

## What do young readers know, want and need? A Polish retranslation of Hemingway's *Old Man and the Sea*

### Abstract

Hemingway's classical works have been recently retranslated into Polish by Marginesy Publishing House with the explicit aim of making them accessible to young Polish readers through updated style, improved quality and modern sensitivity. The article juxtaposes Kaja Gucio's 2022 retranslation of *Old Man and the Sea*, which is required reading in Polish primary schools, against the original and two older Polish versions: the established translation by Bronisław Zieliński and the 1993 retranslation by Agnieszka Traut. The translators' policies toward sentence structure and lexical choices varyingly reflect attempts to incorporate the text into the domestic literary canon with its established poetics (ennoblement) and/or to make the text satisfying to the young reader (popularisation). The analysis reveals how the needs of modern readers are expected to differ from those of the 1950s, and what is perceived as "updating" a classical work.

Keywords: retranslation, translation norms, ennoblement, Hemingway, *Old Man and the Sea*.

### 1. Retranslations as insights into changing norms

Hemingway's classical works have been recently retranslated into Polish by Marginesy publishing house, with the explicit aim of making them accessible to a new generation of readers. Comparing these new versions against older translations provides a window onto the evolution of publishers' and translators' expectations about the poetics of literary texts in Polish.

Since *Old Man and the Sea* is required reading in Polish primary schools, its 2022 version by Kaja Gucio is, of all these retranslations, the one most explicitly targeted at a young audience. Framed by its commissioner as an attempt to refresh the text, it should also clearly embody the idea of an updated version for modern users of Polish. With multiple translations, *Old Man and the Sea* is an

attractive research object: short enough to be analysed in full, it bears the hallmarks of Hemingway's style. The author's deceptively simple language, opposed to traditional notions of elegant diction, poses a translation challenge (Gutfeld 2022) and may expose different approaches to "pedagogical" translation, describable with the terms popularisation and ennoblement (Berman 2021).

Gucio's retranslation is juxtaposed with the original and two other Polish versions: the canonical 1956 translation by Bronisław Zieliński, and the 1993 retranslation by Agnieszka Traut. The comparison hopes to reveal what is perceived as updating a classical work and how the needs of modern readers are expected to differ from those of the 1950s. While the time gap between the translations is too short for them to reflect major systemic shifts, they may reveal the evolution of norms: performance instructions residing between language and the idiosyncrasies of individual parole, as in literary fashions and genre models, followed by language users when they select items from the system's repertoire.

The translations are examined for symptoms of ennoblement (attempts to endow the text with the version of literariness expected in domestic literary canon) and popularisation (attempts to make it satisfying to the audience). While popularisation seems an obvious course of action if one wishes to "update" a work of literature for a young reader, the Polish literary canon as presented in schools rarely showcases the kind of unadorned, streamlined language favoured by Hemingway (Gutfeld 2022). Even if Guccio construes her readers as users of a Polish whose norms, impacted by modern media, have moved away from the bookish standard, ennoblement is expected to persist on some levels.

Apart from the evolving norms of lexis and grammar use impacting literary diction, each translation reveals some assumptions about its readers' knowledge of the world beyond Poland and their ability to access other sources of information. Made in a Poland emerging from Stalinism (Zieliński), racing to redefine itself as part of the capitalist West (Traut), and facing the global challenges of the pandemic, populism, climate and migration crisis (Gucio), such disparate assumptions inform different approaches to terminological and cultural issues.

## 2. The agonistic character of Guccio's retranslation

Retranslations are attractive objects for the study of changing language norms and differences in audience design: responses to the same source text, they not only facilitate comparison, but also amplify their respective differences, if retranslators and other agents involved in retranslation define themselves against their predecessors.

Retranslations may be relatively “passive”, simply “responding to long-term processes of linguistic or cultural change” (Pym 1998, p. 82), or “active”, if they enter into rivalry with established translations. Most scholars discussing retranslation (e.g. Bloom 1997, Balcerzan 2011) focus on agon as the default relationship, albeit modulated by “social conditioning (norms, ideologies, intended readerships) [and] specific contextual factors” (O’Driscoll 2011, p. 65). An examination of paratexts and extratexts, where available, helps assess the extent of “interactions between the (re)translations” (which may reveal “a logic of challenge and rivalry”), as well as “the (economic or symbolic) impetuses for retranslation” (Deane-Cox 2016, p. 34).

