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UNIVERSITY OF SILESIA IN KATOWICE
FACULTY OF PHILOLOGY

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**Literary Translation Quality Assessment: An Approach Based on Relevance Theory and
Barthes' Five Literary Codes**

PhD Dissertation

Supervisor: Prof. dr hab. Andrzej Łyda

KATOWICE 2021
UNIwersytet Śląski w Katowicach
WYDZIAŁ FILOLOGICZNY

Paweł Jureczek

**Ocena jakości przekładu literackiego: Podejście oparte na teorii relewancji i pięciu kodach
literackich Barthes'a**

Rozprawa doktorska

Promotor: Prof. dr hab. Andrzej Łyda

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INTRODUCTION

Translation might be considered a complex phenomenon to which a number of approaches are possible and a variety of contexts. Translation studies have existed only for several decades and there has been an increased recognition that more attention needs to be paid to the issue of its quality assessment. Translation quality assessment (TQA) is a branch of translation studies which requires firstly, a definition of translation, and secondly, a methodology. Translation quality assessment can be deemed the final stage in the translation process and is performed in order to verify whether a given translated text conforms with certain standards or requirements. The current dissertation is designed to investigate literary translation, and to explore methods of literary translation quality assessment (LTQA), because it seems to be the most challenging branch of TQA. The scarcity of publications on LTQA may serve as substantiation for that claim.

The first chapter examines translation studies as well as definitions and approaches to translation. It discusses the history of research on the concept as well as its development into the present state. Literary translation in Poland and differences in its quality before and after 1989 are presented and so are recent advances in machine translation applied to literary texts. Further, relevance theory is discussed as it constitutes the theoretical basis in the present thesis. It is claimed that relevance theory provides consistent and universal basis for LTQA. The chapter argues that relevance theory has been successfully applied to translation. The criticism of the theory, however, is also included and discussed. Relevance theory has already been applied to TQA, however the scope of the present study is larger. Here it is proposed to merge relevance theory and the theory of five literary codes in order to establish an improved LTQA model which claims completeness and universality. The notion of untranslatability has been introduced and discussed. It has been argued initially that *Trainspotting*, the novel analyzed in the third chapter, constitutes an untranslatable text. This claim is challenged in the third chapter.

The second chapter presents an authorial attempt at the expansion of the method based on the five literary codes. The presentation of the method including the relevant terms and definitions is followed by analyses of literary texts that reveal the performance of the five literary codes. The analyses are followed by practical applications of the theory performed by other scholars. The method, as it is improved and refined here, is based on the definition and the theory of translation discussed in the first chapter. The chapter demonstrates an application of the theory to LTQA and offers possible improvements.

The third chapter comprises of the analysis of the English-Polish translation of a dialectal novel. The object of the analysis has been selected due to its linguistic and semantic complexity. It is written in a Scottish Edinburgh-Leith dialect and its author's idiolect. It is claimed here that there are numerous semantic strata referring to social, psychological, medical, chemical, political, and economic issues. In the novel there are multiple narrators, who seem to increase the complexity of the composition. Literary translation quality assessment model presented here claims to be sufficient in the analysis because it revealed all aspects of both source text and target text. In addition to the analysis, there are suggestions of corrections. The novel which is the subject of analysis, *Trainspotting*, is described as well as its main characters and the varieties of language used. The relevant literature on the author of the novel is also presented here. In order to illustrate Welsh's potential and approach as a writer, fragments of his second novel, *Marabou Stork Nightmares*, are presented and examined.

The findings seem to support the conclusion that there is potential for future development of the presented literary translation quality assessment model. The method claims its completeness due to its openness and flexibility. It correlates with certain philosophical assumptions, and appears to be able to assess any literary text.

CHAPTER ONE

Translation, relevance, and quality

1.1 Definition of translation

The difficulty in defining and delineating the concept of translation is mainly caused by its interdisciplinarity and ubiquity. ‘Some critics argue that the very notion of translation has become vague even for translation studies’ (Lukas, 2019, 114). It has been argued that translation is largely an intuitive process (Bittner, 2020, after Robinson, 1991). The progress of research on the concept suggests that it is a highly complex subject area. The growing number of areas interfacing with translation seems to imply that the understanding of translation is still incomplete.

Translation in its broadest sense is regarded as a key mechanism for the creation of culture, and translators as hardly innocent contributors in the creation of identity process, power struggles, and military and cultural conflicts (Heydel, 2009, 23-24, cited by Lukas, 2019, 114).

It seems advisable to start the discussion on translation by introducing a few concepts which may be considered essential to understand the phenomenon of translation. The following is an attempt at explaining the nature of translation:

Translation is both a cognitive procedure which occurs in a human being's, the translator's, head, and a social, cross-linguistic and cross-cultural practice. Any valid theory of translation must embrace these two aspects. To do this, a multidisciplinary approach to translation theory integrating these aspects in a plausible manner is needed. Further, a theory of translation is not possible without a reflection on the role of one of its core concepts: equivalence in translation. And looking at equivalence leads directly into a discussion of how one would go about assessing the quality of translation. Translation quality assessment can thus be said to be at the heart of any theory of translation (House, 2015, 1).

It has been observed that equivalence is central in House's theory (Bittner, 2020). It seems generally agreed that equivalence and translation quality assessment constitute important concepts in translation. However, a definition of translation seems to be a matter of ongoing discussion.

Translation can be defined as the result of a linguistic-textual operation in which a text in one language is re-contextualized in another language. As a linguistic-textual operation, translation is, however, subject to, and substantially influenced by, a variety of extra-linguistic factors and conditions. It is this interaction between "inner" linguistic-textual and "outer" extra-linguistic, contextual factors that makes translation such a complex phenomenon. [...] So while translation is, as stated above, at its core a linguistic-textual operation, a multitude of other conditioning and constraining factors also routinely impinge on its processes, performance and of course on translation quality (House, 2015, 2-3).

It has been stated that it is almost impossible to include all the translation factors in a practicable model of translation quality assessment and it has been suggested to retain the minimal definition of translation as a common core. The minimal definition constitutes a replacement of the source text in one language with a text in another language (House, 2015). The term 'replacement', however, may have some negative connotations, i.e., the impression that the target text is 'second-best' or a substitute for the 'real thing':

More positively, however, translation can be seen as enabling - often for the first time - original access to a different world of knowledge, to different traditions and ideas that would otherwise have been locked away behind a language barrier. From this perspective, translation has often been described as a builder of bridges, an extender of horizons, providing recipients with an important service and enabling them to move beyond the borders of the world staked out by their own language (House, 2015, 3).

An orientation backwards to the existing previous message of the source text has been discussed as well as an orientation forwards towards how texts in a corresponding genre are composed in the target language (House, 2015). The nature of these orientations, which might be seen as a type of 'double bind' relationship, is also discussed elsewhere: 'Either the translator leaves the author in peace, as much as is possible, and moves the reader towards him: or he leaves the reader in peace, as much as possible, and moves the author towards him' (Mees, 2009, 19).

It is argued that there is still room for improving House's translation quality assessment model (Bittner, 2020). The model's mismatch search seldom offers individual translation alternatives, and when it does, it is usually not explained why a given alternative is considered better than the original translation (Bittner, 2020). Another weak point in House's model is the sometimes-confusing overlap in the discussion of the categories of the problems in translation quality assessment (Bittner, 2020). Nevertheless, the model is considered to be a valuable contribution to translation quality assessment which helps to reduce the impact of subjectivity in evaluating translation (Bittner, 2020).

The notion of adaptation as opposed to translation proper seems to be relevant in the discussion on literary translation. It is claimed here that it is necessary to distinguish translations and adaptations:

By the term *translation* we mean here the version of a source text in a target language where the primary effort has been to reproduce in the target language a text corresponding to the original as to its textual type, its linguistic elements, and the non-linguistic determinants affecting it. On the surface this definition excludes any consideration of translations which do not share the purpose of the original or have a purpose other than that of the original author, and are directed to the interests of a special clientele. Such products are better characterized as adaptations, paraphrases, more or less free revisions, abstracts, summaries and the like (Reiss, 2014, 90).

'The purpose of the original' might be perceived as the communicative intention of the author. Thus, the above definition of translation, as opposed to adaptation, seems to be consistent with the principle of relevance discussed further in this chapter. The next section presents some problems which arose from the lack of distinction between a translation and an adaptation.

It is argued that translation scholars do not agree on a common framework or approach to the study of translation:

The discourse of contemporary translation studies features two opposing orientations. On one hand, German translation scholars champion the return to linguistic roots and the use of the term *Übersetzung* with an exclusive reference to linguistic phenomena. On the other, American translation scholars seek to expand the word "translation" onto a whole spectrum of phenomena, including not only language, but also discourse, culture, images, and mental processes and experiences that call for verbal expression (Lukas, 2019, 115).

I am more inclined towards the American perception of translation which seems relevant for the purposes of literary translation and literary translation quality assessment. The novel analyzed in the third chapter poses not only linguistic problems but also those related to discourse and culture. There seem to be degrees to which source texts and target texts express the same content, especially in the case of multi-layered texts such as *Trainspotting*.

The distinction between the source text and the target text does not seem to be obvious. The multitude of texts and acts of communication in the world seem to result in a situation where every text is both unique and constitutes a translation: 'No text can be completely original because language itself, in its very essence, is already a translation' (Bassnett & Trivedi, 1999, 3). Translated text may be considered as a genre separate from the source text because it is not the source text itself but a way towards it (Elbanowski, 2019, after Ortega y Gasset, 2012).

The notion of translation is claimed to be determined by the understanding of the nature of language (Hejwowski, 2012). Language may be defined as a system of signs used by people to communicate in space or time. Kuźniak (2020, 8) observes that 'language is a biological-cultural phenomenon' which has structure and meaning. The assignment of certain signals to certain psychological states by the sender and the assignment of certain signals to certain psychological states by the receiver seem to play a key role in language (Hejwowski, 2012). The resulting definition of translation stresses the fact that associations and reactions invoked by the source text should be equal to those invoked by the target text (Hejwowski, 2012). This definition of translation stressing the importance of psychological factors in translation seems to correspond to relevance theory presented further, which has a psychological foundation.

Language is claimed to occupy a central position in the translation process (Benjamin, 2000). The notion of a pure language offers an insight which seems to encompass all languages and to present their similarity:

All suprahistorical kinship of languages rests in the intention underlying each language as a whole – an intention, however, which no single language can attain by itself but which is realized only by the totality of their intentions supplementing each other: pure language. While all individual elements of foreign languages –

words, sentences, structure – are mutually exclusive, these languages supplement one another in their intentions. Without distinguishing the intended object from the mode of intention, no firm grasp of this basic law of a philosophy of language can be achieved. The words *brot* and *pain* “intend” the same object, but the modes of this intention are not the same. [...] As to the intended object, however, the two words mean the very same thing (Benjamin, 2000, 18).

The pure language and intentions underlying it seem to support the notions of communicative intentions and poetic effects offered by relevance theory discussed in this chapter and the theory of five literary codes discussed in the second chapter. The translator's task (Benjamin, 2000) is to find the intended effect in the source text and express it in the target text. 'For sense in its poetic significance is not limited to meaning, but derives from the connotations conveyed by the word chosen to express it' (Benjamin, 2000, 21). Elbanowski (2019) claims that language reveals the hidden content but not entirely. In this view translation primarily seems to be the recognition of the greater language, the pure language, of which both source text and target text are considered to be constituent parts. The expression of the pure language in the source text and the target text seems to determine the equivalence.

The results of the research on relevance theory seem to support the notion of equivalence. A functional translation quality assessment model provides a basis for comparison and not for value judgements (Gutt, 1990). Also, the idea is supported that there is no general framework for evaluation and that the translation analysis is text-specific. In other words, the approach to evaluation is different in each situation. Consequently, two possible approaches to defining translation have been proposed: the notion of direct translation and the notion of interpretive use, which may also be called indirect translation:

A receptor language utterance is a direct translation of a source language utterance if and only if it purports to interpretively resemble the original completely. [...] However, direct translation constraints not only the explicit content – it also determines the other properties of the translated text; again this follows from the causal interdependence of stimulus, context and interpretation: in order to achieve complete interpretive resemblance the translated text will have to convey not only the same explicatures as the original but also its implicatures, and so it will have all the properties needed to convey these implicatures as well (Gutt, 1990, 151-152).

The implicature denotes either the act of meaning or implying one thing by saying something else, or the object of that act (Davis, 2019). Implicatures may be defined 'as any assumptions which are communicated, but not explicitly' (Jodłowska, 2014, 100). Implicatures can be determined by sentence meaning or by context (Davis, 2019). The explicature, however, consists of what is explicitly said or written, often supplemented by contextual information (Sperber & Wilson, 1995). Explicatures 'are arrived at by a combination of decoding and inference' (Jodłowska, 2014, 100 after Sperber & Wilson, 2002, 620). Nevertheless, the distinction between implicatures and explicatures does not seem to be entirely clear. Jodłowska (2014) argues that there is little consensus on how the division between implicatures and explicatures should be made and what criteria should be used.

In the light of the discussion on relevance theory it is not always necessary to distinguish between implicatures and explicatures. Interpretive resemblance consists of shared explicatures and implicatures which stand for shared thoughts (Gutt, 1996). It can be argued that there is a link between direct translation and indirect translation because both types 'presuppose a grasp of the originally intended interpretation' (Gutt, 1996, 250). The concepts of implicature and explicature are discussed in more detail in the following section.

Definitions constitute one possible approach to the phenomenon of translation, but not the only one (Gutt, 2010). The other two approaches seem to be shared intuitions about the nature of translation without defining the notion and a culture-oriented approach, where the understanding of the notion of translation depends on the community representing a given culture. However, none of those approaches have proven to be without reservations (Gutt, 2010, after Krings, 1986): the approach based on definitions has been criticized because it is prescriptive and excludes phenomena which do not meet the criteria of the definition and the approach based on shared intuitions has been criticized because it is implicit and does not serve as a basis for scientific approach.

I tried to show that the principles, rules and guidelines of translation are applications of the principle of relevance. This the proposal is that all the aspects of translation surveyed, including matters of evaluation, are explicable in terms of the interaction of context, stimulus and interpretation through the principle of relevance, a universal principle believed to represent a psychological characteristic of our human nature.

Thus, the main contribution of this book is a reductionist one on the theoretical level – issues of translation are shown to be at heart issues of communication (Gutt, 1991, 188, cited by Bittner, 2020, 25).

