Emphasis added in the quotations – E. K.-L.

and implies his feelings of strangeness and alienation<sup>4</sup>. This phrase does not appear to be an unconscious linguistic transfer on the part of the bilingual writer, but a specific narrative strategy. This is testified to by examples of perfectly correct usage of the discussed noun in other works. In *Prince Roman*, the Polish narrator recollects, for instance: “there was not a single mile of **railways**” [*Prince* 32]. In *Heart of Darkness*, Marlow comes across “an undersized **railway-truck**” in the jungle and concludes that the natives “were building a **railway**” [*Heart* 63, 64]. Thus, the unusual expression in Doctor Kennedy’s narrative can be seen as his attempt to show Yanko’s distinctiveness when the castaway struggled to tell him his adventures.

Yanko’s mode of speaking is not explicitly stylized in the story since any kind of speech defect might be perceived as ridiculing the stranger. Contrary to other works, especially *Lord Jim*, where foreigners are differentiated and characterized by their stylized idiolects, including the reconstruction of wrong pronunciations or grammatical errors, providing such characters with distinctive linguistic features, and the narratives with a touch of humour, in *Amy Foster* there is no place for mocking Yanko’s lack of linguistic expertise. The Other represented by him is mediated through the filter of Doctor Kennedy, who very subtly hints at his unfamiliarity with the surrounding environment by occasional slips or an almost childish way of perceiving the surroundings. In narrating Yanko’s story, Kennedy stresses his own position as a linguistic mediator: “I have been telling you more or less in my own words what I learned fragmentarily in the course of two or three years” [*Amy* 117]. He also repeatedly draws attention to Yanko’s linguistic evolution, which never culminated in a successful level of proficiency. Initially, he communicated in “broken English that resembled curiously the speech of a young child” [*Amy* 112]. Later, as he acquired the language, he spoke it

with great fluency, but always with that singing, soft, and at the same time vibrating intonation that instilled a strangely penetrating power into the sound of the most familiar English words, as if they had been the words of an unearthly language [*Amy* 117].

Thus a strange phrase used by Kennedy may be seen as his attempt to illustrate Yanko’s problems with the new language.

This intentional employment of a seemingly linguistic corruption is properly deciphered by the translator of *Amy Foster*, Aniela Zagórska, who avoids a typically standard expression *podróżować koleją*, which would have masked Kennedy’s strategy of highlighting Yanko’s foreign origin. Rather than normalizing the original wording, she uses a more literal phrase, an equivalent of “iron road”: “A jeszcze przedtem podróżował długi, długi czas **żelazną drogą**” [*Amy* 124]. The effect is, however, not as striking as in the source text. In Conrad’s version

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<sup>4</sup> In this context, Pulc suggests that the correct word should be the noun “railroad”. However, this word is mostly common in American English, and it is doubtful whether either Conrad as an author, or the narrator “a country doctor” who “lives in Colebrook, on the shores of Eastbay” [*Amy* 105], the region associated with the County of Kent [Baines 1960: 265], would have used it.

both elements of the standard compound are substituted for with new ones, being conducive to the feeling of strangeness; whereas Zagórska uses a lexicalized phrase already existing in the Polish language, although perceived as outdated. Perhaps another, less characteristic expression, such as *podróżował szlakiem żelaznym* [travelled on an iron trail/ track] would have reconstructed better the effect achieved in the original. An obvious problem in translating a phrase structured on the basis of a Polish one is that when translated back to this language, such a calque loses its uniqueness felt in the language into which it was introduced. Nevertheless, Zagórska's phrasing stands out from other expressions referring to railways in translations of Conrad's works. In *Prince Roman* a perfectly typical phrase appears: "nie było ani mili **kolei żelaznej**" [iron railway] [*Książę* 50–51], just as in her version of *Heart of Darkness*: "Budowano tam **kolej**" [railway] [*Jądro* 79].

