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Translator's Notes in a Russian Translation of Olga Tokarczuk's *Bieguni* Novel

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The article addresses the issue of translator's notes in a Russian translation of Olga Tokarczuk's "Bieguni" novel by Irina Adel'gejm. The main text of the original, despite its abundance in borrowings, interjections and quotations in languages other than Polish, was not provided with explanatory notes by the author. The translator, however, provided the translation with 149 notes. They are notes explaining terms, proper names, names of realities and others translated in the main text as well as notes explaining fragments formulated in the novel's text in languages other than the language of the narration. On the basis of the undertaken analysis it is stated that the strategy of forming paratexts adopted by the translator is inconsistent. The secondary text designates an additional way of reading "Bieguni" novel, but it does not impose it as using the notes is just a possibility and depends on the reader's choice.

KEYWORDS: paratexts; translator's notes; Russian translation; Polish literature; Olga Tokarczuk; Irina Adel'gejm

1. Introduction

Olga Tokarczuk is one of the most famous and most often translated contemporary Polish writers. In 2019 she received the Nobel prize in literature. In 2018 the second edition of *Bieguni* novel's translation into Russian by Irina Adel'gejm (Ирина Адельгейм) was published. The text of the original consists of the main text and, despite its abundance in culturally foreign elements, in a language layer expressed by borrowings, interjections and quotations in languages other than Polish, it was not provided with explanatory notes by the author. She added to it six bibliographical notes indicating the source of quotations, a list of visited museums and acknowledgements. It is also intertwined with twelve old maps, one of which adds beauty to the internal page of the cover of the novel's paper version. However, the text of the Russian translation was expanded by adding a vast side text – 149 translator's notes. Their characteristics, strategy of creation and meaning for the category of a virtual recipient constitute the subject for further consideration.

2. Translations of Tokarczuk

Since the very beginning of her artistic path – she made her debut in 1993 with *Podróż ludzi Księgi* novel – Tokarczuk's works have been translated into other languages. The first was the translation of *E.E.* short story into Danish by Runa Kildegaard Klukowska in 1996. By the time she was awarded the Nobel Prize her works had been translated into 37 languages; after being awarded the prize, the number of translation languages increased to 52 (Talík, 2022). Prizes are awarded not only to the writer herself but also to her translators. *Bieguni* novel was published in 2007; in 2008 it was granted the Nike Award, the most prestigious literary prize in Poland. In 2018 both the novel itself and its translator into English – Jennifer Croft – were awarded the International Booker Prize.

Translators of Tokarczuk's works are often writers, specialists in literature and literary critics such as Jan Henrik Swan – a Swedish writer and translator, Jennifer Croft – an American writer, translator, professor of comparative literary studies as well as Yi Lijun, a Chinese professor,

specialist in Polish studies, ambassador for Polish literature in China and others. A similar situation is with translations into Russian. Tokarczuk's works were translated both by Kseniâ Starosel'skaâ (Ксения Старосельская) – an eminent translator of Polish literature and editor-in-chief of “Inostrannaâ literatura” (Иностранная литература) journal (cf. Pisarska, 2011) – and Irina Adel'gejm, a Russian specialist in literature, professor of language studies and translator (Адельгейм, 2019).

Bieguni novel, as translated by Adel'gejm, was initially published in fragments in “Inostrannaâ literatura” journal. Its full translation was published in 2010 by “Novoe literaturnoe obozrenie” (Новое литературное обозрение) publishing house. Seven years later Adel'gejm came back to work on the translation of *Bieguni* and in 2018 “Èksmo” (Эксмо) publishing house released the second edition of the novel's translation.

3. *Bieguni* novel as translated by Adel'gejm

Tokarczuk's works are described as an experimental prose. Experimentality of *Bieguni* is expressed by its fragmentary nature (Darska, 2007; Hoffmann, 2019). The novel consists of 116 chapters, very freely located on the work's pages, creating a characteristic chaos of stories from different places and times. Every chapter is an image, incorporated into a non-linear plot. Formally, it is formed by travel jottings, notes on tickets, short stories, essays, internal monologues, i.e. a confusion of fragments, where travel is in the foreground. “The purpose of the pilgrimage is some other pilgrim”, “Mobility is reality”, “Benedictus, qui venit” – as we can read in *Bieguni*. As Hoffman states, Tokarczuk tries to capture and convey the essence of travelling not so much in a physical aspect as a psychological one and even transcendent one (Hoffmann, 2019). “What does not move stands still. What stands still falls apart,” she wrote in “Prawiek i inne czasy” novel (1996). The topos of travel is the basis of writer's works (Dunin, 2012, 7; Iwasiów, 2013) and one of the oldest literary motifs, also present in Russian literature, readers' native literature, to whom the translation by Adel'gejm is addressed

(e.g. Лотман, 1996; Шакиров, 2001; Cieśla-Korytowska, Płaszczewska, 2007 and others). In the work in question it is already expressed in the title itself.

