Yearbook of Conrad Studies (Poland)
Vol. VIII 2013, pp. 85–99
doi: 10.4467/20843941YC.13.005.1517

CONRAD IN POLISH PERIODICALS: *THE MIRROR OF THE SEA* IN *WIADOMOŚCI LITERACKIE* (1924)

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Abstract: During the years immediately after Poland regained its independence in 1918 the country could boast few literary periodicals. One of them was *Wiadomości Literackie* (Literary News), which appeared for the first time on 6th January 1924 in Warsaw. *Wiadomości Literackie* serialized several translations of Conrad's work, including: "Dusza przeciwnika" ("The Character of the Foe" [collected in *The Mirror of the Sea*]), "Conrad w Krakowie w r. 1914" ("First News") and "Książę Roman" ("Prince Roman"). The present article focuses on one translation of "The Character of the Foe" by Józef Brodzki. It explores the strategies used by the translator to domesticate Conrad's text. These comprised explication, addition, substitution and omission – none of which, however, should be perceived as a limitation. On the contrary, these modifications served the purpose of introducing Conrad's maritime fiction to the Polish reading public and were a necessary procedure during the early stages of his reception in Poland. They are in line with the Retranslation Hypothesis formulated by Antoine Berman. On the whole, Brodzki's translation is very effective and conveys the major features of Conrad's prose by using simpler sentences, paraphrases and neutral language.

Keywords: Conrad, Brodzki, translation, domestication, *Wiadomości Literackie*

WIADOMOŚCI LITERACKIE: AN OVERVIEW

During the years immediately after Poland regained its independence in 1918 the country could boast few literary periodicals. The first issue of *Wiadomości Literackie* (Literary News) appeared in Warsaw on 6th January 1924 and cost 50 groszy. Its title was a literal translation of that of the French journal *Nouvelles Littéraires* and had been suggested by the prominent Polish poet Julian Tuwim (1894-1953 – Czernecki 2004, p. 13). Although the magazine's circulation never exceeded 13,000 copies (Maciejewska 1961, p. 121), its readership was several times greater than this figure. Even so, as Andrzej Paczkowski observes, *Wiadomości Literackie* only had a limited social impact and continued to be a journal for intellectuals and the cultural elite (Paczkowski 1980, p. 262). Typically, each issue consisted of six to eight pages, roughly 27 by 35 cm in size, and had more than twenty contributors. Its illustrations and graphics were always carefully chosen and well matched. Few Polish literary magazines of the twenties and thirties could claim the editorial scope or critical influ-

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ence of *Wiadomości Literackie*, which quickly dominated the literary scene (Hernas 1985, p. 580) and became what Jerzy Łojek has dubbed "an institution" (Łojek 1988, p. 116). Although its editorial line was at variance with that of the right-wing nationalistic press, it allowed the publication of differing views and opinions, for which it was fiercely attacked by the latter.

Despite its limited circulation, *Wiadomości Literackie* was influential by virtue of the literary authority of its contributors and the elevated social position of its readers. Contributors included many of the leading artists and intellectuals of the period: the poets Jan Lechoń (1899-1956), Antoni Słonimski (1895-1976), Julian Tuwim (1890-1949), Marian Hemar (1901-1972) and Jarosław Iwaszkiewicz (1894-1980); the poet and essayist Kazimierz Wierzyński (1894-1969); the playwright Bruno Winawer (1883–1944); the translator and critic Tadeusz Boy-Żeleński (1874–1941); the critics Emil Breiter (1886-1943) and Karol Wiktor Zawodziński (1890-1949); the literary historian and biographer of Conrad Józef Ujejski (1883-1937). Beginning as a mainly literary magazine in the 1920s, in the following decade it evolved into a socio-literary weekly, becoming involved in social debates and promoting the secularization of public life and culture, equality for women and conscious motherhood. As Magda Opalski observes: "For a decade, *Wiadomości Literackie* was Poland's only literary journal with a national circulation. This monopoly ended in the mid-1930s with the radicalization of Polish politics, which produced a new generation of literary journals (*Pion*, *Prosto z Mostu*, and *Kultura*). Sponsored by the political right, these journals sought to reduce the influence of *Wiadomości Literackie*. In response to these pressures, *Wiadomości Literackie* abandoned its original editorial line – which supported Marshal Józef Piłsudski – and became a vocal opponent of Poland's increasingly authoritarian régime. This internal evolution of the journal's liberal-democratic, cosmopolitan, secular, pacifist and anti-fascist agenda is well reflected in Antoni Słonimski's famous column "Kronika Tygodniowa" (Weekly Chronicle; 1927-1939)" (Yivo Encyclopedia of Jews in Eastern Europe).