Relevance theory applied to translation attempts to determine the meaning of a text based on the literal meaning, the explicature, and the implied meaning, the implicature. The possible meaning of a text is determined by the communicative intention, i.e., the author's intention. Relevance theory determines the communicative intention by the context, i.e., the situation presented in the text. The theory also assumes that texts are written for a particular reason, i.e., the principle of relevance. It seems to be the task of a translator to determine the relevance in each text and to translate the communicative intention. The following example might illustrate the functioning of relevance theory. If, on a very hot day, speaker A communicates 'it is very hot today' to speaker B who is in the same situation, the communicative intention is not to inform the speaker B about the temperature because that seems to be obvious. The communicative intention might be an implicature, e.g., 'I am thirsty' or 'I want to go to a cool place'. If the speaker A, however, communicates the opposite in that situation, i.e., 'it is very cold today', the same set of implicatures with an additional humorous effect might be intended through irony. Irony, a linguistic and literary device, in spoken or written form, in which real meaning is concealed or contradicted (Encyclopedia Britannica), might be interpreted through the principle of relevance in a particular context. It is claimed here that relevance theory combined with the theory of five literary codes (Barthes, 1970) provides a complete tool for literary translation quality assessment.

Objections to Gutt's claims that relevance theory may successfully function as translation theory have been voiced. Firstly, the process of translation cannot always be explained in terms of the principle of relevance because the client of a translation may not read the target text but still stipulate that the translator follow certain rules (which might contradict what the translator considers to be relevant) (Bittner, 2020). Secondly, what the translator considers relevant to the audience may not be acknowledged as such by all the readers (Bittner, 2020). Thirdly, there is a number of linguistic and non-linguistic factors which are missing in Gutt's theory (Bittner, 2020). Relevance is only 'the tip of the iceberg' because each translation process enters into the equation of interrelated communicative

processes, cultural factors, linguistic conventions and other variables (Kielar, 2013). It is argued that relevance theory is not particularly suited to meet more practical challenges of translation quality assessment, however, it may serve as a complementary tool (Bittner, 2020). It has been observed that the principle of relevance is restrictive as it focuses on one point of view only (Barthes, 1977), however, this suggestion had been formulated before the theory of relevance has been proposed by Sperber & Wilson. It is claimed here that relevance theory provides the tool and the five literary codes provide the resources for a universal literary translation quality assessment model.

The terminology used here for both texts involved in the translation process is as follows: the source text is the term used instead of the original, and the target text is the term used instead of the translation. The avoidance of the term 'original' is motivated by the unfavorable connotations this term has acquired over time. It has been argued (Bassnet & Trivedi, 1999, 3, after Fuentes, 1990, 70) that 'originality is a sickness, the sickness of a modernity that is always aspiring to see itself as something new'. There seems to be a reference to colonialism and power relations in the assumption that 'Europe was regarded as the great Original, the starting point, and the colonies were therefore copies, or 'translations' of Europe' (Bassnet & Trivedi, 1999, 4). Furthermore, the terms of source text and target text seem to be more accurate and widely accepted by translation scholars. The proposed terminology is also designed to avoid perceiving the target text as 'second-best' (House, 2015). It has been argued that it is 'fruitless to proclaim either source-text or target-text hegemony. Translations are interlingual equivalents of existing texts with which they have an intertextual relationship, but despite this obvious dependence they nevertheless lead a life of their own' (Mees, 2009, 19, after Jakobsen, 1993, 74).

1.2 Untranslatability

The notion of untranslatability might be defined as the limits which a translator cannot pass due to some objective difficulties (Wojtasiewicz, 2007). There seems to be a number of factors which contribute to the notion of untranslatability. Translation problems do not occur separately; they are

linked with a specific language use in a given pragmatic or textual conditioning (Piecychna, 2013). The problems presented here concern the untranslatability which might occur between the English language and the Polish language due to the structural differences between the two.

One of the most common differences between these two languages which might seem problematic in translation seems to be the expression of gender. The translation of the novel *Written on the Body* seems to have posed a challenge for the Polish translator because the author did not reveal the narrator's gender. The translator assumed that in Polish it is not possible not to reveal the narrator's gender and decided, after the consultation with the author, to choose the female gender (Hejwowski, 2012 after Białas, 2006). The consequence of this translation choice seems the loss of semantic mode (Hejwowski, 2012). However, it must be noted that the alleged impossibility not to reveal the narrator's gender in the Polish translation has been challenged (Hejwowski, 2011).

Further problems which may cause untranslatability seem to concern grammar, phonetics, diminutive forms, diacritic marks, allusions, and terminology. Articles and the consecution of tenses, which are not used in Polish, are considered to be among the difficulties in English to Polish translation (Hejwowski, 2012). Diminutive forms as well as phonetic and graphic problems raise the question of untranslatability (Hejwowski, 2012). Diacritic marks constitute an example of a graphic problem in situations where the Polish language texts are translated into other languages. Kuźniak (2018, 278) informs that 'as a result of the cooperation of TEPIS and the Ministry of Justice, "The Sworn Translator's Code" was prepared in 2005, then verified jointly with representatives of other ministries and universities in 2011'. The code states that 'proper names containing diacritic marks in the source language preserve these marks in the target language translation. [...] Failure to contain alleged diacritic marks by proper names in the translation from the source language shall be noted by the translator' (Kuźniak, 2018, 278). Other problems which are said to be frequently encountered by literary translators (Hejwowski, 2012) are technical terms and erudite allusions. Linguistic allusions such as dialects, slang, jargon, and inclusions from different languages are considered to be almost never translatable (Hejwowski, 2012). An attempt to translate a dialect spoken in Polish Highlands into a dialect spoken in Scottish Highlands seems to have failed because the English-speaking

receiver would associate Scottish dialect with Scotland (Hejwowski, 2012 after Wojtasiewicz, 1957). The greatest translation challenge seems to be posed not by linguistic but by cultural differences. The choice of the text for analysis in the present thesis has been motivated by the difficulties it presents. The novel of *Trainspotting* is claimed to be an example of a text which cannot be satisfactorily translated into Polish (Hejwowski, 2012). This claim is challenged in the subsequent chapters.

There are claims, however, that every literary text is translatable: 'I don't believe in untranslatability of literature or the fact that it is impossible to convey the work of a given author. If something cannot be conveyed, it is not literature' (Malroux, 1988, 53 cited by Elbanowski, 2019, 70). The key to the interpretation and translation of literary texts, it seems, is relevance theory combined with the five literary codes. It is claimed that within the framework of the literary translation quality assessment model presented here every text is translatable.

1.3 Translation methodology proposed by Gutt

The interest in methodology of translation is a modern approach (Gutt, 2010 after Wills, 1982). By modern they seem to refer to twentieth century research because that is when a range of disciplines and approaches to translation theory expanded considerably (Venuti, 2012). It has been observed that translation methodology has not been developed sufficiently yet and that translation studies tends to be erroneously ascribed to linguistics (Bogucki, 2019).

Methodology emerges from the nature of the disciplines it is interlinked with (Bogucki, 2019 after Guba & Lincoln, 2005). The modern approach to translation is scientific, which resulted in multidisciplinary view of translation (Gutt, 2010, Bogucki, 2019). The various methodologies borrowed from different disciplines are increasingly being adapted to meet the specific needs of translation scholars (Saldanha & O'Brien, 2014 after Baker, 1998). However, translation is multidisciplinary not only because of the range of disciplines it interfaces with but also because of a number of practices it covers (Saldanha & O'Brien, 2014).

A definition of translation presented in the former section of this chapter stipulates that multidisciplinary approach to translation is essential (House, 2015). However, certain reservations have been expressed about the scientific method in translation and multidisciplinary approach. The application of scientific method to translation poses difficulties because translation does not only concern linguistics but also disciplines such as psycholinguistics, sociolinguistics, and pragmalinguistics (Gutt, 2010 after Wills, 1982).

Translation is also a science in the broad sense of the term, for it is an activity which may be systematically described and related meaningfully to various disciplines. In the strict sense of the word, however, translating is not a science but a technology, for it is built upon a number of scientific disciplines, including psychology, linguistics, communication theory, anthropology, and semiotics (Gutt, 2010, 4 after De Waard & Nida, 1986, 185).

Further support has been given to the claim that translation does not belong to the realm of science:

In the 19th century, science became more and more associated with measurability, exactness and the ability to come up with general laws. The understanding of translation and translation strategies were influenced by expectations of (linguistic) exactitude and the articulation of normative statements on translation and the act of translating. The rejection of such an attitude was one of the forces behind the emergence of Translation Studies as an independent discipline (Dizdar, 2012, 53-54).

It may be argued that translation is unsystematic and as such does not meet the requirements of a science: ‘what we are dealing with is not a science, but an exact art’ (Steiner, 1975, 295 cited by Gutt, 2010, 9). Further skepticism about application of scientific methods to translation has also been expressed by a number of scholars (Newmark, 1988, 19). On the other hand, it has been observed that translation is not art but a craft because it does not aspire to be original; it aspires to be accurate (Kreisberg, 2008). Another reason why translation does not seem to be scientific is the nature of translators themselves:

First, there is the interpretive skill of the translator, where the translator’s grasp of a topic is affected by the subjective limitations of the hermeneutical process. This applies to all varieties of text types. The second component involves the individual personality of the translator, where translating may be viewed as a personal problem. This also applies to all text types, but it affects most seriously the translation of literary texts [...]. Translations of literary works would better be called free renderings than translations (Reiss, 2014, 91).

Another category of a text, ‘free renderings’, has been included in the discussion of the differences between a translation and an adaptation presented earlier in this chapter. It is claimed, however, that the literary translation and literary translation quality assessment model presented here can reduce the subjective factor in the translation to the extent which renders the translated text a legitimate translation as opposed to ‘free renderings’.

There are claims that the notion of translation strategies is confusing because it has many definitions which tend to overlap (Jaaskelainen, 2009). A notion of strategy ‘denotes highly different phenomena and very rarely is it defined precisely’ (Lorscher, 1991, 68, cited by Jaaskelainen, 2009, 375). It has been proposed, however, that regardless of a strategy applied by a translator it seems necessary to translate all the terms found in the source text, even the most challenging and problematic ones because they provide clues (Kreisberg, 2008). It is claimed here that these clues are indeed necessary because they constitute communicative intentions and literary codes discussed in the second chapter.

It has been observed that translation theorists rarely undertake practical translation tasks and translation practitioners tend to question the importance of theory (Bogucki, 2019). One of the methodological solutions to this situation seems to be *action research* – a method based on cyclicity and a researcher's active participation. The research is not linear and does not conclude with a diagnosis. The researcher attempts to solve encountered problems and as such bridges the gap between theory and practice becoming a part of both (Bogucki, 2019). The method of action research has been implemented here. The problems encountered in the Polish translation of the novel *Trainspotting* are not only discussed from the theoretical point of view but practical solutions are offered as well.

1.4 Relevance theory

Literary translation may be characterized as belonging to both translation studies and literary theory, which seem to be different disciplines with varied focus and methodology. In order to analyze literary

translation a theory is needed which encompasses those two realities. It seems plausible that relevance theory of communication (Sperber & Wilson, 1986) may serve as a general theory for the literary translation. The following section examines the potential relevance theory might offer to the study of literary translation. The need for a theory of translation has been stressed and the fact has been observed that translation theories have not been discussed to an extent which would allow to form a theoretical framework for translators (Gutt, 2000, 2010, Steiner, 1975, Levy, 1969, Bassnet-McGuire, 1980, Wills, 1982, Bell, 1986, Kozak, 2014).

Two changes in the approach to the study of translation have been suggested in order to facilitate further progress. The first change is a shift in the domain of the theory:

Relevance theory approaches communication from the point of view of competence rather than behavior; it tries to give an explicit account of how the information-processing faculties of our mind enable us to communicate with one another. Its domain is therefore mental faculties rather than texts or processes of text production, and it is the aim of this study to explore the possibility of accounting for translation in terms of the communicative competence assumed to be part of our minds (Gutt, 2010, 21).

This shift parallels Chomsky's shift in research as well as wider change in research program. Another transformation is a shift from description to explanation:

Relevance theory is not a descriptive-classificatory approach. It does not try to give an orderly description of complex phenomena by grouping them into classes, but tries instead to understand the complexities of communication in terms of cause-effect relationships, which, applied to our mental life, are taken to mean computational, and particularly inferential, relationships. Furthermore, because it is tied in with a psychological optimization principle, relevance theory provides a natural basis for empirical account of evaluation and decision-making (Gutt, 2010, 22).

It has been argued that within the relevance theory framework, translation is considered to be a part of communication. As a result, there is no need for multidisciplinary approach which is based on the choice of behaviour as the domain of the theory. This solves a problem voiced by many scholars (Gutt, 2000, 2010) that translation, due to its multidisciplinary character, covers too big a spectrum of problems for any one discipline. Nevertheless, there is no consensus among translation scholars

whether it is advisable to apply relevance theory to translation research.

It has been argued that relevance theory plays a crucial role in understanding of the notion of translation (Gutt, 1990, 2010). However, it has also been stated that the application of this theory to translation does not seem entirely convincing and that the usefulness of that approach depends on the aim of the translator (Tirkkonen-Condit, 1992). It is the present author's conviction, however, that the method based on relevance theory (Gutt, 1990, 1992, 2000, 2010) combined with the theory of five literary codes (Barthes, 1970) may serve as a complete set of devices required to translate literary texts and to analyze them.

It may seem that communication-theoretic approaches are criticized because they do not embrace the code model of communication (Gutt, 2010). This gap in relevance theory may be bridged with the theory of five literary codes (Barthes, 1970) discussed in the second chapter. The code model of communication may be substituted with the code model of literary texts. It is the author's conviction that relevance theory and the theory of five literary codes may be combined in order to perform translation or analyze source texts and target text in the process of literary translation.

It has been argued that 'to claim that a single principle can function in lieu of an entire translation theory seems preposterous' (Bogucki, 2004, 73). Another critical remark concerning application of relevance theory to translation is that the theory has been formulated to describe primary communication and not the translation process (Bogucki, 2004). Kozak (2014) argues that the pragmatic context of the source text does not seem relevant in the target text because of the target text readers' different culture, knowledge and the manner of reading. Moreover, Kozak (2014) states that a concept of relevance does not constitute a novelty in translation and does not seem to differ from the notion of equivalent effect. Further criticism suggests that relevance theory imposes constraints: 'producing information in a way that does not require unnecessary processing effort on the part of the audience curtails the paradigm that the speaker, or in the case of translation the translator, has at their disposal' (Bogucki, 2004, 76). Nevertheless, it has been stipulated (Bogucki, 2004) that using relevance theory in translator's work and adherence to its principles may lead to an improved quality in translation.

Relevance theory has also been criticized for its unclear terms (Derrida, 2001). Even though definitive explanation of the concepts of translation and relevance has not been offered, a suggestion of how to translate the following terms seems to be consistent with the principle of relevance:

After thus proposing three justifications for my translation of *seasons* and *Aufhebung* as *releve* (verb and noun), I have gathered too many reasons to dissemble the fact that my choice aimed for the best transaction possible, the most economic, since it allows me to use a single word to translate so many other words, even languages, with their denotations and connotations (Derrida, 2001, 198).