Bieguni – is the name of an Old Believers sect, Russian Orthodox, who rejected the 17th century liturgical reform of Patriarch Nikon. Its worshippers migrated all the time to escape from Satan because, as they believed, he manifested himself in constant forms of social life and state authorities. The title of the novel is thus its key, yet word *bieguni* is not recorded in contemporary Polish dictionaries but in encyclopaedias (Catholic Encyclopaedia, 1985, 527; PWN Encyclopaedia). The translator of the novel into English wrote about it in the following way: “The word in Polish is a strange one – not a word people use” (Pietryga, 2020, 291). What does its oddness for a Polish-language leader result from?

Firstly, it results from the fact that it names a historical and religious phenomenon of the Russian cultural area and this phenomenon is rather narrow because there were many religious sects of the Old Believers in Russia. Secondly, it results from the grammatical form of this lexeme. The name of the sect comes from noun *biegun*¹ and refers to meaning “a human being who moves fast by means of legs,” expressing in this way the essence of the religious group’s beliefs. However, in the Polish language this noun lost the meaning of the doer of an action, which at present is expressed by lexeme *biegacz*. Yet, *biegun* carries only impersonal meanings and in plural it takes form *bieguny* accordingly. Thus, Tokarczuk’s novel title brings to mind associations with impersonal meanings of noun *biegun* and at the same time it withholds them

1 Noun *biegun* comes from Proto Slavic **bēgēti* lexeme, Old Slavic *бѣжати*, common to Slavic languages (Фасмер, 1986; Brückner, 1996). It was formed by means of formant *-un*, less productive in the Polish language than in East Slavic (Russian) languages (Sławski, 1974, 134). In the past it had a synonymous meaning to noun *biegacz*, just as feminine form *biegunka* – to noun *biegaczka* (L, sw). Plural forms, similarly to other *-un* derivatives, are formed by endings *-i*, *-y*, *-owie* in the Polish language. Endings *-i* and *-owie* form non-depreciative forms requiring the use of the masculine personal gender of a verb or adjective, e.g.: *ci zduni przyszli*, *ci nowi piastunowie*, and ending *-y* forms depreciative forms requiring the non-masculine gender, cf.: *te zduny przyszły*, *te cholerne piastuny* (WSJP). Noun *bieguni* is not found in dictionaries of contemporary Polish such as: SWJP, SJP PWN, WSJP.

by seemingly erroneous grammatical ending *-i*. This creates the feeling of oddness or nonobviousness of meaning, which Hoffman writes about (2009). Yet, the writer seems to be aware of that and in the course of the narration she provides numerous information on the sect as in chapter "Co mówiła zakutana biegunka."

However, in the Russian translation the name of the sect *бегуны* does not evoke similar nonobviousness because it comes from Russian. Contemporary dictionaries record it and the plural form ended with *-ы* is a grammatically regular form of noun *бегун*. Only the plural form of this noun has the meaning of the sect's worshippers (Ожегов, Шведова, 1996; Кузнецов, 2014). In place of Polish-language "oddness" the title of Tokarczuk's novel gained Russian-language "familiarity", because the sect itself belongs to the culture of the translation language. It is a rare occurrence amongst titles of literary works, which in the translation practice are rather given up than translated (Jarniewicz, 2000, Rudolf, 2000, Hejwowski, 2015, Adamowicz-Pośpiech, 2016 and others), which is the case in the translation of *Bieguni* into English. The title of novel *Flights* has the meanings of "a flight by plane", "moving in the air", "escape" and, as Tokarczuk herself says, it is more general (Tokarczuk, 2018).

Travel is associated with crossing boundaries and that is why *Bieguni* novel appears as a collection of various geographical places, religions, myths, cultures, folk stories, people and languages. This phenomenon is typical of contemporary culture of the West. In this way the novel, although it was written in Polish, crosses the boundaries of one language as far as both content and form are concerned. Not only does it set events in space unfamiliar to Polish culture but it also contains fragments written in languages other than Polish. Multilingualism of a literary work, according to Edward Balcerzan, is an essential feature of its poetics because it defines the process of deciphering it (Balcerzan, 2009, 62). A Polish-language reader of *Bieguni* faces a challenge: s/he needs to cope with unfamiliarity like a real traveller. Tokarczuk does not explain those foreign elements and does not include their translations into Polish in the notes. And what is the journey made by a reader of the Russian translation of the novel, for whom the translator introduced over a hundred notes? And what strategy of their formation did she adopt?

4. Notes in Adel'gejm's translation

The status of notes in the theory of translation depends on theoretical assumptions applied, but in relation to a literary translation, as Ute Hrehorowicz states there are contrasting opinions: from thoughts about their complete redundancy due to the fact that they interfere with the reception of a literary work, tearing it and being a specific "growth" on an intangible tissue of style and narration to Vladimir Nabokov's strong belief about the necessity and usefulness of their use (1997, 111). The problem concerns the role of a translator – an invisible medium or an explicit co-author of the translation text.

A note is described as an utterance of a different length – a word, sentence, a few sentences – which concerns a fragment of a text and is found next to it or refers to it. Gérard Genett treats this genre as one of text types and calls them paratexts. Paratexts are "accompaniment" of the main text, accompany it and frequently do not come from the author of the main text (Skibińska, 2009, 7; Genette, 2014, 9). Despite the fact that in the given typology of paratexts Genette distinguishes author and non-author notes, recently, as Iwona Loewe emphasizes, the term metatext has been used with reference to author notes. The term paratext refers only to notes which do not come from the author her/himself but from other people (Loewe, 2007, 24). Paratexts are introductions, afterwords, illustrations and others, including translator's notes.