In the same passage referring to Yanko's travelling to get to the ship, Doctor Kennedy uses another phrase which Conrad may have calqued from his native language, i.e., *maszyny parowe*: "**Steam-machines** rolled in at one end and out at the other" [*Amy* 115]. A correct expression in this case would have been "steam engine" or "steam locomotive", both in use in the 19<sup>th</sup> century. The introduced phrase plays the same function as the previous one – draws attention to Yanko's linguistic incompetence, as it would be hardly credible to attribute such an error to Kennedy's skills. Similarly, the description of the port exemplifies Yanko's lack of words rather than that of Doctor Kennedy's:

suddenly the steam-machine bumped against the side of a thing like a great house on the water. The walls were smooth and black, and there uprose, growing from the roof as it were, bare trees in the shape of crosses, extremely high. That's how it appeared to him then, for he had never seen a ship before [*Amy* 115–116].

The issue here is not the lack of proper terminology but themes more deeply associated with Yanko's psycho-social situation. Travelling by railway and then by sea symbolizes the way Yanko Goorall, a poor mountaineer, undertakes to get to the dreamland of America. It is, of course, a literal journey. But it is simultaneously a quest for happiness and riches, which turns out tragically. It is a journey to a new life to be lived among strangers. His outlandish look, customs and behaviour, and his lack of communicative competences do not allow Yanko to fully assimilate into this new environment. As Kennedy recounts:

His foreignness had a peculiar and indelible stamp. At last people became used to see him. But they never became used to him [*Amy* 131–132].

The outcome of this quest is "the supreme disaster of loneliness and despair" [*Amy* 142]. Having left the familiarity of his native land, Yanko is doomed to fail.

Again, it is problematic to classify the calque used in the narrative as an unconscious linguistic transfer from the writer's mother tongue. Analogously to the previous example, in *Prince Roman* a correct, typically English phrasing appears

in the context of railways: “My little cousin and I had no knowledge of trains and **engines**” [*Prince* 32]. This shows that Conrad knew the proper phrase in his acquired language. Obviously, it might be argued that a 10-year period of time elapsing between the publication of these two stories (*Amy Foster* was published in 1902, and *Prince Roman* in 1911) contributed to enlarging his range of English vocabulary and proficiency with respect to this language. On the other hand, it is hard to imagine that Conrad who habitually travelled by trains in the period when he wrote *Amy Foster* did not know such basic words. In truth, such speculations are immaterial as regards the effects of the presence of Polonisms in the earlier story and their function. No matter what the writer’s motivation or linguistic expertise was, the calques from Polish in Kennedy’s narrative implicitly reflect Yanko’s otherness at the linguistic level. This function is less noticeable in the Polish text. In the translation, a standard correct phrase which inspired the calque appears: “**Parowe maszyny** wjeżdżały z jednej strony, a wyjeżdżały z drugiej” [*Amy* 125]. The Polish reader is deprived of the added, implied senses connected with linguistic innovation in the original. The narrative is in this respect standardized in the Polish version of the story. The translator compensates, however, for that loss by choosing the verb “walk” to describe a steam-ship, thereby creating an unusual description: “Była tam parowa maszyna **chodząca** po wodzie” [*Amy* 125]. Moreover, the phrasing referring to steam-engines clearly differs from that used in the translation of *Prince Roman*: “Moja kuzynka i ja znaleźliśmy pociągi i **lokomotywy** jedynie z książek z obrazkami” [*Książę* 51]. A careful reader of Conrad’s oeuvre in Polish can notice the difference between particular sets of phrases: *żelazna droga* and *parowe maszyny* in the first story and *kolej żelazna* and *lokomotywy* in the second one. This may, however, be potentially attributed to translators’ choice of words and the more modernising tendencies of the translator of *Prince Roman*. The readers may ascribe the differences to the fact that the texts were rendered by different translators, rather than to deliberately dissimilar phrasings in the originals<sup>5</sup>.

Morf, and Pulc after him, quote also the expression “multitudes of nations” as a phrase calqued from the Polish *mnóstwo narodu* [Morf 1930/1965: 216–217; Pulc 1974: 123]. However, in the original story such an expression does not exist. The text referred to reads: “He gave me to understand that he had on his passage beheld uncounted **multitudes of people – whole nations**” [*Amy* 114]. Instead of the ellipsis suggested by these scholars, there are two correct hyperbolic expressions. Both “multitudes of people” and “whole nations” are used in English and do