Wiadomości Literackie is now regarded as having been part of "the avant-garde of Polish liberalism" (Czernecki 2004, p. 9). As a literary periodical it was journalistically highly dynamic in offering continuous coverage of new topics. (Czernecki 2004, p. 16). Its focus changed, but kept within the confines of current matters of public interest: firstly, in the field of world literature and the visual arts; secondly, in the field of contemporary and classic Polish literature; thirdly, in the field of social and political issues of the day (Maciejewska 1961, p. 121). As its founder, the historian Mieczysław Grydzewski (1894-1970) declared in a manifesto-like editorial on 6th January 1924:

> Our journal aims at being informative. Its objective is to re-establish the long-broken connection with European art and culture. It aspires to take part in the mission to pull down the wall that separates us from the centres of modern civilization. […] It does not represent any aesthetic school. It does not fight for one doctrine or another. Neither does it defend or desire any dogmas that limit the freedom of artistic creation. That is why it advances the ideals of honest work in the name of art […] [and] pledges tenacity and ruthlessness in breaking down the wall of

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obscurantism, lies, hypocrisy and mendacity on both the social and artistic fronts. (*Wiadomości Literackie* 1 [6 January 1924], p. 1).[1]

CONRAD'S WORK IN *WIADOMOŚCI LITERACKIE*

Wiadomości Literackie serialized the following translations of Conrad's work:

1. "Dusza przeciwnika" ("The Character of the Foe" [collected in *The Mirror of the Sea*]), transl. Józef Brodzki, *Wiadomości Literackie* 1924: 33;
2. "Conrad w Krakowie w r. 1914" ("First News"), transl. Bronisława Neufeldówna, *Wiadomości Literackie* 1924: 33;
3. "Laguna" ("The Lagoon"), transl. Bolesław Wieniawa-Długoszowski, *Wiadomości Literackie* 1925: 1;
4. "Książę Roman" ("Prince Roman"), transl. Teresa Sapieżyna, *Wiadomości Literackie* 1926: 18;
5. "Amy Foster," transl. Aniela Zagórska, *Wiadomości Literackie* 1929: 48;
6. "Jutro" ("Tomorrow"), transl. Aniela Zagórska, *Wiadomości Literackie* 1931: 14;
7. "Historia miłosna: fragment z *Lorda Jima*" ("A Love Story: an excerpt from *Lord Jim*"), transl. Aniela Zagórska, *Wiadomości Literackie* 1932: 39;
8. "Autokratyzm a wojna" ("Autocracy and War"), transl. Teresa Sapieżyna, *Wiadomości Literackie* 1933: 38;
9. "Tremolino" ("The *Tremolino*" [collected in *The Mirror of the Sea*]), transl. Aniela Zagórska, *Wiadomości Literackie* 1935: 6.

The first four of these were translated by various hands, with the remainder being prepared by Aniela Zagórska, who from 1920 supervised editions of Conrad's works in Poland and Russia (Conrad 2005, p. 74). The translations of "The Character of the Foe" and "First News" were published immediately after the death of Joseph Conrad on 17th August 1924 in a special issue devoted to the writer's memory. These pieces were not selected in a haphazard way. "The Character of the Foe" was chosen because of its maritime theme. Poland had regained its independence after being partitioned for 123 years (during which time it had been landlocked), and so did not have any maritime literature of its own. Żeromski's *idée fixe* was to give the nation a taste of maritime writing and thereby spur Polish writers to pen more of this type of narrative. During the initial stage of his reception in Poland, Conrad was first and foremost a writer of sea stories, which is why Żeromski propagated his art and arranged for the complete translation of his works. In the preface to the first Polish collected edition of Conrad's works, he argued: "Today young boys in Poland do not have to abandon their country in order to follow the call of the sea and find adventure. The Naval School in Tczew has been operating for some time and the Polish navy is slowly de-

[1] Unless otherwise stated, all translations from the Polish are my own.

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veloping. […] Students at the Naval School, officers on board ships and young people in general need sea literature. Which is the best? We have it here: the works of Joseph Conrad" (Żeromski 1922, p. xvii).

The second piece – "First News" – was picked on the grounds that it depicted Conrad in Poland discovering his father's legacy. Letters which he thought his father had burnt were in the safe keeping of the renowned Jagiellonian Library. Thus both pieces matched the vision of Conrad that was being promoted by Żeromski – that of a maritime writer and a writer who was a compatriot.