The combination of the theory of five literary codes with relevance theory may be perceived as a reaction to the critical remarks presented in this section. The notions of denotation and connotation, the terms considered crucial in the discussion on the five literary codes, have been presented in the above quote which might be considered substantiation for the claim that relevance theory and the theory of five literary supplement each other.

1.4.1 Inference

According to relevance theory communication is inferential, which seems to mean that human beings draw conclusions and form opinions on the basis of the information at their disposal. Inferences generate meaning and their function is to aid comprehension. The aim of inferential reasoning is for the audience to infer what the speaker means and what his or her informative intention is. The notion of context seems crucial in inferential communication; the context of the situation is responsible for the speaker's formulation, acceptance, and rejection of inferences. The notion of a context has been defined in a following way: 'A context is a psychological construct, a subset of the hearer's assumptions about the world which belongs to their cognitive environment' (Sperber & Wilson, 1986, 27).

There are three factors influencing inferential communication. The first is the accessibility of assumptions (Gutt, 2000, 2010). Some assumptions are more accessible than others depending on the audience's memory and experience. The second factor involves the reward mechanism (Gutt, 2000,

2010). Human beings expect the act of communication and the information presented to modify the contextual assumptions they had before. Last but not least, the processing effort involved in the comprehension process should be as little as possible. The smaller the effort, the greater the chances that people are going to be willing to spend the energy required to draw inferences (Gutt, 2000, 2010).

The following are excerpts from *Trainspotting*, a novel analyzed in the third chapter. It is claimed that the fragments require inferential reasoning in order to be interpreted.

(E) The game has an edge: thinking about how he'd respond if he found out. [IW178]

(P) Ale gra kryje w sobie pewne niebezpieczeństwo: nikt nie wie, jak by zareagował, gdyby się o niej dowiedział. [JP192]

The source language fragment comments on the characters' mental processes. The reader has an opportunity to deduce what the characters are thinking given the information already presented in the novel. The context of the novel as well as the description of the characters provide what may be termed as 'communicative clues', thus the reader might infer conclusions such as the ones that there would be violence and abuse. The target text, instead of offering inferences, provides a false explication, because the characters realize what would happen 'if he found out'. The following translation of the fragment claims to be consistent with the principle of relevance and to preserve the communicative clues:

(PPJ) Ta gra ukazuje swoje niebezpieczeństwo, gdy myślimy o tym jak by zareagował, gdyby się o niej dowiedział.

The inferential reasoning in *Trainspotting* does not only apply to the instances of thinking and talking but also other activities and body language. In the following example the target text seems to present different implicatures than the source text.

(E) He looks back briefly before striding out the door. [IW347]

(P) Przed wyjściem na dwór rozgląda się uważnie. [JP376]

In the source text, the character 'looks back', which might also be interpreted as reflecting upon his past, however, he does so 'briefly' as if to avoid the temptation to change his decision and 'strides out of the door', which is an activity implying decisiveness, because in order to 'stride' one must take

long steps. The target text, on the other hand, implies careful deliberation and does not specify the direction in which the character was looking thus the reader may infer that the character spent a long time on studying the outside world before he left. The following translation of the fragment claims to be consistent with the principle of relevance and to preserve the communicative clues:

(PPJ) Spogląda za siebie krótko po czym wychodzi zamaszystym krokiem.

The next example presents a depiction of body language.

(E) Renton pulls his head back sharply and smugly; folding his arms in a gesture of triumphant belligerence. [IW340]

(P) Renton chowa głowę w ramionach z wielką pewnością siebie; wsuwa dłonie pod pachy w geście tryumfującego gniewu. [JP368]

The source text presents a series of consequent implicatures, namely ‘pulls his head back sharply and smugly’ and ‘folding his arms’ which seem to strengthen the notion of ‘triumphant belligerence’. The target text fragment ‘Renton chowa głowę w ramionach’ implies defense, retreat, and absence of power which do not match ‘triumphant belligerence’. The target text readers may be confused by the contrast between implicatures and explicatures and subsequently make a lot of unnecessary processing effort in order to understand the fragment. A conclusion might be reached that the translated fragment is not optimally relevant to the reader because the principle of relevance is not adhered to. Such situations may also discourage the reader from further reading and make them question the quality of the novel.

The following translation of the fragment seems to be optimally relevant and to allow the Polish reader access to the communicative clues presented in the source text:

(PPJ) Renton wypręża się z poczuciem wyższości i krzyżuje ramiona w geście triumfalnej wojowniczości.

The third chapter offers more source text and target text fragments with suggestions of corrections.

1.4.2 Conditions of relevance

It is argued within relevance theory that there are two conditions which must be met in order for the utterance to be considered relevant:

Condition 1: an assumption is relevant in a context to the extent that its contextual effects in this context are large.

Condition 2: an assumption is relevant in a context to the extent that the effort required to process it in this context is small (Sperber & Wilson, 1986, 125).

As shown above, relevance depends on the ratio of contextual effects to the effort. The situation when both conditions are met is referred to as optimal relevance. It is argued that human communication creates an expectation of optimal relevance. The recipient of a message expects optimal relevance, whereas the producer of the message can be characterized by the principle of relevance, which may be defined in the following way: 'Every act of ostensive communication communicates the presumption of its own optimal relevance' (Sperber & Wilson, 1986, 158). It seems important to note that the contextual effects must be adequate to the occasion in order to be considered relevant.

Relevance theory offers certain general principles to be observed by translators. Firstly, it is argued that the basis of a successful communication, a 'natural law' (Gutt, 1996, 248) is the consistency with the principle of relevance.

The central point here is: making it all clear and plain does not necessarily guarantee a successful understanding of the translated text. The crucial factor is whether or not the target audience can arrive at the intended meaning through consistency with the principle of relevance (Gutt, 1996, 249).

The importance of the audience and their expectations of relevance is stressed which leads to the second principle: 'relevance is always relative to cognitive environment and context' (Gutt, 1996, 249). It seems important to note, that according to the relevance theory the central concern of the translator is successful communication based on audience's expectations. It may seem challenging to discover audience's expectations before translating a novel but the easiest solution, apart from adherence to the principles of relevance theory, seems to be considering one's own, the translator's, expectations and impressions upon initial reading of the novel in order to reach interpretive resemblance in the

target text. It is argued here that the theory of five literary codes discussed in the second chapter may facilitate the translator's search for the optimal relevance in a text.

1.5 Literary translation

It seems that one of the most challenging instances of translation is literary translation (Toral & Way, 2018). It has also been claimed that the requirements towards literary translators are strict (Bucholtz, 2017). Literary translators are not allowed to be artists or to make decisions influenced by fantasy or a weakness; they are expected to be literary culture officials (Bucholtz, 2017). However, there seems to be no agreement among translation scholars concerning the methodology used in literary translation. The object of literary translation might also be difficult to define. Due to their esthetic character literary texts are considered to be specific, questionable, and undetermined (Jokiel, 2019). It has been proposed that literary translation is an achievement equal to writing one's own literary work (Łukasiewicz, 2017). Nevertheless, it is unlikely that the present state of research on creative writing could contribute to the research on translation; there seems to be less clarity in the study of creative writing than in the study of translation. Literature is claimed to be eternal and universal (Bucholtz, 2017). It has been observed that literature is a feature of every human nature, of each time, and space (Bucholtz, 2017). Defining literature and literary translation appears to be a challenging task.

The level of difficulty and complexity might be the highest in polyphonic literary texts which 'combine language variations: dialects, sociolects, variations relevant to age, professional or subcultural vernaculars, stylistic quotations, foreign accents and more' (Dębska, 2012, 5 cited by Rozwadowska, 2016, 180) as seems to be the case with *Trainspotting* discussed here. A literary work may be considered to be 'a multi-layered narrative in which no point of view is privileged' (Neumann, 2008, 340 cited by Gaszyńska-Magiera, 2019, 149). The power relations already discussed in the first section of this chapter

seem to concern literary translation as well:

Translation as cultural practice that is selective in nature tends to be embroiled in politics and ideology. Literary translation often reflects the asymmetrical relations of power, and it enters the area of conflict between a dominant and subordinate culture, which has a bearing on the import and artistic form of a translated text. Either on purpose or purely inadvertently, translators can either perpetuate or challenge the hegemonic discourse in the target language (Lukas, 2019, 126).

It seems that literary translators' work is characterized by responsibility for the messages in the texts they translate and the influence those texts have on the readers. This may support the claim that literary translation has definite and lasting impact on the target culture and its quality assessment is crucial.

In translation studies there seem to be two opposite strategies in literary translation. Domesticating translation may be perceived as being akin to an adaptation because its aim seems to be facilitating the target text reader's understanding and making it conform to the target culture. Foreignizing translation, however, seems to focus on the author's culture and aims at preserving the source text's tone and references. There are claims that literary translation may be characterized by openness towards other cultures and is no longer domesticating (Skibińska, 2009). Literary translation is claimed to be directed towards enabling the reader of the target text to experience the character of the source text and preserving the author's vision and expression (Skibińska, 2009). In order to function properly, translation ought to include information of all types: referential, pragmatic, dialectal, and stylistic (Skibińska, 2009).

There are numerous studies concerning the translation of poetry, however, far less time has been spent studying the specific problems of translating literary prose (Bassnet, 1980). There might be several explanations for this situation. Firstly, poetry seems to hold a higher status than prose (Bassnet, 1980). Secondly, it seems commonly believed that a novel is structurally simpler thus easier to translate (Bassnet, 1980). Thirdly, there is a number of detailed statements by poet-translators regarding their methodology, whereas there are fewer statements from prose translators (Bassnet, 1980).

A disagreement about a novel being seemingly easier to translate has been voiced (Bassnet, 1980, Gutt, 1996). It has been pointed out that literary texts are dense and complex not only because of the words used but also because of implicit content. Relevance theory might be a useful tool in order to explain the existence and nature of implicit information.

They [Sperber & Wilson-PJ] contend that at heart human communication relies on inference. In human communication meaning is not conveyed by the text alone, but crucially relies on the inferential combination of the text with a context (Gutt, 1996, 240).

The notion of contextual effect is assumed to be the central concept of relevance theory (Gutt, 1996). A contextual effect is a change in one's cognitive environment caused by the inferential combination of the information in the utterance and contextual knowledge (Gutt, 1996). 'Implicit information is not incidental but inherent in human communication' (Gutt, 1996, 241) thus relevance theory seems to explain the basis of human communication both in speech and in writing.

The notion of context as understood within relevance-theoretic framework has already been defined in the previous section, however, it seems necessary to expand it given the nature of literary texts:

Firstly, context is a psychological notion; it is a subset of all the information accessible to a person. [...] Secondly, context is not given, but is selected. Thirdly, the selection of a particular context is determined by the search for relevance; more specifically, context is that set of information which allows the text or utterance to be optimally processed (Gutt, 1996, 242).

It seems important to note that implicit information allows the communication of ideas with varying degrees of strength (Gutt, 1996). As a result, the varying degrees of strength with which implicatures can be communicated are closely linked to the range of ideas they can communicate. The general rule seems to be that the less evidence there is that the communicator intended to supply a particular thought, the weaker the communication of that thought (Gutt, 1996).

In the light of the discussion of implicit information, the notion of responsibility seems important especially in relation to translator choices. It is argued that the communicator is as responsible for strong implicatures as he or she is for explicatures (Gutt, 1996). The weaker the

implicatures, however, the more responsible the reader, and in this case also translator, becomes for deriving them.

To sum up, there are three special characteristics of implicit information. First of them is the strength of communication, second is the fact that implicatures communicate a range of ideas, and third characteristic is the degree of responsibility. The spectrum of these characteristics seems to be the biggest in literary texts thus literary translators may need specific methods and tools in order to be aware of the nature of their work. In other words, the intuition on which literary translators seem to rely, may be supported by the findings presented here.

In the light of relevance theory, literary translation should be performed by means of direct translation, which is more akin to a quote than reported speech (Wójcik-Leese, 2009). Relevance theory scholars stipulate that there are certain phenomena to be considered by literary translators in order to enhance the quality of translated texts. The concept of a mind style, which consists of weak implicatures and communicative clues, seems useful within the relevance-theoretic framework applied to literary translation and literary translation quality assessment (Wójcik-Leese, 2009). The cognitive state of a writer may be considered important enough to be expressed by the translator. The style is said to be composed of second-order meanings, which cannot be paraphrased as opposed to first-order meanings which are paraphrasable (Wójcik-Leese, 2009). The style may be defined as motivated choices made by individuals and social groups using a language (Wójcik-Leese, 2009).

The notion of effort might be understood differently for the purposes of literary translation. The second condition of relevance, which suggests that an assumption is relevant in a context to the extent that the effort required to process it in this context is small (Sperber & Wilson, 1986) does not seem to apply to literary translation entirely. Complex literary texts like *Trainspotting* seem to require greater processing effort offering greater contextual effects in exchange. Pleasure of the text (Sperber & Wilson, 2008, Barthes, 1975) seems to be a necessary feature of literary texts, which may partly be achieved through the style. It is claimed here that the literary translator's responsibility is to perform an interpretation of the literary text until all the elements of the texts have been discovered. Multiple meanings which may be found in literary texts are claimed to be engaging for the reader and the

additional effort required in the process of interpretation is considered consistent with the principle of relevance. The theory of five literary codes presented in the next chapter aims at development of relevance-theoretic approach to translation here and offers practical aid for literary translators.

In the context of literary translation, a crucial factor seems to be the time when the source text and the target text are produced (Reynolds, 2018). If the time of writing a novel and of translating are different, then the target text is claimed to belong to the both epochs (Reynolds, 2018). The linguistic, cultural, and historical changes as well as the reception and expectations of a given novel may result in a need of a new translation (Mocarz-Kleindienst, 2018). 'The critic's job [...] is not to discover the secret meaning of a work – a truth of a past – but to construct intelligibility for our own times' (Barthes, 1981, 257 cited by Culler, 2002, 7). Another reason for a new translation might be the low quality of the existing translation (Fordoński, 2000). It has been stated, however, that some texts are not immediately accepted and require time: 'A writer whose work may initially seem strange, can in time become a classic of a given national literature' (Reynolds, 2018, 13). It is claimed here that target texts may also be initially rejected by the critics as well as the public and require time to become accepted. The notion is explored in the following section where multiple translations of the same English source text into Polish are discussed.

The notion of memory seems to be interrelated with the discussion about time in literary works. It has been proposed that literary works can be treated as mediums of memory: 'A work, read years later, even in its local context but in changed temporal circumstances, takes on new senses' (Gaszyńska-Magiera, 2019, 148). The language in literary works 'preserves and perpetuates memory through formulas, stylistic means and narrative schema' (Wójcicka, 2018, 72 cited by Gaszyńska-Magiera, 2019, 151). Literary translation may be perceived as a process of mediating between cultural memories of different ethnic and/or linguistic communities (Lukas, 2019). It has been argued that translation and memory function in a similar way: 'The formula of repetition with a variation seems to be their common denominator: both translation and memory are similar to and different from their "originals"' (Lukas, 2019, 120). One of the initial tasks for a literary translator, it seems, is to determine and consider temporal contexts embedded in the source text and the temporal context of

the author.