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<sup>5</sup> Original translations of *Amy Foster* and *Prince Roman* appeared in the same edition of Conrad’s works *Pisma zbiorowe* with the introduction of Stefan Żeromski (1928–1939). *Amy Foster* in Zagórska’s translation was published in 1932, and *Prince Roman* translated by Teresa Sapieżyna in 1928. This analysis, however, is based on the texts published in the edition of Conrad’s collected works edited by Zdzisław Najder (1972–1974), in which a new translation of *Prince Roman* by Halina Carroll-Najder was included.



not sound alien. They emphasize Yanko's loneliness in a crowd of people, but not necessarily his linguistic alienation. Analogous phrases focusing on the juxtaposition of the traveller and the multitude of various peoples are used in the translation: "Dał mi do zrozumienia, że po drodze widział niezliczone mnóstwo ludzi, całe narody" [*Amy* 125]. Consequently, detecting Polish interference in this case seems to be ungrounded.

Unlike *Amy Foster*, in which the origin of the character is rather vaguely defined geographically, *Prince Roman* can be referred to as Conrad's Polish story. In fact, it is an exceptional text among this writer's oeuvre in which Polish themes are largely absent, at least explicitly. In this story the setting is evidently Polish and the origin of one of the narrators is clearly specified: "The speaker was of Polish nationality" [*Prince* 29]. Thus, a number of phrases concerning titles and ranks which appear in this text are classified, especially by Jabłkowska, as Polonisms. These are, for instance: "your Serenity" – translated as *książe pan*, "Master of the Horse" – *koniuszcy*, "Master Francis" – *pan Franciszek*, "Princely Mightiness" – *Książę Pan*<sup>6</sup>. Categorizing these expressions as typical Polonisms is debatable. Some of them are common for both languages: English and Polish, yet can be potentially misleading.

In the English culture "Master of the Horse" refers to a very high ranking official at the royal court. It is the third dignitary of the court, a member of the ministry, the House of Lords and a privy council. In Poland, in the past, the position of Master of the Horse referred to the manager of both the royal stables and those belonging to the princes. It was a high official rank, and since 1768 Master of the Horse was a state dignitary. In time this position evolved to become a purely titular rank. Thus the respective ranks in the English and Polish cultures are similar and both are originally rooted in the position of *Magister Equitum* in ancient Rome. The English Master of the Horse seems to be equivalent to *koniuszcy wielki koronny* [*Stabuli Regni Praefectus*] in Poland and a respective position in Lithuania. In his story, however, Conrad does not refer to this high state position. He uses it in a narrower sense – a manager of the prince's stables, whose privileges and rights were limited in comparison to both the English Master of the Horse and Polish *koniuszcy wielki koronny*. This can be, initially, potentially misleading for the English reader, associating this rank only with the sovereign's household. Yet the narrator explains in detail the social position of Francis as the Master of the Horse: "He was of a family of small nobles who for generations had been adherents, servants, and friends of the Princes S\_\_\_" [*Prince* 42]. This allows the source reader to contextualize the position of this character in the cultural setting of the princely rather than royal family. In this case it is difficult to claim that Conrad introduces a typically Polish rank, since this position is known in many countries.

As regards the expression "Princely Mightiness", the English readers may be surprised by an unusual combination of two words which rarely collocate

<sup>6</sup> Some of these phrases appear repeatedly in the text, thus relevant pages are not provided.

with each other<sup>7</sup>. Generally, these lexical items are used separately. The adjective “princely” is rather common; whereas the noun “mightiness” in a sense of “majesty”, “grace” or “lordship” is quite rare. More frequently one would find the noun “highness” to refer to the sovereign. Both words, though not in the combination created in *Prince Roman*, can be found in Shakespeare’s plays<sup>8</sup>. Conrad was familiar with this playwright’s works. Partially through these he learned the lexical richness of the English language, which afterwards he himself employed in his creative writing. Perhaps Conrad took the title of “Mightiness” from Shakespeare’s *Henry V* and then complemented it with the Polish adjective *książęcy* [princely]. This specific expression used in *Prince Roman* seems to highlight the distinctiveness of the culture in which the story is set for the English readers. Naturally, this function must, by necessity, disappear in the translation addressed to the representatives of this particular culture, since what represents the Other becomes familiar. In fact, this familiarity is even amplified in the translation as Carroll-Najder does not render this unusual expression with an equally odd title but much more naturally, and also less formally as *Książę Pan* [Lord Prince]. The reason is that these words are uttered by the Prince’s old friend, Francis. By choosing a less official title, the translator emphasizes the close relationship between Prince Roman and his equerry.