Notes in *Bieguni* novel's translation into Russian can be divided into two main types: 1) explanations for translations of terms, proper names, names of realities and others and 2) translations of fragments formulated in the novel's text in languages other than Polish. Within each type, they will be discussed as divided into thematic groups.

4.1 Explanatory notes

A large group of explanatory notes is formed by term explanations, among which we can distinguish: 1) explanations of psychological terms

such as: *ejdetyczny* – *эйдетический* [1]² – способность «видеть» образ предмета, несмотря на его фактическое отсутствие; *lateralizacja* – *латерализация* [2] – процесс, посредством которого различные функции и процессы связываются с одним или другим полушарием; *racjonalizacja* – *рационализация* [3] – механизм психологической защиты; *przeniesienie* – *перенос* [4] – психологический феномен, заключающийся в бессознательном переносе ранее пережитых чувств и отношений, проявлявшихся к одному лицу, на другое лицо; *perseweracja* – *персеверация* [6] – устойчивое повторение какой-либо фразы, деятельности, эмоции, ощущения and others;³ 2) explanations of terms from the fields of art, mythology, philosophy, philology or science, e.g.: *akwaforta i mezzotinta* – *аквафорте и меццо-тинто*, *kalijuda* – *калиюга*; *Kairos* – *Кайрос*, *itinerarium* – *итинерарий*, *koiné* – *койне*; *aproksymacja* – *аппроксимация*, *heksagonalny* – *гексагональный*; *tellurium* – *теллурия*; *fotoplastykon* – *фотопластикон*, and explanations of medical, anatomical and biological terms such as: *teratologia* – *тератология*; *plastynat* – *пластинат*; *mokry preparat* – *влажный анатомический препарат*; *suchy preparat* – *сухой препарат*; *hipokamp* – *гиппокамп*; *synapsa* – *синапса*; *acefalia* – *ацефалия*; *mikrocefal* – *микроцефал*; *mitochondrium* – *митохондрия*; *filogenetyczny* – *филогенетический* and others.⁴ Sometimes they are not limited to a short piece of illustrative information but constitute quite a detailed description, as in the example:

2 In a square bracket the note number is given in the electronic edition of the translation.

3 *Эйдетический* [1] – eidetic – the ability to “see” the image of an object despite its actual absence; *латерализация* [2] – laterality – the process by which various functions and processes communicate with one or the other hemisphere; *рационализация* [3] – rationalization – psychological defence mechanism, *перенос* [4] – transference – a psychological phenomenon consisting in the unconscious transfer of previously experienced feelings and attitudes manifested towards one person to another person; *персеверация* [6] – perseveration – a steady repetition of a phrase, an activity, an emotion, a feeling.

4 *Тератология* – teratology, *пластинат* – plastinate, *влажный анатомический препарат* – wet anatomical preparation, *сухой препарат* – dry anatomical preparation, *гиппокамп* – hippocampus, *синапса* – synapse, *ацефалия* – acephalia, *микроцефал* – microcephal, *митохондрия* – mitochondrion, *филогенетический* – phylogenetic.

- (1) *szyszynka* – *эпифиз* [68] – небольшое образование, расположенное у позвоночных под кожей головы или в глубине мозга, функционирующее либо в качестве воспринимающего свет органа, либо как железа внутренней секреции, активность которой зависит от освещенности;
- (2) *pole Broki* – *поле Брока* [69] – моторный центр речи, включающий задний отдел нижней лобной извилины и прилежащую часть префронтальной области, основная функция которого – преобразование нейронных кодов слов в последовательность артикуляций, обеспечение правильного порядка слов и их допустимых сочетаний, т. е. синтаксис высказываний.⁵

Notes referring to geographical, personal and institutional proper names can be found in the Russian translation also in great numbers. They include notes containing information on the location or administrative affiliation of cities, districts, canals, islands, regions such as: *Vis* – *Вис* – остров и одноименный город в Хорватии; *Isafjordhur* – Исафьордюр – исландский город, столица региона Западных фьордов; *Świebodzin* – Свободзин – город в Польше; *Altona* – *Альтоне* – район Гамбурга; *Herengracht* – *Херенграхте* – один из трех больших каналов Амстердама; *Texel* – *Тексел* – остров в Нидерландах; *Gotlandia* – *Готланд* – принадлежащий Швеции остров в Балтийском море.⁶ In some cases they are expanded by data on historical events or peculiarities of a given place, e.g.:

5 *Эпифиз* – a small formation located in vertebrates under the scalp or deep in the brain, functioning either as a light-sensing organ or as an internal secretion gland whose activity is light-dependent; *поле Брока* – motor centre of speech, including the posterior part of the inferior frontal gyrus and the adjacent part of the prefrontal area, the main function of which is to convert neural codes of words into a sequence of articulations, ensuring the correct order of words and their permissible combinations, i.e. the syntax of utterances.