It may not always be feasible for a translator to discover all the contexts of a novel through research only. Elbanowski, (2019) claims that a literary translator may benefit from consultation with the author of the source text if possible. A number of authors are interested in the translations of their work despite the fact that they are not proficient in the languages of the target texts (Elbanowski, 2019).

Authors should not be indifferent towards their translations because these texts reach numerous, often distant, readers. The translated text is simultaneously the same as the source text and completely different from it. The language and style does not only contain the soul of the writer but also the soul of her country and nation (Elbanowski, 2019, 72 after Parandowski, 1975, 260).

Further it is claimed that authors have the right to impose their opinions on translators whose function is reduced to that of a scribe (Elbanowski, 2019 after Barthes, 1984). Certain writers formulate their own rules for translators. Firstly, the translation should always be based on the original language version (Elbanowski, 2019). Secondly, the title must preserve the wording of the source text title (Elbanowski, 2019). Thirdly, the translator must never omit any fragments of the source text (Elbanowski, 2019). Finally, the most serious translator mistake is to ‘flatten, smoothen or embellish’ the text (Elbanowski, 2019, 72). All the repetitions as well as uncommon and original expressions should be preserved in the translated text (Elbanowski, 2019). The following section presents the state of the Polish literary translation and examines whether these translator rules offered by writers were adhered to.

The importance of literary translation and its quality may be stressed by the fact that authors become inspired by the literature translated into their native languages (Elbanowski, 2019). The translated literature shapes their literary imagination, the style, vocabulary, and expression (Elbanowski, 2019). It is claimed that translation may be viewed as a literary exercise which is better than reading (Elbanowski, 2019). The literary translation method proposed here may also be used in creative writing. The following chapter presents the both aspects of the method.

1.5.1 Literary translation in Poland

Every country seems to have its own translation culture, which may be defined as 'historically formed, self-regulating subsystem of culture consisting of a set of socially structured and managed norms, conventions, expectations, value systems and customary behavioural patterns of all current or potential participant of the translation process' (Jokiel, 2019, 230-231). The situation concerning literary translation in Poland has undergone major changes after the political and economic changes of 1989. It seems important to distinguish the texts which were translated before and after that year and they are discussed in this section separately.

At the beginning of the 20th century in Poland translation criticism and translation quality assessment had marginal importance for publishers and the translators were considered to be unqualified (Jokiel, 2019, Gutfeld, 2018). However, the need for translations from foreign languages into Polish had been indicated (Jokiel, 2019). In the 1950s in Poland the interest in the phenomenon of translation intensified (Jokiel, 2019). However, the censorship imposed by the state limited the scope of the translated literature. After the second world war until 1989 there was a particular policy concerning the texts which were allowed to be translated into Polish and published in Poland. Publishing plans were considered according to 'the needs of the nation' thus did not include 'pedagogically and artistically harmful crime fiction or unhealthy detective stories' (Chrobak, 2018, 129). Despite the limitations imposed by the state, publishers were selecting the highest quality texts for the publications (Fordoński, 2000). The fact that the translations from that period are still reprinted today may serve as substantiation that those works and their translations meet high standards (Fordoński, 2000). One of the reasons for the high quality in literary translation before the reform of 1989 might be the fact that publishers employed numerous highly qualified editors who often 'translated' the texts into literary Polish (Fordoński, 2000). It had often been the case that the translators supplied imperfect texts called 'rybka' and the editors finished and polished those texts (Fordoński, 2000, Wójcik-Leese, 2009). After 1989 it has no longer been possible due to the fact that the state does not cover publishers' expenses anymore (Fordoński, 2000). The scope of translated

literature is no longer limited by the state, however, it is subject to the free market laws of supply and demand (Jokiel, 2019).

The last decade of the 20th century was more important for literary translation than the previous 50 years (Fordoński, 2000). After the political and economic changes of 1989 there was a considerable influx of foreign literary works to Poland (Gutfeld, 2018). One of the consequences of this situation were 'pseudotranslations' and counterfeit literature written by Polish writers on the basis of foreign works (Chrobak, 2018). Such writers impersonating foreigners published their works under fake, usually English, names (Chrobak, 2018). Another consequence were cases of mystification where Polish authors had written novels and later claimed that these texts are translations of such British authors as Frederick Forsyth or Alistair MacLean (Chrobak, 2018). Another example of the publishers' alleged dishonest practices may be the fact that when changes are introduced to new editions of target texts, the readers are not informed of them (Bucholtz, 2017). It has been reported that some translators attempted to 'correct' the source text to make it more suitable to their subjective point of view (Bucholtz, 2017).

Certain scholars claim that the quality of literary translation in Poland after 1989 is low (Chrobak, 2018, Wiczorkiewicz, 2018, Fordoński, 2000, Paprocka, 2018). One of the reasons for that situation might have been an unprecedented demand for foreign literary works and the shortage of literary translators who were expected to work much faster than before to meet publishers' deadlines (Chrobak, 2018). Due to the workloads a basic knowledge of a foreign language, mostly English, was considered sufficient to become a literary translator (Fordoński, 2000). Those translators were often criticized not only for the substandard quality of the target texts but also for their methods.

There are calques from several European languages simultaneously - English, German and French. It is believed that the translator did not possess sufficient knowledge of any of those languages and as a result he used versions of the text in different languages looking for the simplest solutions (Chrobak, 2018, 138).

The Polish literary translators were claimed to be unqualified and it has been observed that they did not read the entire text before commencing the translation process (Gutfeld, 2018).

One of the problems which may be caused by an unqualified translator is the loss of content and as a result the loss of value of the target text. An example of a crucial function of literary translation seems to be its cognitive value (Rogulska, 2013). The Polish translation of *Small World* is claimed to have disrupted the structure of the novel as well as the rules of scholarly language (Rogulska, 2013). *Small World* is an example of campus novel which is claimed to be an unknown genre in Poland. The translator had an opportunity to introduce this genre to the Polish readers and to reveal the structure of Anglo-Saxon universities (Rogulska, 2013). It may be argued that the translator should have introduced these structures in the target text.

Translation is likely to become one of the means of elaborating the new repertoire. Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist there before. These include possibility not only new models of reality to replace the old and established ones that are no longer effective, but a whole range of other features as well, such as a new (poetic) language, or compositional patterns and techniques (Even-Zohar, 2000, 47).

Another aspect of a context in literary translation is the context of a translator. Rozwadowska (2016) observes that translators tend to identify themselves with or distance themselves from the source text, which may have an impact on the target text. It is claimed here that the Polish translator of *Trainspotting* distanced himself from the source text which may have resulted in neutralization of the polyphonic source text because as Polak (2017) claims 'the key to translating this novel is linguistic decomposition corresponding to psychological and physical downfall of the characters' (Polak, 2017, 381). The translator claims that the Polish language stylization tends to be funny or awkward. There seem to be two problems with this claim. Firstly, such preconceptions may impose limitations on the target text. Secondly, certain fragments of *Trainspotting* might be interpreted as funny and the alleged humorous quality caused by stylization in the Polish language might conform with the principle of relevance and quality standards. It is claimed here that the translator's reductionist approach had a negative impact on the translated text.

Polak's note in the Polish version of *Trainspotting* (2017) seems to be contradictory on some levels. On the one hand, the translator claims that each character has a distinct voice inextricably

attached to a particular place and time. On the other hand, the novel is claimed to have been written exclusively in a single dialect. Another contradictory statement concerns the alleged humor in the novel. The translator refused to stylize the target text language to avoid creating humorous effects, however, on the cover of the translated novel there is a claim that humor is a characteristic feature of the author's writings.

As already discussed in the previous section, the notion of adaptation as opposed to translation proper seems to be relevant in the discussion on literary translation. Wiczorkiewicz (2018) observes that there is no agreement on how to delineate the boundaries between an adaptation and a translation and in most cases it is not specified whether a given text is a translation or an adaptation, i.e., an abridged and modified version of the source text which infringes the equivalence between the source text and the target text. The importance of this discussion is dictated by the fact that an adaptation seems to be a popular literary form in Poland. For example, *Alice in Wonderland* has at least 12 adaptations into the Polish language (Wiczorkiewicz, 2018). It has been observed, however, that adaptations may offer less content than translations and omit fragments which may be considered crucial to the text (Bucholtz, 2017).

The number of translations or adaptations of a given literary work, however, depends on its status. A. A. Milne's *Winnie-the-Pooh* has been translated into numerous languages including Latin (*Winnie ille Pu*) which has become a bestseller in the United States and helps children learn the Latin language (Łukasiewicz, 2017). *Kubuś Puchatek* (Tuwim, 1938), one of the Polish translations of *Winnie-the-Pooh* (Milne, 1926), had not only been evaluated favourably by the critics but also well received by the readers and as a result the text is now considered to be canonical (Wiczorkiewicz, 2018, Fordoński, 2000). It seems to be a matter of debate how literary texts achieve the status of being canonical:

The mechanisms behind the formation of literary canon: which texts are pushed into the "archive" as a result of metonymical transformations (including censorship, reduction and devaluation): which are elevated into the realm of functional memory; and which spontaneously transform into sites of memory? What role are translators to play in the process of canonization? (Lukas, 2019, 128).

Jokiel (2019) observes that new translations are especially challenging, both for translators and

translation critics, because of the newly determined purpose and the need to address the former translations. ‘Society does not like to have any breath of question blown on the existing order’ (Bauerlein, 1997). The position *Kubuś Puchatek* occupies in Polish translated literature seems to be the reason why there is only one polemical translation of *Winnie-the-Pooh*, namely *Fredzia Phi-Phi* (Adamczyk-Garbowska, 1986). The new translation of *Winnie-the-Pooh* into Polish language had been widely rejected by the critics and by the public (Wieczorkiewicz, 2018). The only two remaining translations of *Winnie-the-Pooh* into Polish language, one published in 1993 and the other in 1994, borrowed structures from the canonical *Kubuś Puchatek* (Wieczorkiewicz, 2018).

It seems important to note that *Kubuś Puchatek* is not considered a translation but an adaptation (Woźniak, 2012, Kozak, 2008). One of the reasons for this situation might be the fact that the translator based her choices on her feeling and intuition instead of theories, translations models or other scholarly assumptions: ‘This name seemed the most satisfactory and suited her perfectly’ (Tuwim, 1985, 5 cited by Woźniak, 2012, 119) seem to be the only arguments and justification for the translator’s choices.

The infantilization of Polish translation results from the excessive use of diminutives, as in the original text diminutive forms of proper names do not occur at all. The translation is, therefore, “sweetened” and made similar to Polish children’s books, the animal protagonists of which have to be “nice, cuddly and as close to the children as possible”. Nevertheless, Tuwim introduces diminutives even when there is no reason for using them. As a consequence, the original children’s style becomes childish and infantile in the translation (Biały, 2016, 273).

The translator of *Winnie-the-Pooh* is claimed to have omitted considerable portions of text when she considered them dispensable and to have made numerous mistakes in the translation (Woźniak, 2012).

Nevertheless, the text’s status seems high in some circles:

It is very rare for a translation to be better than the original. *Kubuś Puchatek* by Irena Tuwim is a brilliant book. However, I would take a blunt knife and kill the lady who transformed *Kubuś* into *Fredzia Phi Phi*. [...] She castrated this beautiful text (Lem, 1992, cited by Woźniak, 2012, 127).

Kubuś Puchatek seems to be considered a better translation than *Fredzia Phi Phi* (Pawelec, 2009, Rajewska, 2002, Jarniewicz, 2012). The protests against *Fredzia Phi Phi*, however, resulted from the outrage caused by ‘sacrilege’ and not an analysis of the source and target

texts (Woźniak, 2012). The following reaction to *Fredzia Phi Phi* is considered to be against the literary translation quality assessment model presented here:

This [*Fredzia Phi Phi*] translation is incomprehensible to Polish readers, as it lacks diminutives. It is “artificial” and “augmentative”; too accurate, too faithful and too methodical. That is why it did not catch on and is remembered only by translato­logists (Rajewska, 2002, 59 cited by Biały, 2016, 273).

The translator of *Kubuś Puchatek* admitted that her work is unsuccessful (Woźniak, 2012).

The analysis based on the five literary codes suggests that *Fredzia Phi Phi* is a translation of a higher quality. The analysis is presented in the second chapter.

It seems that the disagreement caused by various translations of *Winnie-the-Pooh* is unnecessary. It is claimed here that a distinction between a translation and adaptation could prevent some negative reactions, however, the distinction ought to be included in the Polish text to inform the readers about the nature of the text they read. It might suffice to include a note on the cover of a novel stating whether a given text constitutes a translation or an adaptation.

There is no question of the basic legitimacy or usefulness of making adaptations of original texts, but it would be better to call them ‘adaptations’ – or more or less free adaptations – and not translations. This slight change in terminology would clearly imply substantive changes in a target language version without implying any evaluative judgment (Reiss, 2014, 90).

Translation quality constitutes an object of study in Poland but its importance is considered to be marginal (Siewiert-Kowalkowska, 2017 after Dybiec-Gajer, 2013). It is claimed here that there is a need to raise awareness of literary translation quality among translation scholars, publishers, translators, and readers. Gutfeld (2018) suggests that there have been enough low-quality translations into Polish already and that it is time to improve. The method presented in the next chapter claims to be an advancement in the study of quality of literary translation.

1.5.2 Literary devices

Literary texts seem to include a number of literary devices. A metaphor seems to be one of the most common literary devices not only because of its aesthetic value but also because of its creative potential. A metaphor can 'determine a wide range of acceptable weak implicatures' (Sperber & Wilson, 1986, 236). Literary devices such as metaphors, allusions, innuendos, and hints (Gutt, 1996, 244) generate 'poetic effects': 'Let us give the name poetic effect to the peculiar effect of an utterance which achieves most of its relevance through a wide array of implicatures' (Sperber & Wilson, 1986, 222). Within the relevance-theoretic perspective metaphors are perceived 'as simply a range of cases at one end of continuum that includes literal, loose, and hyperbolic interpretations' (Sperber & Wilson, 2008, 84). It does not seem necessary to discuss a separate theory of metaphor because relevance theory offers that 'there is no mechanism specific to metaphor, no interesting generalization that applies only to them' (Sperber & Wilson, 2008, 84). 'Whether or not it involves the use of a language or some other code, human communication is inferential communication (Sperber & Wilson, 2008, 87). Metaphorical interpretations are said to be performed in exactly the same way as any other interpretations.

Trainspotting is claimed to offer numerous poetic effects and literary devices which are often interconnected. For example, Spud, one of the main characters in the novel whose characteristic speech is the subject of analysis in the third chapter, uses a system of metaphors based on felines. He refers to people using feline terminology in order to depict their character, express emotions, or describe situations. Spud also uses the names of objects associated with cats and the range of activities performed by them thus the system of his metaphors seems consequent, coherent, and logical.