By 1924, Conrad had become a familiar name in Poland thanks to the serialization of a number of his works in other Polish periodicals:

1. *Wyrzutek* (*An Outcast of the Islands*), transl. Maria Gąsiorowska, *Tygodnik Romansów i Powieści*, 1896, N°s 1-26;
2. "Placówka cywilizacji" ("An Outpost of Progress"), transl. unknown, *Czas* (Cracow), 1899, N°s 112, 115, 118;
3. *Banita* (*An Outcast of the Islands*), transl. Wila Zyndram-Kościałkowska, *Kurier Litewski* 1913, N°s 147-58, 160-3, 165-9;
4. "Powrót" ("The Return"), transl. Maria Bunikiewiczowa, *Gazeta Wieczorna*, June-July 1914;
5. *W oczach zachodu* (*Under Western Eyes*), transl. Helena Rogozińska-Pajzderska, *Świat*, N°s 1-43;
6. *Murzyn z załogi „Narcyza"* (*The Nigger of the "Narcissus"*), transl. Jan Lemański, *Nowy Przegląd Literatury i Sztuki* (Warsaw), 1920, N°s 2-6; 1921, N°s 1-3;
7. *Los* (*Chance*), transl. Barbara Beaupré, *Czas* (Cracow), 1921, N°s 177-298; 1922, No. 1;
8. "Il Conte" ("Il Conde"), transl. Leon Piwiński, *Przegląd Warszawski*, 1922, N° 14;
9. "Anarchista" ("An Anarchist"), transl. Tadeusz Pułjanowski, *Przegląd Warszawski*, 1923, N° 18.

THE SPECIAL COMMEMORATIVE ISSUE OF *WIADOMOŚCI LITERACKIE:* JOSEPH CONRAD (17.08.1924)

The magazine's opening article – entitled "Joseph Conrad" – was written by the highly esteemed Polish writer Stefan Żeromski (1864-1925). Framing a photograph of Conrad, it opened with a eulogy: "One of the most phenomenal literary artists, Joseph Conrad-Korzeniowski, has descended into the grave." The tone of the whole article was lofty and appreciative. It accentuated the role of the sea in his biography and writing, highlighting maritime works such as *Typhoon*, *The Nigger of the 'Narcissus'* and *The Mirror of the Sea* (making special mention of the fragment about storms and ships, of which there was a translation in another section of that issue of the magazine). The article made a brief mention of "land fiction" – *The Secret Agent* and

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Nostromo – before passing on to *Lord Jim*. In the view of Żeromski and another writer and critic – Wilam Horzyca – *Lord Jim* was a "symbolic confession". According to these critics, Conrad had symbolically analysed his own life choices in the novel, something which they interpreted as a dereliction of national duty (Żeromski 1924, p. 1).

This peculiarly Polish interpretation of the novel served as a springboard for Żeromski to outline the Polish ancestry of its author and the story of Conrad's parents, mostly on the basis of Tadeusz Bobrowki's *Memoirs.* All in all, less than a quarter of the article was devoted to Joseph Conrad himself, the remainder being devoted to a detailed discussion of Conrad's closest relatives (Teodor, Robert and Hilary Korzeniowski; Stefan Bobrowski). Throughout the article, Żeromski referred to Conrad as Józef Konrad Korzeniowski (except for the initial statement). It seems that Żeromski wanted to place Conrad firmly and squarely within the domain of Polish historical tradition.

Żeromski concentrated on the heroic and tragic past of Conrad's relatives, stressing their immense sacrifice in the struggle for Poland's independence. Once again, Żeromski mentioned a work of which there was a translation elsewhere in the magazine – "Poland Revisited" – in which Conrad had related, as Żeromski put it, "in a bitter and cold tone", his sojourn in Cracow. The article closed with an account of Conrad's visit to the Jagiellonian Library with his son in 1914 and the following quotation from Conrad's "First News": "The attention of that young Englishman was mainly attracted by some relics of Copernicus in a glass case." The tone of Żeromski's comment seems to be bitter and resentful: "And so, holding a bundle of his father's letters (the last of those who had sacrificed their lives), Conrad called his son an Englishman …" (Żeromski 1924, p. 1). The sentence ends with suspension dots, indicating … an understatement? Doubt, perhaps? Since it is a strangely ambiguous comment (Zabierowski 1992, p. 21), coming at the end of an article that praises Conrad, it is difficult to say at the present time whether there was a note of resentment and reproach in Żeromski's words or merely sorrow at the death of a fellow artist.

