Different Variants of Translation

(In)fidelity in Translation is the second volume of a series *Translation in Culture* published in 2016 by the University of Silesia Press House in Katowice. We have invited scholars to share a discussion on the role and meaning of the concepts of fidelity/infidelity in translation studies from a contemporary perspective. Trying to avoid the dichotomy of a faithful/unfaithful translation, we would like to open a debate on (in)fidelity in translation where the questions of fidelity are blurred, ambiguous and indefinite. Our aim is to open a discussion which will focus on and go beyond the notorious *les belles infidèles* since this 17th-century metaphor has been declared discriminatory and contemptuous (Chamberlain, in Venuti 2012). Definitely, the meaning of the word "fidelity" in the context of translation studies has evolved. "In its gendered version" – Chamberlain argues – "fidelity sometimes defines the (female) translation's relation to the original […]. Or, fidelity might also define a (male) author–translator's relation to his (female) mother-tongue" (Chamberlain, in Venuti 2012, 259). Furthermore, the concept of fidelity for a long time has been the pillar of ruminations on translational ethics (Pym 2012; Tryuk 2012). Not infrequently is the translator's loyalty divided between source and receiving cultures and there is no univocal strategy of approaching this dilemma. (In)fidelity applies to both written and oral translation, simultaneous interpreting and consecutive interpreting, dubbing and subtitles, literary and also business translation.

In this volume we have gathered a number of articles which range from the questions of (in)fidelity in translation in historical and religious texts, in ancient myth, through a Polish translation of *Finnegans Wake* by James Joyce and Alice Walker's *The Color Purple*, to a discussion of translation of British working class dialect, proper names in comic books, and translations of movie titles. The volume opens Katarzyna Stadnik who, in her essay "Julian of Norwich's *Shewings*: Translation as Re-vision," takes a Cognitive Linguistic perspective to examine the question of (in)fidelity in rendering historical and religious texts. The author views the cognitively-oriented approach to equivalence as one of

the fundamental notions in translation studies. Stadnik argues that the translator should possess broad knowledge of the nature of the visionary experience itself and should analyse Julian of Norwich's religious writings against the tradition of Christian mysticism so as to "avoid seeing the original conceptual content of Julian's account through a contemporary lens" (Stadnik, in this volume). She treats the translation of late medieval texts as an example of translating cultures and for her the translational unit is a culture undergoing conceptual evolution over time.

Similarly, the role of translator as intermediary of cultures and ideas is addressed in Anna Szczepan-Wojnarska's text on Brzozowski's reading, interpretation and translation. In "Faith with Faithfulness – The Translation of J. H. Newman's *Essay in Aid of a Grammar of Assent* into Polish by Stanisław Brzozowski" Szczepan-Wojnarska accentuates the role of Brzozowski as a guide through Newman's world of thoughts who "grades and selects fragments forming the best exemplification of beliefs and even tries to reconstruct the way the theologian thinks" (Szczepan-Wojnarska, in this volume). Brzozowski does exactly what Stadnik postulated for a competent translator of historical texts. Szczepan-Wojnarska locates Newman's ideas against a broad philosophical and religious context establishing a constellation of references, building the perspective in which to receive his works, even anticipating possible objections.

From the question of faith we proceed to the translation of ancient myth in the contemporary world. Agata Mikołajko in her essay "Ancient Myth in the Contemporary World" exemplifies the most current actualizations and modernizations of the Odyssean myth. She considers these actualizations and modernizations as *infidèles*, since – to quote the author – "how can it be possible to mean the same, to save exactly the same narration of the myth during thousands of years?" (Agata Mikołajko, in this volume). The author presents selected *casus* of the contemporary realizations of ancient myths in the context of fidelity vs. infidelity. For Mikołajko, Wit Szostak's *Zagroda zębów* and Margaret Atwood's *The Penelopiad* are placed somewhere inbetween the axis of fidelity–infidelity, the texts are more than re-interpretations of the Odyssey story. Mikołajko accentuates in her essay that these texts are *infidèls* and *fidèles* at the same time.

The questions of fidelity/infidelity and also equivalence and relevance are also at the main focus of Łukasz Barciński's article titled "Already Translated Originals and Original Translations – Relevance in the Rendition of Experimental Literature" in which the author attempts to establish a valid benchmark of the quality of the translation product. Barciński, drawing on Jacques Derrida and Ernst-August Gutt, discusses the concept of relevance in the light of the Polish translation of *Finnegans Wake* by James Joyce.

Equivalence is also a central issue of Marcin Jurkowicz's essay on "Womanism, Equivalence and Creativity in the Polish Translation of Alice Walker's *The Color Purple*," which discusses the ideological concept of womanism proposed by Alice Walker. His aim is to verify how the womanist themes have been translated into Polish and how they were received by the target audience. Jurkowicz identifies potential problems of reception because "there is hardly any information on womanism in Polish," hence "the average Polish reader is unlikely to be familiar with it, which will affect the manner they interpret and understand Walker's novel. Moreover, since womanism and feminism are related, some readers might approach *The Color Purple* as if it were an instance of feminist literature, which is also bound to influence their interpretation" (Jurkowicz, in this volume).

Similarly to Jurkowicz, Jerzy Skwarzyński stresses the indispensable source culture context to understand and interpret the novel *The Queen and I*. In his article entitled "*Och, awa' wi' you*. British Workin' Class Pronunciation Spelled 'n' Translated into Polish," he argues that "the core of *The Queen and I* is the striking disparities in lifestyle and worldview of the Royals and the working-class people," and thus "the differences in pronouncing utterances serve as a foundation for many humorous scenes." Skwarzyński concludes that the issue of rendering various pronunciation idiosyncrasies "calls for creative translation measures due to the lack of correspondences between cultures in this particular field" and goes beyond "a mere search for linguistic equivalents" (Skwarzyński, in this volume).

From British working class pronunciation we proceed to the translation of proper names on the example of Jakub Wieczorek's article "Translation of Superhero Proper Names in Polish Translations of Marvel Comics

in Years 1990–1998." The author focuses on three Marvel comic books, namely Spider-Man, X-Men, and Mega Marvel, and in particular, on the translation of the descriptive proper names used by the characters in the books; the superheroes. Wieczorek describes the idea of comic books in general as well as the superhero comics in particular and also signifies the influential potential of the characters as "the heroes from the pages of the comic books have since transferred to various other media: video games, animated series, TV series, or feature films" (Wieczorek, in this volume).

In the last article gathered in this volume we proceed to the analysis of translation of movie titles. In her article "Loss of Translational Innocence" Ewa Wylężek analyses translations of the word "virgin" used in selected English movie titles into the Polish language. The author describes various translation strategies, such as omission or equivalence, taking into consideration cultural and/or political context. Drawing on such concepts as Ideological State Apparatus, coined by Luis Althusser, Wylężek examines the role of movie titles and defines evaluation criteria of the translation thereof.

The present volume contains a wide range of essays discussing literary translation on the example of translation of historical and religious texts, myths, but also translation of dialect, comic books, and movie titles. *(In)fidelity in Translation* is, as we hope, an enriching and stimulating collection of essays, offering new ideas and interpretations on the perception and meaning of (in)fidelity in translation studies from a contemporary perspective.

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