In Traut’s translation for KAW publishing house, the translator’s name is absent from the (paperback) cover, and only appears on the title page. In fact, little is known about Traut, save that at the same time she retranslated *Winnie the Pooh* for the same publisher, an edition recommended for 8-year-old pupils, apparently judged incapable of enjoying the “more sophisticated” and linguistically playful established Polish version (Kokot 2000, p. 134<sup>1</sup>). This intention to capitalise on the texts’ status as required reading is visible in stylistic choices too: in *Winnie the Pooh*, diminutives and other devices conventionalize the story into a standard animal fable; in “Old Man and the Sea”, ennobled language renders the story in a schoolmarm’s version of elegant Polish. Both her translations are poorly edited, suffering from problems with grammar, punctuation and orthography (on Traut’s *Winnie the Pooh* see Kokot 2000 p. 134ff and Chwirot 2019, p. 373), and yet are clearly marketed as targeted at schoolchildren. Her “Old Man and the Sea” is labelled as required reading for primary-school eighth-graders on the back cover and the frontispiece (Fig. 1). The copyright page states the edition was “prepared based on its own translation”, and proofread by “Team”. The poor editing standards are characteristic of the period and suggest a rushed edition; Kokot plausibly speculates that Traut’s translations for KAW, a state-run publishing house on the verge of privatisation (and eventual collapse), would have been economically motivated, as “commissioning a retranslation often paid better than acquiring the rights to an existing one, and in the 1990s, with the changing political, social and economic situation, might have proved easier too” (Kokot 2000, p. 135, my translation)<sup>2</sup>.

1 “Wydawca wyraźnie stwierdził, zlecając nowy przekład, iż przekład Tuwimówny jest zbyt wyrafinowany jak na możliwości intelektualne ósmio- czy dziewięcioletka”.

2 One more translation, by Jędrzej Polak, was published in 1993, the same year as Traut’s and probably for similar reasons, for Kantor Wydawniczy SAWW, which was churning out a whole series of literary classics in retranslations.

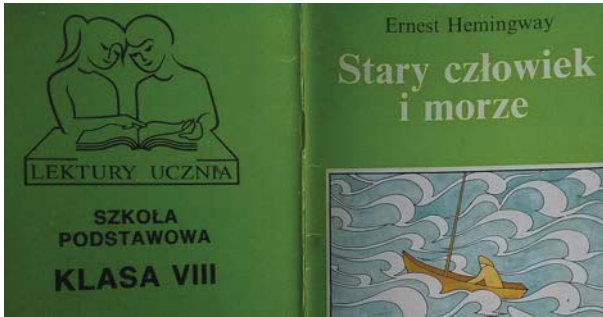


Fig. 1. Traut's KAW translation is labelled as required reading for primary school eighth-graders.

Gucio's retranslation, by contrast, is carefully edited, illustrated, and available in a range of e-book formats besides the hardback paper version. The translator's name is present on the cover, copyright page, and the title page. Her bio appears at the end of the book, below Hemingway's, as visible in the table of contents as the author's (see Fig 2). The back cover matter concludes with the prominent label "new translation", also present in online marketing.



Fig. 2. Guccio's Marginesy translation: the back (1) and front cover (2), publisher's online photos (3), the table of contents (4) and the biographical notes (5) showcasing the translator's visibility.

The retranslation is prominent in paratexts and numerous extratexts; notably, the retranslation program was the main subject of interviews with the founder and head editor of Marginesy. In an online interview for *Onet Kultura*, she outlined the economic, but also cultural reasons behind the new translation: a new shelf-life for the book, and a new way of framing the story for a new generation of young readers (Sarnowska 2022). The relationship with the established translation, implied to be obsolete, unattractive and thus unable to connect with new generations, is oppositional. The interview follows the typical pattern, where “adjectives like ‘dusty’ or ‘outdated’ [...] describe the old version, whereas the new translation is [...] praised as more ‘fluent’, ‘accurate’, ‘faithful’ or simply more pleasurable to read” (Koskinen / Paloposki 2015, pp. 25–26), so that the “hero” retranslator (p. 29) saves Hemingway for the young, and prevents cultural transmission from collapse.