The following is an example of a linguistic joke from the novel. The joke is based on the proper names of 'Toronto' and 'Tonto' which are accessible for Polish readers and may be used in translation.

(E) - Ehm... we're from Toronto, Canada. - Tirawnto. That wis the Lone Ranger's mate, wis it no? ah sais. The burds jist look it us. Some punters dinnae fuckin understand the Scottish sense ay humor.

(P) - Mhm... jesteśmy z Toronto w Kanadzie. - Z Tironto... to tam, dzie był ten z kanadyjski konny, co nie? - mówie. Laski gapiom sie na mie. Niektóre cipy ni chuja nie rozumiejom szkockiego poczucia humoru.

In the source text there is a reference to a fictional Western character called Lone Ranger who had a friend named Tonto. This reference is available to Polish readers thus the translated text including it would be consistent with the principle of relevance. The target text, however, does not include the figure of the Lone Ranger thus the effort readers make in order to comprehend this fragment does not seem to yield contextual effects. As a result, the target text is claimed inconsistent with the principle of relevance because it is not relevant to the Polish reader.

The following translation of the fragment claims to be consistent with the principle of relevance and allows the Polish reader access to the joke in the source text:

(PPJ) - Eee... jesteśmy z Toronto w Kanadzie. – To onto? To był ziom Samotnego Strażnika, co nie? Tak im pedziałem, a one się gapiom i nic. Niektóre gościowy ni chuja nie trybiom Szkockiego poczucia humoru.

The proposed translation includes the name ‘Samotny Strażnik’ as it is used in the Polish version of the series thus the Polish readers can notice the similarity between the pronunciation of the city of Toronto and the character Tonto which form the basis of the joke in *Trainspotting*. The misspelling of the name Tonto found in the source text is reflected in the target text and it is designed to function as a connection between the city name and the name of the character.

Irony constitutes another literary device which may be found in the novel of *Trainspotting*. The concept implies that the speaker has a disapproving attitude towards an existing utterance or opinion (Rozwadowska, 2016). Irony consists in echoing a thought attributed to an individual or to people in general, and expressing a mocking, skeptical or critical attitude to this thought (Sperber & Wilson, 2012). An ironical utterance typically implies that the speaker believes the opposite of what was said (Sperber & Wilson, 2012). Sick Boy, one of the main characters in *Trainspotting*, is believed to be ironical, which constitutes a feature of his character as depicted in the novel.

I selected the novel of *Trainspotting* as an object of analysis in the present thesis because of

the number of literary devices it contains. My claim is that highly complex texts require a specialized literary translation quality assessment tool. The analysis conducted in the third chapter may serve as a test designed to determine whether the quality assessment model is capable of assessing this text.

1.6 Translation quality assessment

One of the key issues in the still developing discipline of translation studies is quality of translation and possible ways of measuring it. Translation quality assessment is a branch which is argued to stem naturally from the translation studies. However, it may claim centrality in the translation process because translated text, as any other product, may be considered incomplete or even useless if its quality standards are not met. Translation quality is important because it is the key to the success or failure of cross-language communication (Bittner, 2020). The focus here is on the importance of the literary translation quality assessment model for reasons such as texts' economical and educational value as well as readers' ability to derive pleasure from discovering novelty. There are numerous propositions concerning translation quality assessment but none of them seems to be definitive. The translation quality assessment model proposed here constitutes a synthesis of selected elements from existing models, which required further development.

The search for quality in translation is claimed to be an unsettled issue. It has been observed that it does not seem possible to establish a universal translation quality assessment tool (Jokiel, 2019) and that there is no objective way of measuring quality and no agreed standards (Drugan, 2013 after Chesterman & Wagner, 2002). Likewise, it is argued that the complete elimination of the subjective element in translation quality assessment is practically impossible (Bittner, 2020). Theorists seem to disagree as to how to classify the approaches to translation quality assessment (Drugan, 2013, Bittner, 2020, Dybiec-Gajer, 2013).

The controversy surrounding the quality concept became central from the second half of the 20th century onwards (Martinez, 2014). Nonetheless, it seems that there is no consensus when it comes to defining quality either from a practical or from a theoretical viewpoint. It has been observed

that there is a substantial divergence between practical and theoretical approaches to the translation quality (Drugan, 2013): 'If scholars and practitioners do not cooperate in this area they will make it a playground for amateurs – as it often is now' (Hönig, 1998, 15 cited by Drugan, 2013, 44). Moreover, the perspectives of linguistics and literary studies on translation quality assessment are claimed to differ considerably (Jokiel, 2019). It has been suggested that quality is far too complex a matter and too dependent on context to be condensed to an all-embracing definition (Nord, 1997). Likewise, it seems unlikely that translation quality assessment can ever be completely objectified in the manner of the results of natural science objects (House, 2015).

Given long-standing attempts to define and measure translation quality, why has no standard approach been agreed-upon? First, even within translation studies, theorists disagree, even on how many *categories* of models there are. Some classify models according to the broader theories on which they are based, and others according to what the models attempt to measure. Second, different models assess different things. Whether one is measuring and/or guaranteeing quality in the translated product or process, or the competence of the translator to produce adequate translations, will change the nature of the model itself. There is a particular mismatch between industry and academics here. Some approaches focus on quality assessment alone whereas others, particularly in industry, include other aspects of translation quality (e.g., assurance and control) (Drugan, 2013, 36).

It has been argued that quality in translation is a relative and subjective concept (House, 2015, Horguelin & Brunette, 1998, Larose, 1998, Parra, 2005). In the light of this view, the only possibility of maintaining quality in translation, it seems, is to follow a client's guidelines. A review of quality evaluation literature from industrial sectors has revealed that most quality standards define the concept as the ability to fulfil a client-defined set of parameters (Jiménez-Crespo, 2009). However, if the translated text is directed at a considerable number of readers as is the case with literary translation, it does not seem possible to offer a translation quality assessment model assuming that quality is subjective and client-defined.

There are translation norms which may be adhered to in the absence of client-defined specifications or requirements. However, they are perceived as unclear (Thelen, 2019). The first global translation norm ISO 9000, and the American standard ASTM F2575-06, define the translation quality as 'the degree to which the characteristics of a translation fulfil the requirements of the agreed-upon specifications and the requester's expectations' (Thelen, 2019, 3). The first European translation

norm, EN 15038, has been proposed by the European Committee for Standardization (CEN) in 2006, which was superseded by ISO 17100 in 2015 (Siewiert-Kowalkowska, 2017). The need for quality in highly specialized fields is stressed by the fact that end-users tend to be knowledgeable and are likely to reject the product if it does not meet the highest quality standards (Drugan, 2013). Those norms, however, do not discuss literary translation or literary translation quality assessment.

Translation industry does not seem to distinguish product quality and service quality in their definitions (Thelen, 2019). Intrinsic quality refers to the quality of an end-product (translated material) whereas extrinsic quality refers to the quality of the transaction (the service provided) (Thelen, 2019 after Gouadec, 2013). The following is the definition of extrinsic quality:

The way a translation satisfies the requirements of the applicable situation in terms of public (readers, viewers, browsers, listeners, etc.), objectives and purposes, medium or media, code and such external parameters that are relevant (Gouadec, 2013, 272, cited by Thelen, 2019, 4).

This definition includes the notions of relevance and a code thus it may be considered to be applicable to the literary translation quality assessment tool based on relevance theory and the five literary codes presented here. The following assumptions also contribute to the literary translation quality assessment tool discussed in the second chapter:

Every instrumental source text contains an argument macrostructure and [...] it is this structure that a translator must preserve in the target text. This does not mean that other textual features and functions are not present and are not important. What it *does* mean is that preserving the argument macrostructure is the overriding consideration for TQA (Williams, 2009, 11, cited by Bittner, 2020, 14).

It is argued that evaluators are less likely to disagree about the argument structure of a text than about individual language issues (Williams, 2004). The argumentation-centered translation quality assessment (ARTRAQ) model, however, does not seem to offer clarity in differentiating between critical, major, and minor defects. It has been observed that the proposed ARTRAQ model reduced subjectivity in translation evaluation but not completely (Bittner, 2020).

The drawback of the standardized, norm-based procedure which [Williams] suggests is that, in assuming the universality of the argumentative structure, he totally disregards the context- and culture-boundness of texts. Even if such universality did exist, there might still be culture-conditioned differences in the degree of explicitness of argumentative structures in texts (House, 2009, 223 cited by Bittner, 2020, 16).

It is claimed that the literary translation quality assessment model presented here based on relevance theory and the five literary codes does not disregard contexts or culture and offers universality. The model presented here proposes the concept of binary errors, which offers clarity for the translation evaluator. 'A binary error opposes a wrong answer to the right answer [...] there is only right and wrong' (Pym, 1992, 282 cited by Bittner, 2020, 79). The error counting tool in the model presented here is based on the presence or absence of a given literary code.

It seems to be widely believed that machine translation, such as Google Translate, does not always produce high quality, reliable translations. Neural machine translation, however, claims to be able to perform literary translation, which seems to be the most difficult type of translation (Toral & Way, 2018). One of the contributors to neural machine translation success is a growing market of electronic books and the ability to build machine translation systems based on novels. 'Neural machine translation can, rather than do a literal translation, find the cultural equivalent in another language' (Toral & Way, 2018, 264). A study has been performed in which evaluators were provided with three target texts; one human translation, one neural machine translation and one performed by a less advanced machine translator. The evaluators were not informed whether the translations were human or automatic to avoid bias (Toral & Way, 2018). The results suggest that neural machine translation constitutes a considerable advancement in machine translation: 'for two out of the three books native speakers perceived NMT translations to be of equivalent quality to those of human translations' (Toral & Way, 2018, 285). It is claimed that the neural machine translation may be improved with the literary translation quality assessment model based on relevance theory and the five literary codes presented here.

It has been suggested within the relevance-theoretic perspective that quality of a text may be measured in terms of how successful it is in enabling the audience to recognize the communicator's informative intention (Gutt, 1996, Larose, 1987). Another aspect of translation quality according to relevance theory is interpretive resemblance between the source text and the target text: 'The target text should resemble the original in such aspects that the resulting cognitive effects will be felt to be adequate for the interpretation effort involved' (Gutt, 1996, 227). Given the notion of interpretive

resemblance, it seems necessary to establish the method of interpretation in literary translation and literary translation quality assessment. However, relevance theory (Sperber & Wilson, 1985, 1995, 1998, 2002, Wilson & Sperber, 2002, Gutt, 1996, 1998, 2000, 2014) does not seem to offer a detailed method of analysis of literary texts. Moreover, the theory suggests that one should 'follow a path of least effort in looking for implications' and 'stop when your expectations of relevance are satisfied' (Wilson, 2012, 6). The latter two assumptions are rejected in the literary translation quality assessment model proposed here for two reasons. Firstly, 'a path of least effort' seems unlikely to be able to discover all possible interpretations in a literary work, especially a complex one like *Trainspotting* discussed here. Secondly, it does not seem advisable to 'stop when your expectations of relevance are satisfied' because many readers may have greater expectations than the translator. Another relevance-theoretic assumption which is rejected here is that 'the communicator's informative and communicative intentions cannot be decoded' (Wilson, 2012, 6). It is assumed here that communicator's intentions can be decoded thorough the interpretation based on the theory of five literary codes, which seems consistent with relevance-theoretic framework: 'It is utterance interpretation, not utterance comprehension, that is the natural domain of a pragmatic theory' (Sperber & Wilson, 1981, 283).

An additional method to apply in literary translation quality assessment might be *Integrated Problem and Decision Reporting* (Piecychna, 2013 after Gile, 2004). According to this method the translators are asked to supplement their translations with a comprehensive commentary including any problems or difficulties they may have encountered, their decisions with justifications, translation strategies and methods applied, and the sources the translators used during their task (Piecychna, 2013). This method may offer a researcher or a translation scholar certain insight into the difficulties encountered by translators.

It is the claim of the present author that the theory of five literary codes (Barthes, 1970) bridges the gap between relevance theory and interpretation of literary texts: 'The proper task of the literary interpreter is to interpret textual meaning' (Beardsley, 1970/1992, 33, cited by Wilson, 2012, 4). Relevance theory, psychological and linguistic in its nature, provides the basis of the literary

translation quality assessment tool proposed here and the theory of five literary codes provides a method of performing a detailed analysis of literary texts, which often seem complex and may constitute a challenge for a translator. The method proposed here can also answer some questions related to relevance-theoretic perspective: 'It is this intuitive ability to infer a communicator's informative and communicative intentions that relevance theorists are trying to describe' (Wilson, 2012, 7). The question of 'what sorts of things can be communicated' (Wilson, 2012, 7) may be answered with the theory of five literary codes. The model proposed here claims to be specific enough to detect various degrees of communication:

Communication is not simply a yes-no matter, but a matter of degree. Suppose, for instance, that the communicator has in mind a specific implication on which the relevance of her utterance depends, and her intention that the addressee should derive it is strongly manifest: then this assumption is strongly implicated, or strongly communicated. At the other extreme, suppose that the communicator has in mind a vague range of possible implications with roughly similar import, any subset of which would contribute to the relevance of her utterance, so that for any particular implication from that range, her intention that the audience should derive it is rather weak: then these assumptions are weakly implicated, or weakly communicated. Between the two extremes lie a vast range of possibilities, with weak and strong communication combining to various degrees (Wilson, 2012, 7).

The combination of relevance theory and the theory of five literary codes does not only provide a literary translation quality assessment model presented here; it may also serve as a complement to the scope of relevance theory in general. It has been pointed out that relevance theory has limited application: 'Anything that a relevance theorist can say about a literary text ... can be, and most probably has been, said by conventional literary criticism (Green, 1997, 134, cited in Wilson, 2012, 3). It is claimed here that the incorporation of relevance theory and the theory of five literary codes generates synergy and allows the resulting tool to have increased usefulness and reliability.

The literary translation quality assessment model proposed here includes criteria and parameters considered vital by many translation scholars (Bassnet, 2005, Rodriguez Rodriguez, 2007, Rothe-Neves, 2008, Brunette, 2000, Carroll, 1966, Nida & Taber, 1982, Horguelin, 1985). As a result, the method claims completeness. Moreover, the method seems flexible, universal, and open to development, which suggests that it may be applied to any literary translation quality assessment task. Whether the readers focus on the literal meaning of the text alone, e.g., events and situations, or

analyze the figurative meaning as well, e. g., references and connotations, the contextual effects are large and the processing effort is proportionally small which is claimed to be consistent with the principle of relevance. However, in order for the reader of the target text to be able to access both the literal and the figurative meanings with all their contextual effects, the translator needs to be able to analyze the source text in detail and to extract all its contextual effects. The method of analysis suggested in this translation quality assessment model is described in the next chapter.