6 *Вис* – an island and a town of the same name in Croatia; *Исафьордюр* – Icelandic city, capital of the Western Fjords region; *Свободзин* – city in Poland; *Альтоне* – Hamburg area; *Херенграхте* – one of Amsterdam's three large canals; *Схинхол* – Amsterdam airport; *Тексел* – island in the Netherlands; *Готланд* – Gottland – Swedish-owned island in the Baltic.

- (3) *Bikini* – *Бикини* [45] – атолл в Тихом океане, 1 марта 1954 г., во время испытания водородной бомбы, подвергшийся разрушению. Около 840 жителей умерли от раковых и других заболеваний;
- (4) *plaskowyż Nazca* [71] – *плоскогорье Наска* – пустынное плато на южном побережье Перу, известное своими геоглифами – загадочными рисунками огромных размеров, которые можно увидеть только с самолета или с большой возвышенности;
- (5) *Trogir* – *Трогир* – город в Хорватии в Трогире (древнеримский Трагириум), в Хорватии, в монастыре монахов-бенедиктинцев находится мраморный барельеф III века до н. э. с изображением Кайроса.⁷

The next group consists of notes which specify information on philosophers, anatomists, researchers, inventors, travellers, first explorers, e.g.: *Zenon z Elei* – *Зенон Элейский*, *Gunther von Hagens* – *Гюнтер фон Хагене*, *Frederik Ruysch* – *Фредерик Рюйш*, *Jean-Honoré Fragonard* – *Оноре Фрагонар*, *Andreas Vesalius* – *Андреас Везалий*, *Filip Verheyen* – *Филипп Ферейен*, *Thomas Theodore Kerckring* – *Томас Теодор Керкринг*, *Christiaan Huygens* – *Кристиан Хейгене*, *Abel Tasman* – *Абел Тасман*, *Thomas Cook* – *Томас Кук*. They take the form of a bibliographical note, an encyclopaedic entry of different length, e.g.:

- (6) *Иеремия Бентам* [21] (1748–1832) – английский философ, занимавшийся вопросами этики, политической экономии, государства, права и пенитенциарии. Бентам предлагал реформировать пенитенциарную политику таким образом, чтобы с минимальными расходами добиться «устрашения» и даже «исправления» преступников. С этой целью он разработал проект «образцовой» тюрьмы – паноптикума, где один

7 *Бикини* [45] – *Bikini Atoll* – an atoll in the Pacific Ocean, devastated by a hydrogen bomb test on 1 March 1954. About 840 residents died of cancer and other diseases; *плоскогорье Наска* [71] – a desert plateau on the southern coast of Peru, famous for its geoglyphs – mysterious drawings of enormous size that can only be seen from an aeroplane or from a high elevation; *Трогир* [134] – a town in Croatia in Trogir (ancient Roman Tragirium), the monastery of the Benedictine monks houses a marble bas-relief from the 3rd century BC depicting Kairos.

стражник мог наблюдать сразу за многими заключенными в камерах, расположенных вокруг его «рабочего места».⁸

- (7) *Джеймс Кук* [100] (1728–1779) – английский военный моряк, исследователь, картограф и первооткрыватель, член Королевского общества и капитан Королевских вмс. Возглавлял три экспедиции по исследованию Мирового океана, две из которых были кругосветными. Во время этих экспедиций совершил ряд географических открытий. Обследовал и нанес на карту малоизвестные и редко посещаемые до него части Ньюфаундленда и восточного побережья Канады, Австралии, Новой Зеландии, западного побережья Северной Америки, Тихого, Индийского и Атлантического океанов. Официальная цель экспедиции Джеймса Кука 1768–1871 годов – исследование прохождения Венеры через диск Солнца, однако в секретных приказах, полученных Куком, ему предписывалось незамедлительно после завершения астрономических наблюдений отправляться в южные широты на поиски так называемого Южного материка (также известен как *Terra Incognita*).⁹

Similarly, the names of the institution of culture and monuments, for example, such as: *Josephinum* – *Йозефинум*; *Muzeum Higieny* – *Музей*

8 *Иеремия Бентам* [21] (1748–1832) – Jeremy Bentham – an English philosopher of ethics, political economy, state, law and penitentiary. Bentham proposed to reform penitentiary policy in such a way as to achieve the “deterrence” and even “correction” of criminals at a minimum cost. To this end, he designed a “model” prison, a panopticon, where one guard could observe a few prisoners at once in cells arranged around his “workplace.”