Another subtle detail that would appear to corroborate such an interpretation is a poem by Jan Lechoń – printed at the bottom of the first page – on the subject of Joseph Conrad's funeral. The poem was entitled "Na śmierć Józefa Conrada" (On the Death of Joseph Conrad). It is a metrically regular example of an amphibrah. Yet again, three quarters of the poem was devoted to the funeral in Cracow (presented in a noble and heroic perspective) of Conrad's father Apollo Korzeniowski, who had died as a martyr in Poland's struggle for independence. Thus both texts on the first page of the Joseph Conrad special issue of *Wiadomości Literackie* highlighted not the figure of the writer himself, but his Polish ancestors.

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THE TRANSLATIONS: METHODOLOGY

My analysis of the translations of Conrad's texts in Polish serializations will follow the premises of Descriptive Translation Studies (DTS), whose main objectives are to describe translational phenomena and explain their function and reception in the target culture (Baker and Saldanha 2009, pp. 77-8). A study of this type usually begins by situating the translation within the recipient literary system. The text is then analysed in terms of acceptability, i.e. the degree of correspondence to the cultural, linguistic and literary conventions prevailing at the time of translation (Toury 1985, pp. 22-4; Toury 1995, pp. 76-8). The founder of DTS, Gideon Toury, assigns priority to the *function* of translations within a given culture, since it is the function that determines the desired properties of the text and thus governs the process of translation. Hence it is not our aim to evaluate the translation (Bassnett 2002, p. 20), let alone evaluate an early twentieth-century text from our modern perspective. Rather, we wish to show how the text functioned within the target culture and what techniques were used to make it "acceptable" to contemporary audiences.

We shall therefore concentrate on the process of manipulation that takes place in order to make the original accessible to a foreign reading public. As Theo Hermans declares in an essay on literary translation: "From the point of view of the target literature, all translation implies a degree of manipulation of the source text for certain purposes" (Hermans 1985, p. 11). Lawrence Venuti rightly observes that, like every cultural practice, "translation involves the creation of values, literary and linguistic, religious and political, commercial and educational" (Venuti 2004, p. 25). What makes translation exceptional, however, is the fact that the whole process of value creation "takes the form of an inscribed interpretation of a foreign-language text, whose own values inevitably undergo diminution and revision to accommodate those that appeal to domestic cultural constituencies" (Venuti 2004, p. 25). Venuti stresses the often overlooked fact that "translation is an inscription of the foreign text with interests and intelligibilities which are fundamentally domestic" (Venuti 2004, p. 25).

"THE CHARACTER OF THE FOE"

"The Character of the Foe" was translated by Józef Brodzki (1886-1964). The translation is complete (albeit with minor omissions – see below) and was reprinted in the journal *Poradnik Świetlicowy* in 1943. Brodzki translated only one other work by Conrad – "Geography and Some Explorers" ("Geografia i niektórzy jej twórcy") – in 1924. Two other translations of "The Character of the Foe" were to follow: "Dusza przeciwnika" [The Character of the Adversary] by S. Olgierd in 1925 and "Dusza wojownika" [The Character of the Warrior] by Stanisław Wyrzykowski in 1926. Although we are unable to determine which version of the original text he used, Brodzki's translation confirms Hermans' and Venuti's claims regarding the transformation (or manipulation) of the foreign text in order to accommodate domestic values.

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This procedure of "bringing the [foreign] author back home [to the target] reader" is called *domestication*, which Venuti defines as an "ethnocentric reduction of the foreign text to the target-language cultural values" (Venuti 1995, p. 20). The domestication techniques applied to make Conrad's text easily "digestible" for Polish readers can be subdivided into four methods: *explication*, *addition*, *substitution* and *omission*.

1. Explication

Explication clarifies new concepts for target readers, replacing an unknown concept with a broader descriptive equivalent. There are numerous places in the translated text where Brodzki explains the source information to the Polish audience, either by repetition or by definition. In some cases, perhaps because he is unsure whether Polish readers would understand correctly, he reiterates a phrase to make it more precise:

> Whatever craft he handles with skill, the seaman of the future shall be not *our descendant*, but only our successor. (Conrad 1996, p. 73; emphasis added)

> A przyszły marynarz – wszystko jedno na jakim statku będzie pływał, – nie będzie *naszym potomkiem, potomkiem naszego pokolenia marynarzy*, – będzie zaledwie jego następcą. (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [And the future seaman, no matter what kind of ship he sails in, will not be *our descendant, our generation's descendant*, but merely its successor.]