Another title classified by Jabłkowska as originating in Conrad’s mother tongue, “Your Serenity”, can be questioned as solely Polish. This expression, with variations of “His/Her Serene Highness”, has functioned in the English language since the 15<sup>th</sup> century<sup>9</sup>. It is a title which expresses respect and reverence for the members of royal families. It can function both as a descriptive phrase and as a direct address toward a given person. In Conrad’s story this phrase and its variation appear in two situations. First, it is used by a game keeper who, while talking about hunting, emphasizes the respect that Prince Roman enjoyed among his people by means of the descriptive phrase “His Serenity”. Then, the phrase “Your Serenity” is uttered thrice by the Jew Yankel who addresses the Prince directly. In this case the expression not only stresses the difference in the social status between the interlocutors, but also illustrates a specific feature attributed to Jews,

<sup>7</sup> In Robert Greene’s play from 1594 entitled *Friar Bacon and Friar Bungy*, King Henry says: “With presence of your **princely mightiness** – Let’s march” [Greene 1963: 97]. This seems, however, to be an exceptional case.

<sup>8</sup> In *Henry V*, the King makes the following toast: “Peace to this meeting, wherefor we are met./Unto our brother France and to our sister,/Health and fair time of day. Joy and good wishes/To our most fair and **princely cousin** Catherine” [*Henry V*, Shakespeare 1991: 593]. Further in this scene, Burgundy addresses King Harry and Queen Isabel as follows: “To bring your most imperial majesties/Unto this bar and royal interview,/Your **mightiness** on both parts best can witness” [*Henry V*, Shakespeare 1991: 594].

<sup>9</sup> Serenity: “1530s, of weather, 1590s, of persons, from Fr. *sérénité*, from L. *serenitatem* (nom. *serenitas*) [...]. Earliest use (mid-15c.) was as a title of honor for kings” (available [online] <<http://www.etymonline.com/index.php?search=serenity&searchmode=none>>, retrieved on February 22<sup>nd</sup>, 2011).

that being their over exaggerated courtesy shown to more affluent people. It is unconvincing to argue that English readers face a completely unknown title in this case, since it is used in their culture. Attributing a consciously introduced Polonism to this phrase to distinguish between the two cultures is also not justified. Both the game keeper and Yankel refer to a representative of aristocracy and use an appropriate expression which functions in the English language, thus no specific cultural distance is created. The effect is limited to that of due respect, or perhaps exaggerated respect. A dictionary equivalent of “Your Serenity” is a very formal expression: *Wasza Księżęca Mość*. The translator, however, chooses a less official form of address, namely *Księżę Pan*. It is the same expression that Francis uses when addressing the Prince, thereby in the translation both the differentiation between the familiarity of Francis and the more distanced attitude of Yankel is lost, as well as the idea of overemphasized reverence in the speech of the Jew. Consequently, the function of introducing pseudo-Polonism in the original is blurred in the translation.

Finally, in the last apparent Polonism, i.e., “Master Francis”, the noun “Master” may be interpreted as an archaic form of the courteous title “Mister”. Most frequently, this form of address is directed to one of a higher position in the social hierarchy. This title is often used by servants with respect to their employees, regardless of age (in Polish respectively *pan* to refer to an older person and *panicz* to a younger one). In the story, however, this phrase is used by the Prince to address his Master of the Horse, which reverses the typically English context for this honorific form, thereby implying a calque from Polish. In Conrad’s text, this expression emphasizes the friendship and esteem that the Prince feels towards Francis, but also notes the age difference between them. Prince Roman is still a young man, whereas Francis already belongs to the past:

He was a typical old Pole of that class [small nobles] [...] with the old-time habit of larding his speech with Latin words [*Prince* 42].

The introduction of the title of “Master” serves to diminish the distance between the Prince and his equerry, who is treated as a trusted confidant rather than a servant. This is not just a transfer of the honorific form to provide local cultural colour, but seems to be a narrative method to define the attitude of Prince Roman to Francis; and since the title of “Master” in English is associated with respect it can be interpreted along this line by the original readers.