9 *Джеймс Кук* [100] (1728–1779) – James Cook – an English naval sailor, explorer, cartographer and discoverer, Fellow of the Royal Society and Captain in the Royal Navy. He led three expeditions to explore the world’s oceans, two of which were circumnavigations. During those expeditions he made a number of geographical discoveries. He surveyed and mapped parts of Newfoundland and the east coast of Canada, Australia, New Zealand, the west coast of North America, the Pacific, Indian and Atlantic Oceans, which were little known and rarely visited before him. The official purpose of James Cook’s 1768–1871 expedition was to investigate the passage of Venus through the disc of the Sun, but secret orders received by Cook instructed him to head immediately after completing his astronomical observations to the southern latitudes in search of the so-called Southern Continent (also known as *Terra Incognita*).

ziguenny; *Medizinhistorisches Museum* – Музей истории медицины; *Wag* – Де Вааг; *Ossolineum* – Оссолинеум, are provided with notes specifying the type of the institution, scope and place of activity or the historical origins, e.g.:

- (8) *Оссолинеум* [132] – В 1817 г. граф Юзеф Максимилиан Оссолиньский основал частную библиотеку, фонды которой были дополнены книгами из других частных собраний. В 1827 г. было основано польское научно-исследовательское общество «Оссолинеум». В 1947 г. большую часть фондов «Оссолинеума» перевезли во Вроцлав, где была основана Народная библиотека им. Оссолиньских.¹⁰

References also concern everyday facts of life of different countries: names of dishes, elements of clothing, dance, grocery chains, e.g.: *palinkowac* – *пелинковац* [12] – горькая настойка на полыни и других травах; *potrawu kuchni indyjskiej* – *блюда индийской кухни* [123]: *pakora* – *попора* – кусочки овощей (цыпленка, рыбы, креветок) в тесте, *samosa* – *самоса* – пирожок с овощами, *korma* – *корма* – жаркое из барашка с йогуртом, *pilaw* – *пилав* – разновидность плова; *kornet* – *корнет* [92] – старинный головной женский убор в виде чепчика с двумя рожками; *pogo* – *пого* [137] – танец панков, представляющий собой прыжки на одном месте с характерным размахиванием руками и ногами, толканием (...); «*Spółem*» – «*Сполем*» [108] – Союз потребительских кооперативов, основанный в Варшаве в 1908 г.¹¹ In the note referring to expression *sweter góralski* – *гуральский свитер* [110], the translator does not specify characteristic features of this kind of sweater, the kind of wool, patterns, motifs,

¹⁰ Оссолинеум [132] – Ossolineum – In 1817, Count Jozef Maximilian Ossoliński founded a private library, whose holdings were supplemented with books from other private collections. In 1827, the Polish research society Ossolineum was founded. In 1947, most of the Ossolineum's holdings were moved to Wrocław, where the Ossoliński Folk Library was established.

¹¹ *Пелинковац* [12] – *Pelinkowac* – bitter liqueur of warmwood and other herbs; *блюда индийской кухни* [123] – *Indian cuisine dishes*: *попора* – *pakora* – vegetable (chicken, fish, shrimp) pieces in batter, *самоса* – *samosa* – vegetable dumpling, *корма* – *korma* – roasted lamb with yogurt, *пилав* – *pilaw* – a type of “plov”; *пого* – *pogo* – punks dance, i.e. jumping in one place with characteristic arm and leg waving, pushing (...), «*Сполем*» [108] – “*Spółem*” – Polish Consumers Cooperative established in Warsaw in 1908.

type of weave, yet, she explains who highlanders are, cf.: этнокультурные группы поляков, живущих в горных областях на юге Польши, на северо-западе Словакии и северо-востоке Чехии.

Poland is only one of the places of the travel of *Bieguni* characters, and Polish realities, culture or history constitute part of different groups of notes. Apart from the quoted ones – *sweter góralski*, “*Spółem*”, *Młoda Polska*, “*Ossolineum*” – they are references to historical facts: *Księstwo Poznańskie* – *Познанское княжество*, *Królestwo Polskie* – *Царство Польское*, *Armia Andersa* – *Армия Андерса*, as well as figures of Polish culture and science such as: *Jacek Malczewski* – Яцек Мальчевский (1854–1929), a Polish painter, representative of Modernism and Symbolism, *Delfina Potocka* – Дельфина Потоцкая (1807–1877) – a socialite, beauty, friend of artists and writers; she used to be Chopin’s pupil when she was young, *Maria Skłodowska-Curie* – Мария Склодовская-Кюри (1867–1934) – a physicist and chemist, winner of two Nobel Prizes.

4.2 Notes – translations of foreign-language fragments

Tokarczuk’s novel includes numerous expressions, phrases and larger fragments expressed in languages other than the language of the narration – Latin, English, Croatian, Italian, German and others. For example the chapter:

(9) **Mobilność jest realnością**

Na lotnisku wielki billboard na przeszklonej ścianie stwierdza wszyszkowiedząco:

МОБИЛЬНОСТЬ СТАНОВИТСЯ РЕАЛЬНОСТЬЮ.

Będziemy się upierać, że to tylko reklama telefonów komórkowych.¹²

Phrase *Мобильность становится реальностью* is the only fragment of *Bieguni* in Russian, which the translator records in note [97] with wording:

12 Mobility becomes a reality

At the airport, a large billboard on a glass wall states omnisciently:

МОБИЛЬНОСТЬ СТАНОВИТСЯ РЕАЛЬНОСТЬЮ.

We will insist that this is just a mobile phone advertisement.

В тексте *no-русски*,¹³ conveying in this way to the Russian-language reader the value of the foreignness of this Russian advertising slogan in the text of the original.