Further on, Conrad recalls the captain of an iron ship:

> I remember once seeing the commander … of a fine *iron ship* of the old *wool fleet* shaking his head at a very pretty *brigantine*. (Conrad 1996, p. 73; emphasis added)

The Polish version explains three distinct concepts, describing "iron ship" as "a ship beaten out of iron and steel", mistakenly identifying a vessel of the "wool fleet" as "a naval vessel, a warship" and introducing "brigantine" as a "small ship" (using a diminutive) before specifying the type of vessel:

> Przypominam sobie, że widziałem kiedyś jak pewien dowódca … pięknego okrętu, *zakutego w żelazo i stal* i stanowiącego *jednostkę bojową*, potrząsał z oburzeniem głową na widok prześlicznego *małego stateczku, typu brygantyny*. (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [I recall having seen the commander of a beautiful *ship beaten out of iron and steel* which was *a naval vessel*, who shook his head with disapproval at a very pretty *small ship, of the brigantine type*.]

2. Addition

This technique was applied for two reasons. Firstly, to clarify and make the original more explicit; secondly, to add cohesion to a seemingly chaotic and free-flowing narrative structure. Thus, Conrad ends one paragraph with the sentence:

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> One seems to have known gales as enemies, and even as enemies one embraces them in that affectionate regret which clings to the past. (Conrad 1996, p. 71)

Yet the Polish translation offers much more:

> Zdawałoby się, że się już poznało wszystkie burze, jak się zna swych wrogów osobistych, a przecież w tem czułem roztkliwieniu, z jakiem zwracamy się do przeszłości, *mylimy się, plączemy je między sobą* (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [It seems that we have known all tempests as one knows one's personal enemies, and yet in that affectionate sentimentalizing with which one turns to the past, *we confuse them and mix them up one with another*.]

Conrad's point is that although we have known storms as adversaries, we nonetheless recall them with affection, as we do all things that belong to the past. In the Polish version, however, a different point is made, namely that although we have known storms as adversaries, we confuse and conflate them in our sentimentalizing attitude towards the past. The translator wishes to prepare readers for a plethora of recollections of various gales at sea, so that they will not be overwhelmed by the ostensibly chaotic flood of details; the added sentence acts as an introductory hint.

Another type of addition functions to make the text more explicit, ridding it of any indeterminacy. This goal is achieved by adding a new image or phrase. Let us begin with a key concept, that of a foe, which forms the basis of the title: "The Character of the Foe". The idea of gales portrayed as adversaries or enemies is reiterated throughout the text and the storms are personified through association with particular mariners who were with the author during a sea voyage. In the Polish version, the title is translated as "Dusza przeciwnika" – the soul of the adversary – thereby shifting the key concept from the kind of enemy in question to the enemy's soul. Hence the concept of "the soul" had to be inserted into the text in connection with the storms. And, indeed, the translator twice mentions the soul. The first comes in a memory of a conversation with a boatswain:

> The note of dread in the shouting voice … heard years ago from a man I did not like, [has] stamped its peculiar *character on that gale*. (Conrad 1996, p. 79; emphasis added)

> Podejrzenie, obawa i lęk w tym głosie krzyczącym … usłyszanym przed tylu laty, z ust człowieka, którego przecież nie lubiłem – one to wycisnęły na tej burzy swoje piętno, dały jej charakter, *duszę*. (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added) [The suspicion, anxiety and fear in that shouting voice … heard years ago from a man who, after all, I did not like – they left their stamp on the tempest, they gave it a character, *a soul*.]

The second time "soul" is mentioned in the translation it refers to a different object than in the original. In Conrad's text, the lexeme has a broader meaning and refers to "the world" as a prison:

> A hard sou'-wester startles you with its close horizon and its low grey sky, as if *the world were a dungeon* wherein there is no rest for the body or soul. (Conrad 1996, p. 79; emphasis added)

In the Polish translation, the reference is narrowed and "the soul" relates only to "the sea" as a prison:

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> Zwał czarny i niedający się przeniknąć zamyka przed nami horyzont, nisko jak sufit szary, wiszący tuż nad głową, jak gdyby *morze było więzieniem*, w którem nie ma odpoczynku ani dla ciała ani dla duszy. (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added).