The version against which Guccio’s translation is juxtaposed is obviously the one by Zieliński, whose culture-making role and status as Hemingway’s Polish voice have been much discussed and strengthened by presumed spiritual kinship between the two men (Marzec 2010). Republished multiple times by nine publishing houses (Muza, Arcanum, De Agostini, PIW, PWN, Iskry, Kama, Książka i Wiedza, Rój), Zieliński’s version is still used by schools (e.g. the De Agostini edition has footnotes targeted at young readers), critical works, textbooks, adapted for film and recently audiobooks (with the collaboration of Zieliński’s family members). Thus, where Guccio’s translation is referred to as “new”, Zieliński is the natural candidate for the “old”.

### 3. Interplay between the retranslation hypothesis and changing socio-cultural context

The bond with Zieliński is a marked difference between Traut and Guccio. For KAW, the statement about “own translation” seems to be little more than a legal disclaimer, while Guccio’s retranslation, pitted as a studied response to Zieliński, seems the whole point of the new Marginesy edition; thus, some features of the newest translation may be amplified owing to the dynamics between the retranslator (and her commissioners) and the predecessor. Specifically, for agonistic retranlations, the “retranslation hypothesis” expects a more foreignizing response (Berman 1990, Gambier 1994) to a more domesticating first translation, which primarily seeks to “integrate the source culture into the target culture, to ensure positive reception of the work” (Dastjerdi/Mohammadi 2013, pp. 175–176).

If such a foreignizing bias materialises in Guccio's case, it may show in decisions taken on the interface between translation and editing – a greater attention to preserving the original text's completeness, structure or typographic conventions – but primarily in the translator's (and presumably the proofreaders') linguistic choices. The bias may prevent Guccio from making some radically domesticating choices aimed at adapting the text to the tastes of young Polish readers, but encourage and add to those foreignizing decisions already likely in the new socio-cultural context: an increased reliance on the source text's style (and its lexico-grammatical building blocks) due to the decreasing influence of the target culture's model of traditional, flowery literary language; and the preservation of foreign cultural items, due to increased reliance on the Polish readers' ability to access and relate to foreign *realia*.

The retranslation by Guccio will be examined as an expression of changes in the (perceived) character of the target language, culture, and translation, against the original text and the established translation by Zieliński, as well as the non-agonistic “pedagogical” translation by Traut in terms of: 1) editorial standards, text length, omissions and expansions, 2) sentence boundaries, sentence structure, syntactic and lexical repetitions, 3) literary and colloquial structures and lexis, 4) specialised, sensitive and culture-specific lexis. These aspects may reflect the impact of three discourse-shaping socio-cultural shifts (potentially mitigated or amplified by the general foreignizing bias).

The first shift concerns literary language, influenced by the evolution of popular literature in Polish, and the gradual emergence and dominance of democratised internet discourse. These are likely to create a belief that the audience, exposed to contemporary models of writing, is receptive of plain, colloquial prose. At the same time, the readiness to implement and accept such prose in a retranslation of a classical work is likely to be tempered by the popular stereotype of elaborate, ornate style as the desired model of good writing (for instance, avoidance of repetitions and some elements of archaic, writerly style) (Gutfeld 2022).

As a result of this shift, Guccio's translation, given its 21<sup>st</sup> century context and the agonistic retranslation dynamic, may show a lower degree of grammatical complexity than Traut's and Zieliński's, though still a higher one than the source text, to placate the target culture's sense of decorum.