Interestingly, Western scholars, including Morf, do not point to this story as being exceptionally satiated with evident Polonisms. It seems obvious, that the story concerning a character of Polish nationality should provide some traces of Polish cultural background. Conrad does it, however, rather discretely. Titles, ranks and cultural concepts are not imposed on the readers by means of transfers of foreign words as often happens in his other works, especially those set in the Malayan Archipelago. In *Prince Roman* the author uses concepts which are present in both cultures: the English one in which the original readers function,

and the Polish one in which the story is set. Consequently, the distance between these two cultures is diminished. Poland is not perceived as a country which is completely alien and exotic, uprooted from its European origins. Emphasizing apparent Polonisms as regards the ranks and titles by the scholars in this particular story seems to change the perspective of presenting the Polishness of the setting and themes. It appears that these expressions are selected with a view to stress the link between Polish culture with Western civilization, rather than clearly illustrating its otherness. Conrad does not decide to transfer such typically Polish expressions as *szlachta*, for instance, preferring to use a culture-free equivalent "nobles". The exceptional status of the Polish nation is testified to by values that are important for Polish people: honour, love for the homeland, or sacrificing one's life for it. By means of the lexical level of the story, Conrad shows the affinity of Polish culture with Western European culture, whereas its identity is emphasized at the ideological level. This story has been described as

a moving tribute to the ideals of honour, service, and patriotism of a Polish aristocrat; qualities which Conrad admired [Baines 1960: 373].

Searching for interferences from Conrad's mother tongue in his works is a fruitless task if the analyses serve only to illustrate the writer's linguistic incompetence. From the perspective of the reception of his works, it is much more significant to determine what effects are created by such linguistic phenomena, irrespective of whether they are introduced consciously into particular texts, or whether they do result from the writer's bilingualism in the language pair of English and Polish. In the discussed stories these effects are dissimilar. In *Amy Foster*, examples of untypical collocations serve to illustrate at the lexical level of the text one of the themes of the story – a sense of alienation experienced by a foreigner. In *Prince Roman*, the majority of expressions classified as Polonisms may be actually seen as pseudo-Polonisms in the sense that they function in the English language, though occasionally differently than in the story. The contextualization of such phrases allows the readers to comprehend both their specific meaning, as in the case of Master of the Horse, as well as their emotional load, as in the case of Master Francis. In *Prince Roman* such pseudo-Polonisms serve to substantiate an affinity between Polish culture and its European background, while simultaneously highlighting its distinctiveness. This may be illustrated, for instance, by the rank of the Master of the Horse to refer to the manager of the Prince's stables, or the title of Master used by the Prince to address someone lower in the social hierarchy. While both expressions are known and employed in English and do not sound entirely exotic to the source readers, they are somewhat disturbing in the contexts in which they are used, thereby demonstrating a cultural difference. Unfortunately in the translations of these two stories the effects achieved by the employment of untypical phrases or expressions used in untypical contexts are not as distinctive as in the original texts. This is not owing to translators' incompetencies, since at least some such phrases are

noticed by the translators, as testified to by Zagórska's attempt not to normalize an untypical phrasing in *Amy Foster* and compensating for the losses, but by the fact that expressions or concepts rooted in the Polish language and culture simply lose their distinctiveness when reintroduced into English linguistic and cultural setting.

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## Summary

### (Pseudo)Polonisms in Joseph Conrad's *Amy Foster* and *Prince Roman* and Their Polish Translations

Joseph Conrad's language has been subject to various analyses regarding its uniqueness stemming from the writer's trilingualism. Scholars have traced diverse influences from the French and Polish languages in this writer's artistic output. Nevertheless, the effects of such influences are not thoroughly discussed. This article attempts to take a critical look at the outcomes deriving from the appearance of phrases which may be classified as Polonisms or pseudo-Polonisms in two short stories *Amy Foster* and *Prince Roman* and their translations into Polish. In the former story, untypical phrasings which may have been calqued from Polish serve to emphasise the alienation of the character of Yanko, in the latter, expressions which are generally common for both English and Polish highlight both the distinctiveness of Polish culture and its affinity with the European cultural setting. Unfortunately, in the translations into the language from which such linguistic or cultural concepts originated, such effects are much less distinctive.