CHAPTER TWO

The five literary codes in translation

2.1 Introduction to Barthes' five literary codes

In this chapter a literary translation quality assessment model is proposed. It seems that the theory of five literary codes and relevance theory have already been a subject of research for many a linguist. It is argued that linguistics studies units of texts only as large as a single sentence and narratives operate on a higher level (White, 2012), which supports the claim that the combination of the two theories, a linguistic relevance theory and a literary five code theory, might offer a comprehensive and universal method for literary translation quality assessment.

It is claimed that the method is applicable to translation of any literary text, both in descriptive and prescriptive approach. The method may be used in education to help students of translation, teachers, and scholars. However, it may also be applied in publishing industry by professional translators, editors, proofreaders, and publishers. It is claimed here that the method facilitates the translation and the translation quality assessment tasks by suggesting explanation of literary structures.

It has been observed that there is a need to improve the quality of literary translations into Polish (Chrobak, 2018, Wieczorkiewicz, 2018, Fordoński, 2000, Paprocka, 2018). Most of the books on the Polish market constitute translations from different languages (Kozak, 2008) therefore quality assurance seems necessary. The necessity may be justified and supported by claims that literary translations into Polish do not generate the same meanings as originals (Kozak, 2008, Berezowski, 1997). The literary translation quality assessment model proposed here aims at creation of high-quality texts not only for economic and educational reasons, but also to enable readers to derive pleasure from discovering novelty which seems an important feature of literature (Barthes, 1973).

It is argued that everything in language is coded (Lombardo, 2010). The theory of five literary codes (Barthes, 1970) is a result of numerous seminars with students and the functioning of the theory is presented in the interpretation of Balzac's *Sarrasine*, which is a part of multi-volume collection entitled *La Comedie humaine*. Balzac is considered to have been a realist writer (Childs & Fowler, 2006) responsible for 'recording and classifying the social life of France in all its aspects' (Childs & Fowler, 2006, 198). It seems that Barthes chose to analyze *Sarrasine* because of its complexity in terms of descriptions as well as the abundance of symbols, references, and meanings.

Here lies the originality of the book. It seeks not to yield a structure of the object text, but to produce a structuration in which text and metatext tend to merge. [...] What is most striking in *S/Z* is the 'structuration' part, since literary studies had until then always stressed the structure. What Barthes objects to is the idea that the 'plan' of the work, the bare bones of the story, are deemed more important than all the 'flesh' which he now seeks to integrate; nothing in art is insignificant or meaningless. He therefore gives a reading 'in slow motion', where Balzac's text is divided empirically into 561 lexias, or units of reading. These are fragments of unequal length, whose sole purpose is to keep the number of overtones in each one manageable (four at the most) (Lavers, 1982, 199).

Sarrasine depicts a story of a young man who fell in love with a castrato whom he believed to have been a woman. The young man, Sarrasine, pursues the castrato, Zambinella, who pretends to be a woman only to reveal his secret at the end of the novella. The story is claimed to be abundant in clues, however, Sarrasine fails to observe them and continues his futile pursuit until the final and undisputable revelation. The title of Barthes' work, *S/Z*, constitutes a clash of the main characters' initials together with their personalities, behaviour, and gender roles. *S/Z* is considered to be a compendium of Barthes' views on literature (Culler, 2002). The book, however, seems to be ambiguous on some levels:

The paradox of *S/Z* is that its categories explicitly denigrate classic, readable literature, of which Balzac is the epitome, and yet its analysis endows a Balzacian novella with an intriguing and powerful complexity (Culler, 2002, 73).

Nevertheless, Barthes' analysis of *Sarrasine* may serve as an example of the application of his theory of five literary codes. The claim here is that the five literary codes combined with relevance theory may be successfully applied to interpretation and translation of any literary text.

2.2 The five literary codes

It seems challenging to delimit the codes from one another because they form one structure or as is claimed there is no hierarchy of the codes (Lavers, 1982). Yet it should be noted that the notion of a code has also been challenged:

The word 'code' has derogatory undertones in *S/Z*, referring to the schema of communication, whereas 'field' suggests the freedom to roam at will, which is the idea Barthes wanted to foster (Lavers, 1982, 201).

The notion of a code, however, is used here for clarity because it is also used in the literature on this theory.

It does not seem possible to create definitions of the codes because of their alleged openness for novelty which may be encountered in literary texts (Barthes, 1970). The codes are claimed not to be final and subject for future development (Barthes, 1970). It is claimed here that a potential development of the theory of the five literary codes is to combine it with relevance theory.

The codes seem to constitute a whole therefore their division may not seem entirely clear. It is claimed here that each literary text contains all of the codes which are manifest at different stages of the progress of the text. It is argued here that the codes function differently in each text and that they do not seem to exist outside of text; describing them theoretically seems to be an artificial operation to a large extent. Moreover, it seems that the best way to test the codes is to perform an analysis of a literary text. The analysis of *Trainspotting* and its translation into Polish in the next chapter constitute an attempt at explanation and exemplification of the five literary codes in practice.

In the absence of definitions, the presentation of the codes seems feasible through descriptions and lists of key terms associated with each code. It has been argued that the codes are 'impossible to summarize adequately, to reduce to systematic accessibility' (Belsey, 1980, 105 cited by Wilson, 2000, 267–268). The next chapter provides examples of the codes encountered in the novel of *Trainspotting* and its Polish translation. The role of the five literary codes is to segregate the units of literary texts to facilitate analysis and translation.

1. The hermeneutic code or ‘the enigma code arises when a textual feature introduces a question or mystery, plus any proposed solutions, and/or the actual solution if given. Under this code we list the various (formal) terms by which an enigma can be distinguished, suggested, formulated, held in suspense, and finally disclosed’ (Wilson, 2011, 81). This code may also be referred to as the poetic code (Barthes, 1970).

Key words: antithesis, story-telling, syntactic ordering, question, delay, mystery, suspense, response, truth, fact, clue, chance event, solution, demystification, disclosure, phantasm (Hawkes, 2003). Deception, false answer, suspended answer, partial answer, ambiguity, cacography, mysterious behaviour, obstruction, snare, intrigue, acknowledgment of insolubility, equivocation (Barthes, 1970).

2. The proairetic code or ‘the action code can technically arise from any action not already coded by the enigma code [...] (and) the major repeated actions’ (Wilson, 2011, 81-82).

Key words: action, sequence, implication, logic, syllogism, experience, evidence, tension, name (Hawkes, 2003). Catalyst, being engrossed, hiding place, musing, seduction, madness (Barthes, 1970).

3. The semantic code or ‘the connotative code involves more direct implications of the text, especially in the conversations of the characters (but not limited to dialogue) that tends toward the thematic, but which would not be referring to the specific types of texts involved in the reference code’ (Wilson, 2011, 82).

Key words: connotation, coherence, lexical hint, theme, synecdoche, thematic structure (Hawkes, 2003). Fantasticality, unsubstantiality, asymbolia, fascination, atemporality, supernaturality, beyond (Barthes, 1970).

4. ‘The symbolic code can arise from any text feature when the reader decides that such a feature provokes a meaning not literally stated’ (Wilson, 2011, 81).

Key words: contrary, configuration, grouping (Hawkes, 2003). Mediation, announcement, consolidation, replica, neuter, thing, taboo (Barthes, 1970).

5. The cultural code or 'the reference code includes textual features that could be looked up in a reference book or basic text in a number of academic subjects' (Wilson, 2011, 82). 'Although entirely derived from books... these codes appear to establish reality' (Barthes, 1970, 209).

Key words: reference, saying, proverb, context, knowledge, wisdom, science, ideology, morality, collective, common (Hawkes, 2003). Art, history, psychology, medicine, wordplay, chronology, literature, the code of novelists, metonymy, catachresis, synecdoche, paradigm, mythology, fables, rhetoric, humour, irony, stereotype, euphemism, ethnicity, ethic, Machiavellianism, a maxim, a postulate, stylistics, an idiolect, deep structure (Barthes, 1970).

The main goal of the theory of five literary codes seems 'not the decipherment of a work's meaning but the reconstruction of the rules and constraints of that meaning's elaboration' (Barthes, 1981, 259 cited by Culler, 2002, 18). It has been observed that a text has no beginning; it is reversible and the access can be gained by several entrances, none of which can be authoritatively declared to be the main one (Barthes, 1970). A narrative 'appears as a succession of tightly interlocking mediate and immediate elements' (Barthes, 1977, 122 cited by White, 2012, 96) and the key to understanding of these elements seems to be the theory of five literary codes.

Barthes (1970) argues that only three of the five codes establish permutable, reversible connections outside the constraint of time- the semantic, cultural, and symbolic codes; the other two, the hermeneutic and proairetic codes, impose their terms according to an irreversible order. It seems to be accurate in the case of *Trainspotting*, the object of analysis in the subsequent chapter, because numerous stories and characters seem interwoven, and thus may function independently.

The procedure of translating a literary text seems to begin with reading the entire text. It has been observed, however, that Polish translators tend to omit this stage (Gutfeld, 2018) and begin the translation process without prior reading of the text. The next step, within the method proposed here, is to determine the presence of the literary codes as well as the communicative intentions, contextual effects, and implicatures. 'Every decoding is another encoding' (Lodge, 1985, 25 cited by Rogulska, 2013, 226) thus these units of meaning need to be subsequently reconstructed in the target language.

Some loss of content is inevitable (Berezowski, 1997), however, given the low quality of the literary translations into the Polish language (Chrobak, 2018, Wiczorkiewicz, 2018, Fordoński, 2000, Paprocka, 2018), it seems that the situation can be improved with the method discussed in this chapter and exemplified in the next.

It has been suggested that translation can be considered to be a metaphor (Kozak 2008). Likewise, the analogy between a translation and a painting has been suggested (Kozak, 2009, Kubaszczyk, 2016, Tabakowska, 2011). A painting seems to offer similarity to the view it depicts, whereas a translation seems to offer similarity to the source text. Both a translation and a painting constitute a representation (Kubaszczyk, 2016). A painting may be considered to be a metaphor of a text where every literary description is a view (Barthes, 1970). Music may serve as another example of a metaphor of a text (Barthes, 1970). A text is claimed to be comparable at every point to a classical musical score (Barthes, 1970). An analysis of a work consisting of a text and a musical score (Novak, 1997) is presented in the following section to exemplify the notion of this metaphor.

It has been observed that the theory of five literary codes was designed to be scientific but failed to reach that aim (Culler, 2002, Lavers, 1982). Barthes is claimed to have given contradictory statements (Lombardo, 2010). His accommodation of historical awareness and the attraction to formalism is considered to be paradoxical (Lombardo, 2010). Likewise, Barthes could not resolve the paradox between oral and written linguistics; he only indicated how complicated it is (Lombardo, 2010). The paradoxes and contradictory statements found in Barthes' texts might pose a challenge in the comprehension and application of his theory.

As stated at the beginning of this section it might be challenging to delimit the codes from one another because they form one structure and there seems to be no hierarchy of the codes. Furthermore, Barthes' arguments may seem unclear:

Critics regarded S/Z almost as an original work of art which—however brilliant in itself—did not contribute to the ongoing flow of theoretical discourse. Shlomith Rimmon-Kenan, for example, speaks in *Narrative Fiction: Contemporary Poetics* of how different readers would apply Barthes' codes differently to a given text; Rimmon-Kenan says that “the problem of uniformity keeps cropping up” (1983: 14). She does not mean that Barthes' system imposes unwarranted uniformity; rather she implies that Barthes' system lacks the degree of commonality necessary among users of the system to permit them to communicate to each other. Calling Barthes' principle in S/Z

“anarchist”, Catherine Belsey says that “it would almost certainly not be possible (or useful) to attempt a wholesale imitation of its critical method(s)” (1980: 106). “S/Z is itself a polyphonic critical text”, says Belsey. “It is impossible to summarize adequately, to reduce to systematic accessibility” (1980: 105). Robert Scholes, who presents in *Structuralism in Literature* a “number of criticisms” of Barthes’ approach, may serve as a paradigm: “There is something too arbitrary, too personal and too idiosyncratic about this method” (1974: 155). (Wilson, 2000, 267–268, cited by Wilson, 2011, 88).

It is argued, however, that the study of culture is becoming more scientific (White, 2012). It seems that the method of interpretation of texts based on the theory of five literary codes is largely intuitive and as such tends to be more akin to arts than to science. The codes, however, may be identified on the basis of definitions of the key terms proposed here as well as the descriptions of the codes and their identification in *Sarrasine* or *Trainspotting*. It is proposed here that the binary system may be applied to the literary translation quality assessment, i.e., identification of the presence or absence of a given code in the source text and the target text. The equivalence between the source text and target text may be established on the basis of the codes. The target text may be claimed to be equivalent to the source text when the same codes with all their aspects are expressed in the translated text. Moreover, such a translated text might be considered to represent the highest, or complete, quality.

The theory of the five literary codes rises more objections than the lack of clarity presented above: ‘Almost everyone who reads Barthes S/Z has the same reaction: Are not five codes somewhat of an arbitrary number? They also claim that the five-code approach is chaotic’ (Wilson, 2011, 88).

In some ways the objection about the arbitrariness of five codes is answered by clarifying Barthes’ position. First, Barthes is protected by his statement, quoted earlier in this article that “the five major codes” (my italics) predominate in the structuring of literature. He thus leaves open the possibility that other codes might be noticed that he does not detail in S/Z. Additional clarification also helps answer the criticism that the choice of five codes is arbitrary. For example, the suggestion that in addition to the five proposed by Barthes, there might be other codes such as a mythological code or a psychological code. These would be subsumed under Barthes’ Reference (or Cultural) Code which handles textual references to anything that might have a dictionary or standard text book, as Barthes says in S/Z, “physical, physiological, medical, psychological, literary, historical, etc.” (20). It is difficult to come up with candidate codes that would not be references to some kind of handbook, dictionary, or standard textbook, and thus would not be included in Barthes’ “etc.” (Wilson, 2011, 88).

It is claimed here that the number of the codes may not necessarily be arbitrary. The theory of the five elements discussed in the following section also comprises of the five units of analysis. Nevertheless,

the sixth code has been offered: 'We saw that Barthes contemplated a sixth code, called 'of schools and universities', which would list, in the traditional manner, the biographical elements deemed to be immediately relevant. He abandoned this polemical intention' (Lavers, 1982, 202). It seems that the sixth code might be a useful tool in the interpretation and translation of texts such as *Small World* discussed in the first chapter. The Polish translation of *Small World* is claimed to have disrupted the structure of the novel as well the rules of scholarly language (Rogulska, 2013, 227). *Small World* constitutes an example of campus novel which is claimed to be an unknown genre in Poland. The application of the theory of literary codes might enhance the quality of that text in translation.

It seems that the notion of literary codes might contradict the literal meaning of the text.