The second shift concerns media, professional and private communication tending toward interactive, dynamic, audiovisual rather than (purely) written modes, which enable context to be effortlessly conveyed rather than implied. Coupled with a wide range of cultural products on offer, this is likely to create a belief that, for a literary text to be successful among other available commodities, it needs to deliver an accessible, satisfying, and dramatic experience, and lead

translators to explicate or amplify some aspects of texts removed from the reader in time and place to make them more clear and compelling.

As a result of the second shift, the retranslations may clarify some aspects of cultural and emotional context, use clearer imagery, or more explicit and diverse characterization, facilitating emotional investment. The first and second shift may both discourage syntactic and lexical repetitions, potentially perceived as both dull for most readers and unsuitable for highbrow literature (although in Guccio's translation, the expected foreignizing bias may mitigate the latter consideration).

The third factor is the increased exposure to international contacts, media and goods in Poland, likely to create a belief that the audience is more at home with cultural and linguistic diversity, and Anglophone world in particular, than in Zieliński's day. As a result, the recent retranslation is likely to show more sensitivity than Zieliński's established translation to depictions of linguistic, ethnic and racial diversity (e.g. more borrowings of *realia*). The expected foreignizing attitude in Guccio's agonistic retranslation is likely to amplify this tendency and set it apart from the other translations.

#### 4. Overview of analysis results

Below, I examine the features shared by all three Polish translations (compared to Hemingway's original text) and those characteristic of Guccio's version or present in her translation to the greatest extent (compared to the other two translations). To perform the analysis, I obtained the four texts in a digital form<sup>3</sup>, aligned them and (in the case of Traut's translation) fixed typos and orthographic mistakes (e.g. *zanużać*, *zawieźć* for *zawieść*, *napewno*), but not collocation (e.g. *nie lęka się przed niczym*) or punctuation mistakes, unless they concerned missing end-of-sentence punctuation. I used POS-tagging and dependency tagging with UD-Pipe2, subject to manual review, due to the less than perfect quality of the tagging for Polish. For instance, next to correctly identified gerunds (e.g. *pociągnięcie*, *zjedzeniem*), the tagger yielded a number of false positives with only surface similarities to gerund forms (e.g. *harpunie*, *tnie*). These are relatively easy to remove, but suggest a dark number of false negatives, much more difficult to weed out. Consequently, the numerical data regarding sentence structures were treated as illustrating tendencies rather than hard numbers.

3 All quotations henceforth from: Hemingway, Ernest. *Old Man and the Sea*. New York 1996. Hemingway, Ernest. *Słoty człowiek i morze*, trans. B. Zieliński. Hemingway, Ernest. *Słoty człowiek i morze*, trans. A. Traut. Białystok 1993. Hemingway, Ernest. *Słoty człowiek i morze*, trans. K. Guccio. Warszawa 2022. Because typographic conventions related to quotation marks are discussed, excerpts and back-translations from Polish are provided in italics.

## 5. Target text length

Gucio's translation is the only complete one. Zieliński's lacks one sentence due to an editing issue (the next sentence is incomplete too) but, other than being confusing, this does not entail a major content loss. Traut's has 5 missing sentences, of which three constitute parts of longer thoughts and may be, in principle, deduced from neighbouring statements (one is, in fact, a near repetition). However, two lost sentences ("He never dreamed about the boy" and "Now they have beaten me, he thought") cannot be similarly recovered from the context; their loss is more than stylistic, given the symbolism of the protagonist's dreams about lions, and the theme of victory and defeat.

Gucio's translation is the closest to the source text conventions in its presentation of the characters' thoughts, making them almost blend in with narrative passages (e.g. "Then he will turn and swallow it, he thought" rendered as *Potem zawróci i ją połknie, pomyślał*), while the other two translations follow the Polish convention, with quotation marks and dashes (e.g. Traut's "*Zrobi potem jedno koło i połknie go*" – *pomyślał*).

All three Polish translations have fewer individual, space-separated words than the original, which is attributable to features of Polish grammar (e.g. the lack of obligatory articles and a greater role of inflection, as opposed to stand-alone prepositions), but they have more non-space characters, more punctuation, and more sentences than Hemingway's text. Guccio's translation is the shortest in all three respects, but the results are fairly uniform across the Polish versions. In Zieliński and Traut, the higher number of punctuation marks is partially explained by the abovementioned convention of presenting thoughts, but another factor is sentence splitting and a higher number of complex sentences (featuring extra punctuation, but not necessarily conjunctions) that will be discussed later.