Amongst the notes – foreign-language translations – one can distinguish translations of Latin medical terms, such as: *acardius hemisomus* [55] – недоразвитие одной половины тела и врожденное отсутствие сердца (лат.); *musculus orbicularis oculi* [56] – круговая мышца глаза (лат.); *rigor mortis* [58] – крупное окоченение (лат.); *musculus soleus* [75] – пяточная мышца (лат.) which appear in the novel also in the form of quotations – captions under museum exhibits, e.g.: “*Monstrum humanum acephalum*” [89] – безголовое человеческое чудовище (лат.); “*Fetus Aethiopsis 5 mensium*” [8] – плод эфиопа пятимесячный (лат.).¹⁴

Some notes of this type are translations of adages, fragments of texts and titles, taken by Tokarczuk mainly from Latin religious and scientific texts: “*Vanitas vanitatum*” [77] – Суета сует (лат.), “*Eminet in Minimus/Maximus Ille Deus*” [122] – В самых малых – Величайший Бог (лат.), “*Wir danken dir, Gott*” [50] – ‘Благодарим тебя, Господи’ (нем.), “*Totam naturam unum esse individuum*” [86] – Вся природа – индивидуум (лат.), “*De revolutionibus orbium coelestium*” [72] Коперника – ‘О вращении небесных сфер’ (лат.), “*De Humani corporis fabrica*” [73] Везалия – ‘О строении человеческого тела’ (лат.), “*Preservation of pathology specimens by silicone plastination. An innovative adjunct to anatomopathology education*” [62] – ‘Сохранение патологических проб с помощью силиконовой пластинации. Новаторское дополнение к курсу патологоанатомии’ (англ.)¹⁵ and others. A translation into Russian is also found in a fragment of

13 In the text in Russian.

14 *Acardius hemisomus* [55] – underdevelopment of one half of the body and congenital absence of the heart (Lat.); *musculus orbicularis oculi* [56] – round eye muscle (Lat.); *rigor mortis* [58] (Lat.), *musculus soleus* [75] – (Lat.), “*Monstrum humanum acephalum*” [89] – A headless human monster (Lat.); “*Fetus Aethiopsis 5 mensium*” [8] – (Lat.).

15 “*Vanitas vanitatum*” [77] – Vanity of vanities (Lat.), “*Eminet in Minimus/Maximus Ille Deus*” [122] – In the smallest/ the Greatest God (Lat.), “*Wir danken dir, Gott*” [50] – ‘We thank thee, Lord’ (Germ.), “*Totam naturam unum esse individuum*” [86] – All of nature is an individual (Lat.), “*De revolutionibus orbium coelestium*” – by Copernicus “On the Revolutions of the Heavenly Spheres” (Lat.), “*De Humani corporis fabrica*” – by Vesalius “On the fabric of the human body” (Lat.).

Mozart's "Requiem" in "Chopin's Heart" chapter, which in the novel is a Latin quotation of the piece's original, note [117].

In some cases Adel'gejm, apart from the translation, includes additional information on the work or its author, cf. presented notes [72] and [73], as well as: "*Benedictus, qui venit*" [20] – Благословен идущий (лат.); «Benedictus» – католическое песнопение, раздел мессы (полностью: «Benedictus qui venit in nomine Domini» – «Благословен грядущий во имя господне»), "*Tuba mirum*" [115] – «Трубный глас» – часть «Реквиема» Моцарта (сопрано, альт, тенор, бас); «*Requiem aeternam*» [116] – «Покой вечный» (лат.) – католическая молитва об освобождении душ верующих из Чистилища.¹⁶

Foreign-language phrases are found in the titles of *Bieguni* novel's chapters, e.g.: the title of "Святые мощи. *Peregrinatio ad loca sancta*" chapter is translated in note [40]: Паломничество в Святую землю (лат.), "*La mano di Giovanni Battista*" chapter in note [31] – Рука Джованни Батиста (итал.) or "*Lectio brevis I*" [36] – Краткий отрывок I (лат.).¹⁷

A separate group is formed by translations of utterances, expressions or colloquial words, which frequently constitute a fragment of characters' utterances, like, for example, Italian: *si, prego*, English: *yes, no, board-ing, no money*, Croatian *žena, djete*, cf.:

- (10) К наступлению сумерек на шоссе уже несколько автомобилей и группа мужчин. Куницкий сидит в машине с надписью «Полиция» и с помощью Бранко отвечает на сумбурные, как ему кажется, вопросы крупного потного полицейского. Говорит он на простом английском. **«We stopped. She went out with her child. They went right, here [14]. – он машет рукой. – I was waiting, let's say, fifteen minutes. Then I decided to**

16 "*Benedictus, qui venit*" [20] – Blessed is he who comes (Lat.); "Benedictus" – Catholic chant, a section of the Mass (in full: "Benedictus qui venit in nomine Domini" – "Blessed is he who comes in the name of the Lord"), "*Tuba mirum*" [115] – "Trumpet Voice", part of Mozart's Requiem (soprano, alto, tenor, bass; "*Requiem aeternam*" [116] – "Rest Eternal" (Lat.) – is a Catholic prayer for the release of the souls of the faithful from Purgatory.