Connotations might contradict denotations and implicatures might contradict explicatures:

Paul Ricoeur denies symbolic effect to expressions where the original sense of an expression is destroyed in the process of interpretation, calling such discourse 'allegory', the mere 'rhetorical' and 'didactic' procedure in which the literal meaning is 'eliminated' once it has done its job (Wilson III, 2011, 83).

It seems, however, that all elements of a literary text and its possible interpretations comprise a structure delineated by the theory of five codes. The translation quality assessment model presented here claims completeness due to its organization and openness for development. The elements of the five literary codes provide the resources and relevance theory provides the instrument for interpretation of literary texts. It is claimed here that the interpretation based on the method may indicate all structures and elements of literary texts thus allow the highest, or complete, quality of translation.

2.3 Application of the codes

The first practical application of the five literary codes may be found in the analysis of Balzac's novella *Sarrasine* in *S/Z* (Barthes, 1970). The analysis exemplifies in detail the functioning of the method. The text is divided into parts termed lexias with one or more literary codes ascribed to them and their function as well as meaning in the text are analyzed.

The method of the five literary codes has been applied to interpretation of various texts as well as musical pieces. The application of the theory of five literary codes to interpretation of Shahraz's short story *A Pair of Jeans* is claimed to adopt 'a step-by-step method' (Zaib & Mashori, 2014, 172), which seems accurate as the method requires a thorough analysis of the entire text in order to distinguish between the codes as they develop. Similar analyses within the framework of the five literary codes were performed on the following texts: Hemingway's *Cat in the Rain* (Saleem, 2013), Attar's *Sheikh San'an* (Telli & Mahdiar, 2014), Shah's *The Optimist* (Malik, Zaib & Bughio, 2014), Gus Mus' *Gus Jakfar* (Habieb, 2015), and Adiga's *The White Tiger* (Tarmila, 2012).

The narrative codes have also been applied to the analysis of music (Novak, 1997). A study of Janacek's *The Fiddler's Child* has been performed and an analogy between music and text has been suggested:

Narrative theory, or narratology, is the study of the properties of music which have analogies with the properties of a story. Thus, in narrative theory, musical elements are regarded as events, plots, characters, responses, oppositions, resolutions, and references, to name some of the possibilities (Novak, 1997, 26).

Novak (1997) advocates the theory of five literary codes and argues that the aim of its application is to slow down the reading of the text in order to focus on its numerous layers and multiple meanings. It is claimed that the reading of the text is usually fast-paced because of the proairetic code of actions and slowing the process down may lead to enrichment of the experience. Novak (1997) observes that there are also other applications of the theory of five codes to the analysis of music, such as those performed by McCreless and Newcomb. The difference between those applications and Novak's analysis, however, is that it is aided by literary texts, namely Janacek's essay and Cech's poem *The Fiddle's Child*. Novak (1997) claims that these texts have served as an inspiration for Janacek to write his piece.

The analogy between music and text as offered by Novak (1997), Barthes (1970) and Welsh, who will be discussed in the third chapter, is claimed to provide a link between the theory of five codes and Welsh's *Trainspotting* analyzed in the next chapter. Barthes used to be a pianist (Calvet, 1994) and Welsh used to be a disc jockey as he admitted in his interviews. The fact that Barthes and

Welsh were both musicians suggests that they may have shared similar skills, sensitivity, and approach to the interpretation of texts. It is the present author's conviction that *Trainspotting* is an appropriate text to illustrate the functioning of the theory of five literary codes and relevance theory due to its complex structure and multitude of devices.

2.4 The five literary codes in translation quality assessment

The various translations of A. A. Milne's *Winnie-the-Pooh* have already been discussed in the first chapter. *Kubuś Puchatek* (Tuwim, 1938), the first Polish translation of *Winnie-the-Pooh* (Milne, 1926), had not only been evaluated favourably by the critics but also well received by the public and as a result the text is now considered to be canonical (Wieczorkiewicz, 2018, Fordoński, 2000). The only polemical translation of *Winnie-the-Pooh*, namely *Fredzia Phi-Phi* (Adamczyk-Garbowska, 1986) had been widely rejected by the critics and by the public (Wieczorkiewicz, 2018). This section presents the application of the theory of five literary codes in translation quality assessment. The analysis of the two translations of *Winnie-the-Pooh* into Polish (Kozak, 2008) may serve as an example of the functioning of the theory.

Kozak (2008) who is the author of the analysis of the two translations of *Winnie-the-Pooh* considers the translation to be a metaphor. It has been observed, however, that the author is aware of certain imperfections of her definition of translation and does not attempt to analyze in detail the uncertainty of the central thesis in her book (Pawelec, 2009). The author is also reported to have used various works illegitimately in order to support her arguments (Pawelec, 2009). Kozak is criticized for not discussing 'homoglyphic translation, which focuses on the preservation of graphic/typographic features of the original' (Barciński, 2018, 89), which might be useful in analyzing such works as *Marabou Stork Nightmares* presented in the next chapter. On the other hand, the author is argued to have found a productive approach to translation quality assessment and her sensitivity to nuances of translation seems impressive (Pawelec, 2009). Also, in the first chapter it has been argued that relevance theory is sufficient to study metaphor because 'there is no mechanism specific to

metaphor, no interesting generalization that applies only to them' (Sperber & Wilson, 2008, 84). It is claimed here that relevance theory might be used to support the theory of the five literary codes and the two theories together may allow a more thorough understanding of the literary translation process and product.

Kozak's analysis of the two translations of *Winnie-the-Pooh* commences with proper names. In the English language version of *Winnie-the-Pooh*, *Kanga* and *Roo* seem to signify a female kangaroo and its offspring. Their names are made of a divided name of their species, *kangaroo*. Kozak claims that Milne used this iconic measure to show the nature of kangaroo's anatomy as well as the relation between the two kangaroos described in the novel. Both their nature and canon stipulate their oneness which is supported by the iconic image of a kangaroo with its offspring in its pouch. The mother is the beginning of the word and the generation; the child is complementary. The beginning seeks its complement to establish completeness; in proairetic code *Kanga* constantly chases or searches for *Roo*.

The following examples from Kozak's analysis constitute two translations of *Kanga* and *Roo* into Polish performed by different translators. The semantic properties which were translated are marked with [+] and those that were not, are marked with [-]. The following abbreviations were used: HER for the hermeneutic code, SEM for the semantic code, REF for the cultural code, SYM for the symbolic code and ACT for the proairetic code.

| Milne | Tuwim | Adamczyk |
|------------------------------|----------------|-----------------|
| HER: Kanga | [-] Kangurzyca | [+] Kanga |
| SEM: proper noun | [+] | [+] |
| REF: part of <i>kangaroo</i> | [-] | [+] |
| SYM: beginning | [-] | [+] |
| SYM: incompleteness | [-] | [+] |

Figure. 1 (Kozak, 2008)

Kozak claims that *Kanga* in the source text is an element of the hermeneutic code, and the enigma of her name is solved by the appearance of *Roo*. Capitalization suggests a proper noun related with the name of the species through the cultural code. The iconic lexical incompleteness is confirmed by the action of the novel resulting in a symbolism: naturally and canonically, *Kanga* is whole only with *Roo*.

Tuwim's translation is claimed to have reduced the meaning of the original. *Kanga* is translated into the name of the species resulting in tautology (Kozak, 2008). On the other hand, Adamczyk's version is claimed to have translated the semantic structure presented in the source text entirely. A similar situation can be observed in the case of *Roo*:

| Milne | Tuwim | Adamczyk |
|------------------------------|---------------|---------------------|
| HER: Roo | [-] Maleństwo | [+] Gurek |
| SEM: proper noun | [+] | [+] |
| REF: part of <i>kangaroo</i> | [-] | [+] <i>Kangurek</i> |
| SYM: ending | [-] | [+] |
| SYM: incompleteness | [-] | [+] |

Figure. 2 (Kozak, 2008)

Adamczyk's *Kanga* and *Gurek* do not overlap as seamlessly as the original *Kanga* and *Roo*, but they create a lexeme and constitute clear icons which seems enough to inform Polish readers about Milne's method. Kozak argues that the other names in *Winnie the Pooh* do not seem as challenging as *Kanga* and *Roo*, so they cannot be considered untranslatable because of their form. The following is the analysis of the eponymous character in the novel:

| Milne | Tuwim | Adamczyk |
|---------------------------|--------------------|---------------------|
| HER: Winnie-the-Pooh | [-] Kubuś Puchatek | [+] Fredzia Phi-Phi |
| REF: female name (Winnie) | [-] Male name | [+] |
| ACT: male character | [+] | [+] |
| HER: gender | [-] | [+] |
| REF: diminutive | [+] | [+] |
| REF: nickname (the) | [+] | [+] |
| REF: onomatopoeia (Pooh) | [-] | [+] |
| SEM: contempt | [-] wooliness | [+] |

Figure. 3 (Kozak, 2008)

Kozak claims that Tuwim's translation is disadvantaged on the semantic level in comparison to the source text and Adamczyk's translation. The only thing in the name of *Winnie-the-Pooh* Tuwim seems to have considered relevant is the fact that it is diminutive. Milne's hermeneutic riddle and the paradox of the name and sex of the character were transformed into tautology: a male character has a male name. Tuwim's translation is claimed to have changed the profile of the main character completely. The source text *Winnie-the-Pooh* is an androgynous name with onomatopoeia attached to it. He seems to be like the biblical Moses, who serves as an intermediary between his people and the godly Christopher Robin. *Kubuś Puchatek* is argued to be a banal mockery of a serious Milne's text.

The aforementioned name of Christopher Robin does not seem to be challenging at all. Nevertheless, the translator of *Kubuś Puchatek* consequently subordinates this name to her own standards. Her standard is the canon of Polish children's literature filled with diminutives and tautology.

| Milne | Tuwim | Adamczyk |
|------------------------|--------------|---------------------|
| HER: Christopher Robin | [-] Krzyś | [+] Krzysztof Robin |
| REF: full name | [-] | [+] |
| REF: double name | [-] | [+] |
| SYM: seriousness | [-] | [+] |
| REF: adulthood | [-] | [+] |
| ACT: little boy | [+] | [+] |

Figure. 4 (Kozak, 2008)

Kozak observes that in the source text as well as in Adamczyk's translation the serious, double name seems to paradoxically contrast with the small boy. Christopher Robin, the author's son's alter ego, is a child who does not want to be young, so he behaves like an adult. The situation seems to be symbolized by his name which is always in its full, double form. Christopher Robin seems to be mythical for the rest of the characters in the novel; his rare appearances are characterized by divine intervention.

Kozak suggests that the name of Christopher Robin, formed in the hermeneutic code, constitutes a "young-old" paradox, which summarizes the character. As shown in the figure above, "Krzyś" does not possess any of Christopher Robin's features. "Krzyś" is another tautology; a young boy's name signifying a young boy. "Krzyś" belongs to children's literature as opposed to serious and distanced Christopher Robin and Krzysztof Robin.

Donkey's name Eeyore is considered by Kozak to be an onomatopoeia and this animal's iconic sound. "Iijaa" is claimed to express the original semantic structure, however, "Kłapouchy" resigns from it and substitutes the hermeneutic code with a generalization:

| Milne | Tuwim | Adamczyk |
|-------------------|------------------------------|-----------------|
| HER: Eeyore | [-] Kłapouchy | [+] |
| REF: onomatopoeia | [SEM] Being with droopy ears | [+] |
| SEM: donkey | | [+] |

Figure. 5 (Kozak, 2008)

Kozak argues that there are more proper names in the novel which might be considered starting points of codes. Piglet and Winnie-the-Pooh mistakenly interpret their own footprints as belonging to Wizzle and Wozzle, who are dangerous and mysterious beings. Both names, through cultural code, seem to refer to the canonical *weasel* and the lexical mistake in both of them refers iconically to the characters' mistake in perception. This wordplay does not seem to be reflected in Tuwim's translation:

| Milne | Tuwim | Adamczyk |
|--------------|--------------|-----------------|
| HER: Wizzle | [-] Łasiczka | [+] Łysica |
| HER: Wozzle | [-] Lis | [+] Łesica |
| REF: weasel | [-] | [+] łasica |
| SEM: mistake | [-] | [-] mistake |

Figure. 6 (Kozak, 2008)

Kozak observes that there is a considerable difference between Tuwim's familiarizing translation and Adamczyk's defamiliarizing one. The names of Milne's characters are claimed to signify the creative powers of language, which is reflected in Adamczyk's translation. It is argued that defamiliarizing translations are not easily accepted by the public. A proof of that might be the popularity of Tuwim's text and the rejection of Adamczyk's one.

The next chapter presents the analysis of the Polish translation of *Trainspotting*. The analysis is not only based on the theory of five literary codes, as is the case with *S/Z* (Barthes, 1970) and the analysis of the two Polish translations of *Winnie-the-Pooh* (Kozak, 2008), but also on relevance theory. It is claimed that the two theories offer a more thorough literary translation quality model due to synergy and their complementary character.

2.5 Development of the theory of five literary codes

This section presents suggestions of development of the theory of five literary codes. White (2012) argues that the theory of five literary codes is provisional and open for consideration. Culler (2002) observes that Barthes strove to imitate nature in his writing. Barthes considered the novel he wanted to write as the ideal form and the ideal state of mind (Lombardo, 2010). Barthes died prematurely in an accident and never finished his novel. The application of the theory of five literary codes to creative writing might be considered to be a continuation of his work.

It is claimed here that there might be a link between the theory of five literary codes, the theory of five elements, and relevance theory. Creative writing is argued to link these three theories. Creative writing seems to be a multidisciplinary and complex phenomenon which tends to be difficult to measure and to understand. It combines the study of consciousness, linguistics, literature, culture, and arts. However, there seems to be a way of understanding the process and product of creative writing through the theory of five literary codes (Barthes, 1970, Kozak, 2008, Wilson, 2011, White, 2012), which correlates with the theory of five elements (Legeza, 1975, Verellen, 1995, Wong, 2011). The theory of five elements, or wuxing, associated mainly with medicine (Bertschinger, 2010, Hijikata, 2012, Zhang, 2020) has also been applied in the research in mathematics and engineering (Zhan, 2018), architecture (Brown, 2009), human resources (Bao et al., 2020) and poetry (Visnjic Zizovic, 2019).

The following is a suggested match between the theory of five literary codes and the theory of five elements. The proairetic code stands for the fire element because both bring rapid change. The

symbolic code stands for metal because the representation of metal in imagination is not its natural state but an object made of it, i.e., a metal spoon or a weapon. The cultural code stands for the wood element because they both grow and can be cultivated. The semantic code stands for the air element because both connotations and air allow the passage of information freely and instantaneously, and their constituent parts are difficult to separate. The hermeneutic code is present throughout the text and collects gradually from various hints thus it stands for water because it is omnipresent in nature and collects in the oceans from various sources.