What causes expansion in the Polish texts are also clarifications, which most commonly involve substituting nouns for pronouns; for instance in the sentence "But it would not open" all three translators replace *it* with the noun *dłoń* (*hand / palm*) and in "He has it sideways in his mouth now and he is moving off with it", the object is specified as *hak* (*hook*) or *przynęta* (*bait*). Clarifications concern not only referents, but also the pragmatic character of some phrases. For instance, the succinct dialogue line "Hot" is rendered as *let it be hot* or *just make sure it's hot*; in another case, Guccio expands "I would" uttered in response to a question into *I would steal if I had to*. Guccio seems the most protective of the reader in this respect: some of her micro-clarifications concern similes and imagery that could be unclear to young readers (e.g. she rephrases the description "a leprous gray-white" to read *gray-white like the body of a leper*, apparently explaining what kind of colouring leprosy could affect).

## 6. Sentence boundaries

The Polish translations have more sentences than the source text (ranging from 1932 sentences in Traut to 1944 in Gucio, compared to 1924 in English), despite the missing sentences mentioned before. In fact, sentence splitting is more common than the numbers suggest, due to the opposing tendency toward merging, also prominent in all three translations.

The translators change sentence divisions most often in presentation of speech and thoughts: when they flow chaotically or plod repetitively (e.g. “Maybe three. Maybe more”), sentences tend to be merged. Also, when Hemingway uses a full stop after a reporting verb positioned in mid-speech / thought, the Polish translations surround the reporting verb with commas instead.

Merging also involves sentences starting with ‘but’, viewed as stylistically clumsy in Polish. The avoidance of initial “but” is visible throughout all three translations: Hemingway’s 181 uses correspond to 126 in Zieliński, plus 4 uses of a more literary synonym, *jednak(że)*; 85 + 14 cases in Traut; and 147 + 10 cases in Gucio. Where sentence boundaries are not changed, translators elaborate on contrast, e.g. adding *już* or *przynajmniej*, which turns casual phrasing into a rhetorical device, and thus reduces the norm-violating stigma of clumsiness.

A good example of sentence merging around both reporting verbs and initial “but” is “‘Now,’ he said. ‘I am still an old man. But I am not unarmed.’”, rendered as a single sentence in Traut’s translation: – *A teraz – powiedział – jestem nadal stary, ale nie bezbronny*. Merging due to avoidance of repetition can be illustrated by *Eat them, fish. Eat them. Please eat them*, rendered as *Jedz je, rybo, jedz! Zjedz je, proszę!* by Gucio.

The readiness to change sentence boundaries in response to repetitions and initial ‘but’ is shared by all three translations, though Gucio is slightly more willing to preserve short sentences, initial ‘but’ and whole-sentence repetitions, while Traut merges sentences to the greatest extent.

Sentence splitting, in turn, is apparently prompted when 1) a paratactic sentence transitions to a new subject, 2) “and” joins a string of markedly different activities. It is one of several ways in which all three Polish translations tend to (re)organise Hemingway’s long paratactic sentences.

## 7. Sentence structure

In general, dependency parsing in Polish showed fewer instances of coordination, coordinating conjunctions, and subordinating conjunctions, but more elements in conjunct relationships, and more non-root verbs than in the source text. The Polish sentences pack more clauses, and have more items in a conjoining

structure. Paradoxically, the lower number of conjunctions corresponds to a more hierarchical sentence organisation in the translations, achieved with semicolons, or with participle clauses. These changes organise the characters' thoughts and the narrative flow. Where Hemingway habitually assigns equal importance to remarks of varying kind in his coordinated sentences, and leaves sorting them to the reader, the translators separate the components and in some cases assign them figure/background roles.