The narrowing down of the lexeme's frame of reference has one purpose: to get it closer to the previous usage – "the soul of the tempest" – which is very close to the "soul of the sea", since the tempest (storm) is at sea. The Polish version thus intensifies the first usage and justifies the title of the text. Coming at the end of a paragraph, it acquires further rhetorical force.

Extra images constitute another type of addition. They are created by using the technique of introducing a new metaphor into the text in order to intensify its meaning. Two such metaphors – that of a nutshell and that of a witch – are added in the Polish version. The former is introduced during the meeting with the captain of the wool clipper:

> Nie rozumiem, jak można puszczać się na morze *na podobnej łupince*" (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [It's beyond me how one can set sail *in such a nutshell*.]

Yet no such image occurs in the original:

> Fancy having to go about the sea *in a thing like that*! (Conrad 1996, p. 74; emphasis added)

This metaphor of a nutshell recurs three times in the translation. The first time round it is extended and made even more detailed:

> Nie wiem, czy jednocześnie uprzytomniał sobie rozmiary swojej kabiny, a może bezwiednie asocjacja nasuwała mu obraz takiej *łupiny od orzecha* na falach rozhukanego morza. (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [I'm not sure if he thought about the size of his cabin, and perhaps he inadvertently associated it with *a nutshell* on the waves of a raging sea.]

> He may have thought of the size of his cabin, or unconsciously, perhaps – have conjured up a vision of *a vessel so small* tossing amongst the great seas. (Conrad 1996, p. 74; emphasis added)

The second time round, the Polish version replaces the neutral "craft" of the source text with the expressive image of a "nutshell":

> W parę lat później ów młody porucznik … mógłby mu może powiedzieć, że człowiek, który spędził wiele lat na dużych okrętach, potrafi jednak znaleźć wiele przyjemności przebywania *na takiej małej "łupince"* (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [Some years later, that young lieutenant … could have told him that a man who has spent many years on big ships may yet find a great deal of pleasure in being on board *such a small "nutshell"*.]

> Some years later, the second mate … could have told his captain that a man brought up in big ships may yet take a peculiar delight in what we should both then have called *a small craft*. (Conrad 1996, p. 74; emphasis added)

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And again:

> Na takiej *łupince* ma pan przynajmniej pewność, że przy byle niepogodzie wyrzuci pana od razu z kojca! (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [Aboard such *a nutshell* you can at least be sure that in any kind of heavy weather you get thrown out of your bunk in an instant!]

> Why, you get flung out of your bunk as likely as not in any sort of heavy weather. (Conrad 1996, p. 74).

In each case, the neutral phrasing of the original ("a thing", "a vessel", "a craft") has been replaced by the nutshell metaphor, thereby intensifying the image and making it more definite and precise. In so doing, the translator may have assumed that the target audience would not distinguish between a brigantine or any other type of vessel, for the simple reason that such terminology did not then exist in the Polish language.

The other image inserted into the text by the translator is that of a witch:

> Nic nie jest bardziej podobne do *czarownicy z rozpuszczonemi włosami* – od burzy podzwrotnikowej przy księżycowem świetle. (*Wiadomości Literackie* 33 (17 August 1924): 2; emphasis added). [Nothing is more like *a witch with dishevelled hair* than a subtropical gale by moonlight]

> For a true expression of *dishevelled wildness* there is nothing like a gale in the bright moonlight of a high latitude. (Conrad 1996, p. 78; emphasis added)

Brodzki evidently understood the word "dishevelled" in its literal meaning of "(hair) hanging in loose disorder / untidy (hair)" and added the collocation with the witch.

3. Substitution

Substitution is the most obvious domestication technique for making foreign texts more accessible to target readers. It aims at *situational or cultural adequacy* by recreating a context that is more familiar or culturally appropriate from the target reader's perspective than that used in the original. The translator replaces potentially unknown and / or exotic images and concepts with recognizable ones:

> Some [gales] cling to you in woe-begone misery; others come back fiercely and weirdly, like *ghouls* bent upon sucking your strength away … (Conrad 1996, p. 76; emphasis added)

The Polish version substitutes leeches for evil spirits:

> Są takie, które przywiązują się do wspomnień, jak pamięć o najokropniejszej nędzy, inne nawracają, żarłoczne jak *pijawki*, po to aby wyssać całą energję. (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [There are those [tempests] that cling to your reminiscences like a memory of the most dreadful misery; others come back, as voracious as *leeches*, to suck all your energy away.]