17 "Святые мощи. *Peregrinatio ad loca sancta*" [40] – A pilgrimage to the Holy Land (Lat.), "*La mano di Giovanni Battista*" [31] – The hand of Giovanni Batista (Italian), "*Lectio brevis*" [36] – Short lesson I (Lat.).

go and look for them. I couldn't find them. I didn't know what has happened» [15]. Куницкому дают тепловатой минеральной воды, он жадно пьет. – «**They are lost**» [16]. И еще раз повторяет: «**lost**» [17]. Полицейский звонит куда-то по мобильному. «**It is impossible to be lost here, my friend**» [18], – говорит он Куницкому. Потом отзывается рация. Только через час они неровной цепью трогаются в глубь острова. (Chapter 'Куницкий. Вода I')¹⁸

¹⁴ Мы остановились. Она вышла вместе с ребенком. Они пошли направо, сюда (англ.)

¹⁵ Я ждал минут пятнадцать. Потом я решил пойти поискать их. Я не смог их найти. Я не знал, что случилось (англ.)

¹⁶ Они потерялись (англ.).

¹⁷ Потерялись (англ.).

¹⁸ Здесь невозможно потеряться, дружище (англ.)

Three translator's notes are of bibliographical character. They are references to fragments of texts quoted by Tokarczuk. Adel'gejm does not translate them but makes use of already existing Russian translations, providing information on the source. Namely the translation of *Enneads* by Plotinus, *Hymn to Poseidon* by Homer and *Aveux et Anathèmes* by Émil Cioran.

18 By dusk there are several cars and a group of men on the motorway. Kunitsky sits in a car labelled *Police* and, with Branko's help, answers what he thinks are rambling questions from a large, sweaty policeman. He speaks in plain English. "**We stopped. She went out with her child. They went right, here** [14], he waves his hand. – **I was waiting, let's say, fifteen minutes. Then I decided to go and look for them. I couldn't find them. I didn't know what has happened**" [15]. Kunitsky is given lukewarm mineral water, he drinks greedily. – "**They are lost**" [16]. And he repeats again: "**lost**" [17]. The policeman calls somewhere on his mobile phone. "**It is impossible to be lost here, my friend**" [18], he says to Kunitsky, waiting for the connection. Kunitsky is struck by this "**my friend**" [19]. Then the walkie-talkie picks up. Only an hour later will they move in an uneven chain into the interior of the island. (Chapter "Kunicki. Woda I")

5. Strategy of forming translator's notes

The analysis of the material in question does not make it possible to state that translator's notes were formed according to some kind of consistent strategy. On the one hand, such simple words as *yes* and *no* are translated, and on the other – no explanation is given to musical terms *минорный*, *largo* or Latin *primo*, which gives rise to contradiction in relation to competence of the recipient projected in the text of the translation:

- (11) Тогда в его распоряжении имелось несколько английских слов, в диапазоне от «**yes**» до «**no**» [38]: ровно столько, сколько требуется для нехитрых возгласов, какими обмениваются суровые матросы.¹⁹ (Chapter 'Великопостная вечерня')
- ³⁸ **Да, нет (англ.)**.
- (12) И музыка здесь особая. Симфония самолетных двигателей, набор бесхитростных звуков, распростертых в лишенном ритма пространстве. Ортодоксальный двухмоторный хор, мрачный, **минорный**, инфракрасный, инфрачерный, **largo**, основанное на одном аккорде, что сам себе наскучил. Реквием с мощным *introitus* [28] старта и заходящим на посадку «аминь» в финале.²⁰ (Chapter 'Аэропорты')
- (13) –...стержневым, – говорил он, – является понятие констеллятивности, это же – первый тезис психологии путешествий: в жизни, в противоположность науке (хотя и в науке многое притянута за уши), не существует никакого философского **primum**.²¹ (Chapter "Lectio brevis")

¹⁹ He had a few English words at his disposal then, ranging from "yes" to "no" [38]: exactly as many as were required for the unpretentious exclamations exchanged by stern sailors.

²⁰ And the music is special. A symphony of aeroplane engines, a set of ingenious sounds spread out in a space devoid of rhythm. An orthodox two-engine chorus, gloomy, minor, infra-red, infra-black, a *largo* based on a single chord that bored itself. Requiem with a powerful *introitus* [28] start and a sunset 'amen' in the finale.

²¹ –...pivotal – he said – is the notion of constellativity, and this is also the first thesis of travelling psychology: in life, as opposed to science (though in science many things are far-fetched), there is no philosophical *primum*.

In numerous fragments of the novel what is foreign is turned by the author into the subject of the narration, due to which the context of use already carries some kind of explanation, e.g.:

(14) Джеймс Кук [100] отправился в южные моря, чтобы наблюдать прохождение Венеры по Солнцу. Венера, однако, подарила ему не только свою красоту, но и землю, в свое время уже обнаруженную голландцем Тасманом [101]. Из его записей моряки знали, что она должна быть где-то здесь. (...)