For instance, all three translators put a semicolon after "remedy" in "He knew he was beaten now finally and without remedy and he went back to the stern and found the jagged end of the tiller would fit in the slot of the rudder well enough for him to steer". This highlights what is apparently identified as an important statement about the character's state of mind, against the background of trivial physical actions. Likewise, to avoid Hemingway's parataxis, all three translations of "The turtles saw them, approached them from the front, then shut their eyes so they were completely carapaced and ate them filaments and all" open with an anterior participle (*Having seen / noticed the men-of-war, the turtles...*).

The number of active anterior and contemporary participles is relatively lower in Guccio, which may be due to her predilection for simpler structures in general. She uses fewer instances of the relative pronoun *któr\** (*which, that*), a more predictable word order, and fewer structures typical of written language. Her sentences are less periodic, as the main sentence parts come earlier and closer together, requiring the reader to process shorter chunks of text. This could be interpreted as faithfulness (a greater tolerance of stylistic interference from the original), or as an attempt at imitating contemporary spoken Polish in the hope of connecting to young readers (valuing popularisation over ennoblement). The second explanation is more likely, as Guccio makes her syntax more transparent even in those infrequent cases where Hemingway builds periodic and/or hypotactic sentences.

The clause structure in Guccio's translation is also made more transparent by the frequent use of the particle "to"; sometimes the word is used for emphasis, which would be in line with an authentic presentation of speech and thought (e.g. *W samolocie to dopiero musi być dziwnie*), but most commonly it is paired with subordinating conjunctions (e.g. *skoro... to, jeżeli... to, gdyby... to*). Such pairing (especially the ubiquitous *jak... to*) is a hallmark of Guccio's version, making her generally infrequent ventures into subordination highly signalled and easy to follow.

The more transparent and predictable syntax in Guccio is visible on both noun phrase and clause level. On clause level, this can be illustrated by the sentence "The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks", with the main verb delayed almost to the end. While Zieliński and Traut form a similarly periodic structure,

Gucio rephrases it to read *Oba policzki pokrywały mu...* (Both his cheeks were covered in...). Another illustration is the sentence “As the boy went out the door and down the worn coral rock road he was crying again”. Both Zieliński and Traut follow Hemingway in opening with a subordinate clause (in which Zieliński additionally embeds a participle: *When the boy, having gone out, went down...*). By contrast, Guccio ignores “as” and coordinates the three verbs (*The boy went out, walked down... and cried*).

Both Traut and Zieliński occasionally use inverted, emphatic word order and explicit pro-forms, *to be* + “*to*” and *to be* + *pronoun* (e. g. *był to, był on*). These are grammatically redundant, as Polish gender forms are usually enough to identify an implicit subject, and stylistically marked for literariness. Guccio, by contrast, never uses *be* + *pronoun* inversion and resorts to *był to*-type structures less frequently than her predecessors.

On noun phrase level, both Guccio and Traut are much more reluctant to use stylistic inversion and capitalize on the flexible word order that Polish allows than Zieliński. For instance, where Zieliński occasionally has *wewnętrzną ich stronę; ich łby szerokie, spłaszczone, spiczaste, jak szpadle; koniec jej uwiązany był*, etc., both Traut and Guccio stick to the unmarked order of possessive pronoun + adjective + noun (e. g. *ich wewnętrzną stronę, ich szerokie, spłaszczone łopaturowate łby*) or divide the phrases up.

In terms of morphology, Zieliński’s translation is also more varied in positioning inflectional endings (*nigdy nie widział, aleś [ty jest], zem złapał*), which is sometimes his way to reflect casual speech or Hemingway’s marked syntax (for instance the source text’s “Never have I seen...”). The other two translators avoid such variation, attaching the endings to verbs only (*nigdy nie widziałem, ale ty jesteś, że złapałem*, etc.).

## 8. Lexical choices

Zieliński uses the greatest range of function words, while many seem to have gone out of favour with Guccio (*któż, cóż, jakże, czyż, czyżby, ów, toteż, gdyż, jednakże, zaś, przecie, iż, aby, zrazu, zarazem, niby*). Interestingly, those function words that Guccio does use are mostly common in Zieliński as well (e. g. *bo, żeby, kiedy*), while Traut excels in the use of more formal-sounding synonyms (e. g. *by, lecz, gdyż, jedynie*). As indicated before, Guccio’s characteristic feature is the use of *jak*.