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The common basis for this replacement may have been the fact that both creatures suck human blood. Yet the image which Conrad creates is that of a supernatural evil spirit that feeds on human corpses and lures the unwary to abandoned places. In its connotations of terror and mystery, it triggers associations with works of folklore such as *The Thousand and One Nights*. By contrast, the translated text offers leeches, which are a decidedly natural phenomenon. Though repellent to some, these blood-sucking creatures have been used in medicine since ancient times, thus creating very different connotations for the readers of the translation. By domesticating the original image, the translator changes the complex intertextual dimension and so diminishes its exotic character.

The Polish translation also replaces wildcats with dogs, possibly because the image of a pack of hungry stray dogs attacking beggars or vagabonds is more familiar in Polish literature. As such, it creates connotations that are not only different, but also less pronounced than in the previous examples:

> [S]ome are unvenerated recollections, as of spiteful *wild-cats* clawing at your agonized vitals. … (Conrad 1996, p. 76; emphasis added)

> Są i takie, które są wspomnieniami zachowanemi w pamięci z pogardą jak *psy jakieś wściekłe* … (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [There are those which are recollections that are kept in the memory with disdain, like *vicious dogs*.]

4. Omission

Omission is the most frequently used technique in Brodzki's translation. It may be applied for several reasons: because part of the text is difficult to translate, because the translator feels that a given concept or paragraph will be difficult for the reader to understand or because the translator has decided that something is of little relevance to the entire text.

Brodzki's most striking and extensive deletion is the passage in which Conrad analyses the geographical names of various capes:

> It was near the Cape – *The* Cape being, of course, the Cape of Good Hope, the Cape of Storms of its Portuguese discoverer. And whether it is that the word "storm" should not be pronounced upon the sea where the storms dwell thickly, or because men are shy of confessing their good hopes, it has become the nameless cape – the Cape *tout court*. The other great cape of the world, strangely enough, is seldom if ever called a cape. We say, "a voyage round the Horn;" "we rounded the Horn;" "we got a frightful battering off the Horn;" but rarely "Cape Horn," and indeed, with some reason, for Cape Horn is as much an island as a cape. The third stormy cape of the world, which is the Leeuwin, receives generally its full name, as if to console its second-rate dignity. These are the capes that look upon the gales. (Conrad 1996, pp. 73-4)

Brodzki may have left this fragment out because he regarded it as an unimportant digression. He may also have wanted to simplify the apparently disordered flow of ideas and make it easier for readers to follow. Going even further, he may have regarded it as the "inside knowledge" of English mariners that would have made little sense to Polish landlubbers.

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Whatever the case may be, the omission disrupts a delicate network of intratextual references (or cohesion), as the capes are mentioned for a second time later on in the essay. Readers of the original can easily link both references and situate the seemingly unconnected vignette of three capes in its place. Rather than simplifying the narrative for readers, Brodzki has made it more involved. Indeed, the omission forces him to add some information when the capes reoccur in the story:

> Burza zdarzyła się gdzieś w pobliżu *przylądka, który zawsze pozbawia się jego nazwy, jak na przykład obcina się połowę nazwy Przylądkowi Dobrej Nadziei* – było to więc gdzieś obok Hornu. (*Wiadomości Literackie* 33 [17 August 1924]: 2; emphasis added). [The tempest occurred somewhere close to the cape, *which is always shorn of its name – as, for instance, when we delete half of the name of the Cape of Good Hope* – so it was somewhere off the Horn.]

> It was off *that other cape*, which is always deprived of its title just as the Cape of Good Hope is robbed of its name. It was off the Horn. (Conrad 1996, p. 78)

A different reasoning, it would seem, lay behind Brodzki's elimination of nautical terms and detailed maritime descriptions. When Poland regained its independence in 1918 it had been a partitioned and landlocked country – without any navy or merchant marine – for well over a century. For this reason the Polish language had only a limited vocabulary of maritime terminology. Brodzki thus leaves out nautical terms which he found difficult to translate and which might have been unintelligible to Polish readers:

> The solemn thundering combers caught her up *from astern*, passed her with a fierce boiling up of foam level with *the bulwarks*, swept on ahead with a swish and roar: and the little vessel, dipping her *jib-boom* into the tumbling froth, would go on running in a smooth, glassy hollow, a deep valley between two ridges of the sea, hiding the horizon ahead and astern. (Conrad 1996, p. 75; emphasis added)

> Z tyłu dopędzały nas potężne, uroczyste jakieś i ryczące zwały bałwanów, przewalały się szumiącą pianą, kłębiły się obok, sycząc i wyjąc. (*Wiadomości Literackie* 1924: 2) [We were caught from behind by solemn and roaring waves which, hissing and howling, passed by her [the ship] with swooshing foam.]