«Индевор» [102] поплыл прямо к острову, и суша миля за милей проступала из облаков. По вечерам капитан Кук взволнованно переносил ее на бумагу – рисовал карты.²² (Chapter 'Картография пустоты')

(15) Шумит рация, собаке дают попить, снова велют понюхать свитер. Теперь овчарка трижды обегает дом, возвращается на дорогу и нерешительно идет к голым, лишь кое-где поросшим сухой травой скалам. С обрыва видно море. Там стоят остальные спасатели. Лицом к морю.

Собака теряет след, бежит обратно, наконец ложится посреди тропки.

– То је зато јер је по ноћи падала киша [23], – говорит кто-то по-хорватски, и Куницкий без труда понимает, что речь идет о ночном дожде.

²³ Это потому, что ночью шел дождь (хорв.)²³ (Chapter 'Куницкий. Вода II')

It seems that in such cases encyclopaedic information on James Cook, given in the note to his surname, is unnecessary also for a Russian reader

²² James Cook [100] travelled to the southern seas to observe the passage of Venus across the sun. Venus, however, presented him not only with its beauty, but also with a land already discovered in his time by the Dutchman Tasman [101]. From his writings the sailors knew that it must be here somewhere. (...)

"Endeavour" [102] sailed straight for the island, and land mile after mile peeped out of the clouds. In the evenings Captain Cook excitedly transferred it to paper – drew maps.

²³ The radio makes a noise, the dog is given something to drink and told to sniff his jumper again. Now the sheepdog circles the house three times, returns to the road and hesitantly walks towards the bare rocks, only in some places

because the traveller's achievements are talked about in the novel, which is shown by the fragments quoted in example (14). The translation of Croatian sentence "To je zato jer je po noći padala kiša" seems to be similarly unnecessary when in the following sentence we learn that the novel's main character himself understood its content and the narrator gives it paraphrased "(...) Куницкий без труда понимает, что речь идет о ночном дожде" (15). What occurs here is that some part of or the whole information given in the main text is repeated in the secondary text. It is visible particularly clearly in the fragment of "Сердце Шопена" chapter below:

- (16) Оказалось, что желание Фредерика – чтобы на его похоронах был исполнен «Реквием» Моцарта – трудновыполнимо. Другьям умершего удалось, задействовав все свои связи, собрать превосходных музыкантов. **Согласился выступить лучший бас Европы Луиджи Лаблаш [114]** – забавный итальянец, в совершенстве подражавший любому голосу. Действительно, в один из вечеров перед похоронами, на неофициальном приеме, он изображал Фредерика так точно, что публика хотала – несколько смущенно, поскольку тело умершего еще не было предано земле.²⁴

¹¹⁴ Луиджи Лаблаш (1794–1858) – оперный певец (бас).

Repeating can be noticed in example (10), when after translating English *They are lost* in note [16], in the following note *lost* is translated once again, repeated by the main character. Thus, it may be supposed

overgrown with dry grass. From the cliff you can see the sea. The other lifeguards are standing there. Facing the sea.

The dog loses the trail, runs back, finally lies down in the middle of the path.

– "To je zato jer je po noći padala kiša [23]", someone says in Croatian, **and Kunicki easily understands that he is referring to the rain at night.**

24 It turned out that Frederick's wish to have Mozart's Requiem performed at his funeral was difficult to fulfil. The friends of the deceased managed, using all their connections, to gather excellent musicians. The best bass in Europe, Luigi Lablache [114] an amusing Italian who perfectly imitated every voice, agreed to perform. Indeed, one evening before the funeral, at an informal reception, he portrayed Frederick so accurately that the audience laughed – somewhat embarrassed, as the body of the deceased had not yet been committed to the ground.

that the main criterion of forming paratexts in translation is the formal foreign-language criterion.

Conclusions

A virtual recipient of the original never corresponds with a virtual recipient of the translation, who, according to Anton Popovič (2009), expects foreignness, distinctness in a translation different than the native literature of the work's flavour. Tokarczuk's novel treats even the Polish recipient to this foreignness and distinctness. It does not constitute an exception in this respect but fits into language experiences of a contemporary reader of literature, which, as Balcerzan notices, (2009, 60), "do not differ in many respects from the whole of social experiences in communication. One of such – similar to each other – experiences is going beyond monolingualism of one's own speech. It becomes a requirement, not to say: a must, of more and more different and frequent situations of a social life."

The challenge that Tokarczuk poses to the Polish recipient diverges from the challenge posed to the Russian recipient by Adel'gejm's translation. Tokarczuk does not form a secondary text. The translator – just the opposite. She forms notes explaining the meaning of psychological, anatomical, medical, philosophical terms and others, providing information on cities, islands, regions, philosophers, anatomists, inventors, first explorers, institutions and monuments, realities of various countries. In the notes she translates medical terms, adages, quotations, titles and fragments of other works, colloquial expressions and words present in the novel in Latin, English, Croatian, Italian, German, French into Russian. The main criterion of their formation seems to be the foreign-language criterion. In a sense Tokarczuk depicts exposure "to not fully understood" in the process of deciphering the novel; the translator, however, via paratexts designates an additional way of her reading in the translation. She designates but not imposes as using the notes is just a possibility and depends on the reader's choice.

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