Guccio’s translation also makes a more restricted range of choices regarding adjectives and pronouns, which she mostly uses in their longer forms (e. g. *ciekawym / swojemu* rather than *ciekaw / swojemu*), while both Zieliński and Traut vary their usage. These forms are more common in speech, and indeed Guccio’s translation of dialogues includes some colloquial, emphatic diction (e. g. *no*, emphatic *to*).

Gucio is also somewhat more resistant to avoidance of repetition, the force behind sentence merging and restructuring parataxis, also visible in all three translations on a lexical level. Avoiding repetitions, commonly associated with poor language competence, insufficient skill and imagination, is ennoblement at work: a literary text is conventionally expected to be aesthetically pleasing and show the author's range of vocabulary. The translators (most notably Traut) vary connectors (e.g. repeated "sometimes" turning into *czasem / to znów / niekiedy*), word order (e.g. *go zobaczyć* alternating with *zobaczyć go*), or use synonyms (e.g. "old man" turning into *the other*, *gramps* or *the fisherman* in the translations of the dialogue "Good luck old man." / 'Good luck,' the old man said."). Such substitutions are not inconsequential for the style, coherence and characterization in the work.

Where Guccio's translation shows more variety is the reporting verbs. All three Polish translations avoid repeating "said", which (apart from infrequent uses of "asked" and "called") is virtually Hemingway's only reporting verb, with 188 occurrences. In the Polish translations, its closest equivalent, *powiedział*, is used beside other options: the generic literary (*od*)*rzec* is particularly popular with Zieliński and Traut, but Guccio has as many as 13 other verbs, some as specific and expressive as *murmured*, *advised* or *yelled*, in over 17% of the cases.

All three translations struggle with some of Hemingway's imagery due to mismatches in grammatical gender, notably when the protagonist refers to fish, stars and his hands as brothers. Perhaps this is why all three translators use the masculine *marlin* (around 50 uses for Hemingway's six) for what Hemingway usually calls "fish". Where no synonyms are available, all three translators decide to call stars *sisters*, but in another scene, where Zieliński turns fish, stars and hands (all feminine) into sisters as well, Traut and Guccio revert to Hemingway's usage, referring to brotherhood.

Both "old" and "man" are also problem terms: while Hemingway uses "man" 299 times (of which about 200 concern Santiago), the term is only translated as *mężczyzna* (*male*) four times in Zieliński and Traut, and six times in Guccio, usually when referring to men in general (e.g. "suffer like a man", "you are already a man"). Guccio is the only translator to use *mężczyzna* for the protagonist (twice); in general, the gender aspect is less explicit, with "man" either generalised to *human* (*człowiek*) or present implicitly in masculine inflectional endings. "Old" is used 318 times by Hemingway, while the translations use it in less than half these cases. The key phrase "old man" is occasionally substituted with (*old*) *fisherman* or eliminated, but also rendered in the narrative as the venerable *starzec* (by Traut and Guccio) or even the diminutive and patronizing *staruszek* (by Guccio), probably again in an attempt to avoid repetition.

Guccio uses more specialised names of marine species than her predecessors, and usually than Hemingway too. For instance, she uses *aretuza* rather than

(portugalska) meduza for “Portugese man-of-war”, *ptaszory* rather than *latające ryby* for “flying fish”, *karnaks* rather than *żółta / błękitna makrela* for “blue runner” and “yellow jack”, *tybura* rather than *żarłacz / rekin* for “shark”, *ogończa* rather than *płatyczka koląca* for “sting ray”, etc. These names are less casual and often less descriptive, but more accurate and consistent with the needs of readers familiar with nature documentaries and able to find references online. Gucio also uses more specialised terms for animal body parts, which may occasionally reinforce emotional distance (e.g. *ślepia, korpus* for “eyes” and “body”).