Brodzki similarly omits the terms *boatswain*, *leeward*, *windward*, *nor'-west wind* and *sou'-wester* (Conrad 1996, pp. 77-79). The omission of one particular aspect of maritime terminology – the types of winds – is worth examining, as it is emblematic of the entire group and throws light on the nature of the problems faced by Conrad's Polish translators. Brodzki deletes the specific names of the winds and transforms the text into a general description:

> Są uderzenia wiatru białe, są i czarne, są podmuchy, noszące w sobie zniszczenie, są i takie, które przychodzą nieoczekiwanie, chociaż nic na niebie nie zwiastuje ich przybycia. Nie ma, doprawdy, dwóch wiatrów, które byłyby do siebie podobne. (Wiadomości Literackie 33 [17 August 1924]: 2) [There are white gusts of wind, there are black; there are gusts which wreak havoc; there are also those which come unexpectedly, although there is nothing in the sky to foreshadow their coming. Indeed there are no two identical winds.]

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The original, by contrast, gives the precise name for each wind:

> The inky ragged wrack, flying before a *nor'-west wind*, makes you dizzy with its headlong speed that depicts the rush of the invisible air. a *hard sou'-wester* startles you with its close horizon and its low grey sky … And there are *black squalls*, *white squalls*, *thunder squalls*, and unexpected gusts that come without a single sign in the sky; and of each kind no one of them resembles another. (Conrad 1996, p. 79; emphasis added)

This enumeration is significant, as it recapitulates the whole text and forms a coda, reverberating with Conrad's main point: that there are different types of storm and that not one of them resembles another.

Moreover, the key word "storm" is translated throughout the text as "burza" (tempest) instead of the more technical "sztorm" (storm), which would seem to indicate Brodzki's inability – probably shared by most of his compatriots at the time – to differentiate between "burza" and "sztorm". Thus it unintentionally exemplifies the very degradation of maritime language about which Conrad complains elsewhere:

> "The fleet anchored at Spithead": can any one want a better sentence for brevity and seamanlike ring? But the "cast-anchor" trick, with its affectation of being a seaphrase – for why not write just as well "threw anchor," "flung anchor," or "shied anchor"? – is intolerably odious to a sailor's ear. I remember a coasting pilot … (he used to read the papers assiduously) who, to define the utmost degree of lubberliness in a landsman, used to say, 'He's one of them poor, miserable 'cast-anchor' devils." (Conrad 1996, p. 15)

In its Polish counterpart, therefore, Conrad's original English text – saturated as it is with the nautical terminology of a professional seaman – becomes an essay that could have been penned by any landlubber. The specific maritime nuances with which the text is peppered and which make it unique are in most cases obliterated in the Polish translation. It must be stressed, however, that this is not so much the fault of the translator as a consequence of the particular linguistic legacy of Poland's history of occupation and partition.

The methods that were used to domesticate Conrad's text were mainly explication, addition, substitution and omission. These changes, however, should not be perceived as limitations. On the contrary, they served the purpose of introducing Conrad's maritime fiction to the Polish reading public and were a necessary procedure during the early stages of his reception in Poland. They were in line with the Retranslation Hypothesis formulated by Antoine Berman, who argues that "translation is an 'incomplete' act and […] can only strive for completion through retranslations" (Berman 1990, p. 1). In Berman's view, failure is the mark of any translation. This is understood both as an incapacity and as the original's resistance to translation. This failure is most visible in the first translation (Berman 1990, p. 5), while later translations constitute a "way of or a space for accomplishment" (Berman 1990, p. 6). On the whole, Brodzki's translation is very effective and conveys the major features of Conrad's text through simpler sentences, paraphrases and neutral language. As Paul Bensimon observes, there are fundamental differences between the first translation and later translations: "[First translations] are 'introductions' seeking to integrate one culture [with] another, to ensure positive reception of the work in the target culture.

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Later translations of the same originals do not need to address the issue of introducing the text: they can instead, maintain the cultural distance." (Bensimon 1990, p. ix). Brodzki's (first) translation achieved that very goal: it secured a positive reception of Conrad's maritime tale. In the course of time new translations appeared, but by then the Polish language had developed its own nautical terminology and could thus "render the highest kind of justice" to Conrad's nuanced yarns.

I am deeply indebted to Stephen Donovan, who generously critiqued a draft of this article.

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