The same specificity and accuracy, not necessarily consistent with Hemingway’s everyday diction, extend to Gucio’s terms for natural phenomena (e.g. *cirusy* and *cumulusy* rather than Zieliński’s and Traut’s mixture of opaque Latinate and descriptive Polish terms, like *chmury pierzaste*), and to sailing terminology. It is worth comparing Gucio’s *dryfkotwa z wiosel, opór dryfkotwy z wiosel* and the other translators’ *hamowanie wiosłami, opór wiosel* for Hemingway’s “drag”, or the growing specificity of *burta łodzi* (Zieliński), *górna burta łodzi* (Traut) and Gucio’s most exact and technical *górna krawędź nadburcia* for Hemingway’s “gunwale”.

As mentioned before, Gucio’s version clarifies some of the descriptions. This involves fixing terminology (e.g. opting for *koryfena* where the other two calque Hemingway’s use of “dolphin” for dolphinfish), but also some cultural issues. When a character pronounces the Anglophone name “John J. McGraw” with a “Jota for J”, Zieliński and Traut do not specify which “J” this mispronunciation concerns, and use the Polish term “jota”, which could be interpreted the sound /j/ rather than /h/. By contrast, Gucio clarifies: *he pronounced the initial the Spanish way* and italicises the term *jota*.

This is consistent with Gucio attributing a greater role to the third language: when a character uses a Spanish term and translates it into English as ‘eshark’, Gucio alone restores the diacritical mark in *Tiburón* and stresses the non-standard English (– *Tiburón* – *odpowiedział kelner. – Taka rekina*). She also uses *San Pedro* rather than *Święty Pedro*, and keeps the term *brisa* rather than the related Polish term *bryza*. At the same time, Gucio alone domesticates English measurements, expressing them in metrical units.

Gucio’s translation updates the Polish race term for Hemingway’s “negro” (*czarny* rather than *Murzyn*), and uses more respectful diction to refer to him, with *prevailed over* rather than *beat*, *person* rather than *chap* (compare Zieliński’s *pobił Murzyna, który był wspaniałym chłopem* and Gucio’s *wygrał z czarnym, z którego był znakomity człowiek*). Where Zieliński renders “slave work” as *pańszczyzna* (*forced [peasant] labour*), and Traut uses the term *czarna robota* (*black work*), which could trigger racial connotations, Gucio is careful to use the uncontroverted *brudna robota* (*dirty work*).

## 9. Conclusions

The analysis identified background tendencies shared, to varying degrees, by all three Polish texts, notably ennoblement though avoidance of repetitions, connected to changes in sentence boundaries and varied reporting verbs. Against this, several features of Guccio's retranslation seem attributable to evolving translation norms.

Firstly, the text be made easy to process, through the use of more transparent, signalled, and stable structures: redundantly paired *jak/to*, fewer participles, predictable word order with few cases of stylistic inversion, stable inflectional endings, occasional clarifications, and adapted measurements.

Secondly, the new norm demands the use of a less literary, more colloquial language: shorter sentences in dialogues, relatively more tolerance of repetitions, fewer uses of emphatic pronouns (*był on*), a narrower range of (more everyday) function words, longer forms of adjectives and pronouns, and some colloquial, emphatic diction in dialogues (*no, to*).

A more tentative third norm is making the text more engaging by positioning the reader closer to the characters: their thoughts are a more organic part of the narrative, with less typographic distancing, diverse reporting verbs highlighting characters' emotional states, and familiar units of measurement.

Finally, there is a greater emphasis on accuracy and correctness, from the text's completeness, through the use of more specialised terminology, to emphasis on cultural and linguistic diversity, reflecting a more cosmopolitan profile of the prospective audience.

These observations are consistent with Guccio's wish to facilitate processing the text by inexperienced young readers, used to informal writing and modern media, and offer a more engaging, transparent but also accurate rendering. The translation resists some forms of ennoblement and experiments with popularisation instead. Interestingly, in doing so, it has more in common with the first translation with which it engages in a dialogue, than with the other "pedagogical" translation, which follows very different norms and sees a different role for literature in school education.

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