The theory of five literary codes seems to enhance scrutiny of literary texts by revealing mechanisms used by writers as well as literary devices, figures of speech, aspects of literariness, and other elements which can be found in literary works. This theory of five elements is also argued to supplement the theory of five literary codes by providing associations and naturalistic cycles, which can be applied in creative writing due to their universal nature. The psychological aspect of creative writing can be approached through relevance theory (Sperber & Wilson, 1996, 2004), which has already been applied in translation (Gutt, 1990, 1996, 2000, 2010). Relevance theory strives to explain a message beyond its literal meaning and based on the context attempts to discover implications, implicatures, and communicators' intentions.

The link between the five literary codes and the theory of five elements seems to be strengthened by Emerson's (1836) theory of nature. Bauerlein (1997) claims that nature is the raw material out of which individuals build their own worlds and the following is his analysis of Emerson's work. Nature seems to constitute the essence of human experience, writing, and as a result also translation. All science is argued to have one aim, namely, to find a theory of nature. A theory of nature may lead to the discovery of truth and the corrective instrument. Emerson postulates the courage of the mind to revise the wisdom of the world, rejection of limitations, and individualism. Otherwise, translated texts may decay into repetitions, social rituals, and bureaucratic decisions instead of remaining the frank, outspoken visions of geniuses. My claim is that for the purposes of literary translation the corrective instrument proposed by Emerson (1836) and discussed by Bauerlein (1997) may be found through the theory of five literary codes, the theory of five elements, and

relevance theory combined

It is argued here that there is a link to be explored between relevance theory and the theory of five literary codes. The following fragment may serve as a suggestion that a notion of a code is considered a crucial one within a relevance-theoretic perspective: 'It is left to the communicator to make correct assumptions about the codes and contextual information that the audience will have accessible and be likely to use in the comprehension process' (Sperber & Wilson, 1986, 46). The translator's role seems to be first to interpret the source text, retrieve all the contextual information from it, and then express the contextual information in the target text so it is available to the target text reader. It seems relevant for the translator to maintain the ease or difficulty of achieving adequate contextual effects in the target text. 'Context and social reality are interwoven, and it is only in terms of this interdependence that relevance and typicality are to be understood' (Wilson, 2011, 81).

Logic requirement seems to be another link between relevance theory and the theory of five literary codes. It is argued that 'thoughts have propositional forms. An essential property of propositional forms is that they have logical properties' (Gutt, 2010, 36). As is demonstrated in this chapter, logic is also an essential property of the proairetic code. Another characteristic feature of the proairetic code is implication which is an important notion in relevance theory as well. Relevance theory, however, developed the notion of implications and divided them into analytic and contextual ones.

Relevance theory calls those analytic implications which the communicator intends to convey explicatures; the contextual assumptions which he intends to convey are called implicatures. Thus, the intended interpretation of an utterance consists of its explicatures and implicatures (Gutt, 2010, 40).

Relevance theory and the theory of five literary codes seem to bridge the gap between linguistics and literary theory. The two theories together are claimed to occupy a niche which is literary translation quality assessment. The third chapter explores the synergy of the two theories presenting numerous examples of their application as well as the claim for their openness and universality.

The method used in the analysis in the next chapter is assumed to be a code-for-code translation. It is claimed by the present author that the codes presented in the source text ought to be

reflected in the target text. The quality of the translation might be assessed with a binary system, i.e., the presence or absence of a given code in the target text. It is declared here that the five literary codes constitute the resources of the method and relevance theory contributes the instrument of the analysis. It is claimed here that the five codes facilitate the interpretation and the translation processes by way of explanation and exemplification of the various elements and functions of literary texts.

CHAPTER THREE

Analysis of *Trainspotting* and its Polish translation

3.1 Introduction to the study

This chapter constitutes an analysis of *Trainspotting*, a novel written by Irvine Welsh (1993), and its translation into Polish by Jędrzej Polak (1997, 2017). Both texts are analyzed by means of the theory of five literary codes and relevance theory. The publisher of the translation asserts that the new edition (2017) has been changed and improved. However, it follows from my analysis that most of the problems are the same as in the previous edition. The following section presents the author of the novel along with its main characters.

Irvine Welsh, the author of *Trainspotting*, *Marabou Stork Nightmares* as well as many more novels, short story collections, screenplays, features, and reviews, tends to be secretive regarding his private life. One of the first sources of information about Welsh one is likely to encounter on the internet is his official website, which, despite including 'biography' section, says little about his life outside the activities and achievements connected with his writing. In that section Welsh states that 'the jobs [he had before becoming a writer] are a wee bit too boring to recount' and Munro in his biographical work claims that 'Irvine is notoriously protective of his private life, refusing to speak in any great detail about his family and friends to outsiders. And so, the man became a bit of a mystery even to those who considered him a friend' (Munro, 2013, 5). To make matters even more complicated,

Welsh occasionally spreads false information about his life, seemingly enjoying the confusion: 'I love it when people write things about me that aren't true... I've no wish to put any of it right. The more contradictory nonsense written about me the better' (Munro, 2013, 5). Some of the reasons Welsh gives for his deliberate attempts at disinformation are to avoid repeating himself when asked the same questions constantly, but also to protect his family and friends from the public, as they prefer to remain anonymous (Munro, 2013).

It is claimed that 'to give a text an author is to impose a limit on that text' (Barthes, 1978, 144). The biographical aspect, however, seems to play an important role in Welsh's writings, many of which are inspired or influenced by his experience. He was born in Edinburgh and grew up in its districts of Leith and Muirhouse (Munro, 2013, Kelly, 2005, Morace, 2007). Likewise, the main characters of *Trainspotting* and *Marabou Stork Nightmares* spend most of their time in those districts. The names of two main *Trainspotting* characters, Renton and Begbie, were in fact Welsh's neighbors' names (Munro, 2013). Welsh explains that the district of Muirhouse was built in order to provide people with an opportunity for better life but the final effect was that it resembled a ghetto (Kelly, 2005). Some of Welsh's activities prior to his writing career are also depicted in his writings. He used to be a university student as well as a social worker helping HIV infected people (Kelly, 2005), which is reflected in *Trainspotting*. His drug abuse and heroin addiction (Munro, 2013) must have had a considerable influence on *Trainspotting* and other Welsh's novels and short stories. The link between Welsh's biographical information and his fiction is pronounced by his self-proclaimed status as a cultural activist rather than a writer:

'I don't have any literary heroes at all,' he says, 'I don't take references from other writers, but from music lyrics, from videos and soap operas and stuff. I try and keep as far away from 'the classics' (he says the word with faint distaste, as one might say 'the Government') as possible. Otherwise, it becomes a self-serving thing and you start writing as a writer, rather than as a person or a cultural activist (Kelly, 2005, 10-11).

Welsh's motivation for writing, among others, seemed to be a reaction to the texts he read. Neither does he deem classical literature to be worthy of his attention nor is he satisfied with contemporary writings. He described his opinion on 'The New Writing Scotland' in the following way: 'This is about fucking 99 per cent shite, I could do better than that' (Kelly, 2005, 10). Welsh, however, is determined

to create his own style and does not seem to adapt to literary norms. As a result, his first novel was refused to be considered by critics to be a novel at all (McGuire, 2010). Welsh assesses that situation in the following words: 'This medium, literary fiction, is a middle-class plaything, so you're analyzed, dissected and defined by people who have come from a certain cultural viewpoint. They are looking into a world that they don't have direct first-hand experience of so they rely on intuitive views and prejudices which may or may not be appropriate' (Kelly, 2005, 15). Welsh refused to accept the situation where 'the conventional novel and its ordered aggregation of social classes have become the yardstick by which a society is adjudged to be normal, healthy and historically mature' (Kelly, 2005, 15) and he started writing in a manner which seems to be original as well as free from literary and cultural criteria.

Kelly (2005) claims that the depiction of working class in literary fiction is prejudiced and unjust in Welsh's opinion. Welsh attempted to change this image in a number of ways, one of them being the introduction of 'democracy of voice' (Kelly 2005, 19). Barthes (1972) observes that the writer's language is not expected to represent reality but to signify it.

Hébert never began a number of *Le Père Duchêne* without sprinkling it with *fuck* and *bugger*. These obscenities had no meaning but they had significance. How? They signified a whole revolutionary situation. Here is an example of a mode of writing whose function is no longer only communication or expression but the imposition of something beyond language, which is both history and the stand we take in it (Barthes, 1953, 9, cited by Culler, 2002, 18)

Culler (2002) suggests that the language in *Trainspotting* seems to activate various aspects of the reference code, such as society, history, psychology, and economy. 'All writing contains signs, like Hébert's obscenities, that indicate a social mode, a relation to society' (Culler, 2002, 18).

Welsh does not place the speech of his characters in quotation marks in order to allow it to merge with narration. The use of eye dialect in his fiction does not only imitate speech patterns and modify the style, but it may also generate additional layers of meaning. For example, Welsh spells the pronoun 'I' as 'ah' which can also signify a pause, hesitation, an expression of pain, or disapproval.

Welsh seems to be interested in the connection between music and literature, which constitutes a link between him and Barthes. Unlike Barthes, however, who played the piano and portrayed the

text as a classical music piece, Welsh, who used to work as a disc jockey, discovered analogy between his writing and house music: ‘I wanted to capture the excitement of house music, almost like a four-four beat, and the best way to do that was to use a language that was rhythmic and performative’ (Kelly, 2005, 24). There seems to be a parallel between music and ‘Welsh's language [which] has its essential charm’ (Riach, 2005, 36). ‘The Scots language itself is a kind of rebarbative diction, full of ochs and achs, velar fricatives. To speak the tongue you have to use your tongue and throat and saliva - your body goes to work’ (Riach, 2005, 36). Given the structure and style of *Trainspotting* and *Marabou Stork Nightmares* as well as Welsh's abovementioned opinion on writers and cultural activists, it seems that he produces what Barthes might label writerly texts as opposed to readerly ones. It is claimed that the reader is merely a receiver in the readerly texts, whereas he or she takes an active role in the construction of meaning in writerly texts (Barthes, 1970). The appendices present relevant fragments from *Marabou Stork Nightmares* which serve as examples of elements of writerly texts.

Welsh used a number of strategies and techniques in order to defamiliarize and diversify this novel. The following are the features of the novel which constitute a writerly text:

- Diverse font sizes and styles including capitalization, italics and boldface are used throughout the text. Multiple punctuation symbols such as dots and dashes were applied which create spatial relations imitating physical world. Appendix 1, the very beginning of the novel, shows these procedures, along with alternative reading styles. The conventional reading style in the English language is from left to right and from top down. In appendix 1 the fragment ‘and I start coming up’ must be read from bottom up in order to be intelligible, which mimics physical motion and constitutes a metaphor of rising one's body because the speaker describes his waking from a coma with these words. Appendix 4 presents a similar situation. Various font sizes and styles often signify different speakers such as hospital staff, family members, and friends.
- Appendices 2, 3, 5, 7, 8, 9, and 10 constitute imitation of documents, such as letters, advertisements, and a dossier. Appendix 2 includes a procedure similar to symbolic castration

in *S/Z* (Barthes, 1970). The castration, linguistically and symbolically, in John Strang's letter is performed by 'cutting off' the last letter of Roger Snape's surname and threatening with the following words: 'If I am ever in London I will snap you... into small pieces'. The signatures present on both letters imitate reality and create an impression of actual documents. Moreover, the writing and signature styles convey information about Mr. Snape and Mr. Strang indicating their education level, professional background as well as social standing. Appendix 5 establishes another similarity to *S/Z*, where the letter 'Z' is used both literally and symbolically. The posters constitute a series presenting information on the same subject and all including the letter 'Z', which seems to refer to 'zero tolerance' as the first poster suggests. Appendix 8 includes the transformation of the letter 's' into the letter 'Z', which might be due to Roy's, the main character's, imagination, because 'reZurrection' is a misspelling. The main character is tormented by guilt and the posters remind him of the crime he committed. Appendix 9 includes a portion of text shaped like the letter 'Z' adding another writerly quality to the story and finally appendix 10 finishes the novel with the letter 'Z' supplying additional layers of meaning to the letter; 'Z' is the last letter in the English alphabet so the end of the novel correlates with it but this letter also represents sleeping in comics and cartoons. The main character dies at the end of the novel and the death may be represented metaphorically as sleep. What is more, the letter might also imitate the sound the character made before dying because his mouth was partially blocked and his throat punctured with scissors. Last but not least, the main character became castrated just like Zambinella in *S/Z*.

- The fragment presented in appendix 9 also includes a portion of the text shaped like a dot (in the paper version of the book), which is a symbolic representation of the end of the sentence and in this case also the end of the novel and the end of Roy's life.
- As far as shapes are concerned, Appendix 6 includes the word 'obviously', which is shaped like a beak in order to portray the stork. This procedure represents transition in a number of ways. Firstly, the beak marks the transition from Roy's dream to the reality in the hospital and a transition between human being and an animal. Secondly, it represents degeneration because

Marabou Stork is a predator which is described in the novel as an ugly, scary and repulsive beast. Thirdly, it represents degradation because at the end of the novel it is suggested that Roy actually is the stork himself.

- Appendix 11 indicates another manner of transition and reversal in the novel because Jimmy Sandison, a footballer in the real world, became Sandy Jamieson in Roy's dreams.

Irvine Welsh's writings, considered here to be writerly texts, require certain amount of effort from the reader in order to discover multiple meanings and references therein. The author describes his writing process, which also seems to translate onto the reading process of his novels, in the following way: 'you need to knock yourself out of your comfort zone, that has been a feature of my life' (Hattenstone, 2018, 18). Kelly (2005) argues that when *Trainspotting* was first published, the critics were disinclined to depict it as a novel at all. Contemporary writings, such as Welsh's, seem to require different methods of evaluation due to their nature. In the foreword to the seemingly most expansive publication on Irvine Welsh's life and work, it is stated that 'the contemporary British novel defies easy categorization' (Kelly, 2005, 2).

One of the reasons why Welsh's novels are popular may be that they appeal to a great variety of readers. Kelly (2005) observes that *Trainspotting* has sold more than one million copies in the United Kingdom alone which might be explained in the following way:

The conflicts of Welsh's background can also be traced in his readers, who include the art-house establishment, literati and academics, fashion-conscious middle-class professionals, clubbers, people who had never bought books before, drug addicts, football casuals and students, amongst whom Welsh often features as their favorite writer in sociological surveys (Kelly, 2005, 4).

The fact that Welsh's prose appeals to people who had not read books before resulted in a movement termed as 'Trainspotting generation' (Kelly, 2005, 4) by critics. Many Welsh's book covers feature the following quote about him from *The Face* magazine supporting the author's position in the literary world: 'The poet laureate of the chemical generation' (Kelly, 2005, 4). Irvine Welsh's novels are also widely read abroad, not only in their original English language version but also in translation. The author seems to be popular among readers in countries such as Italy, France, Spain and the

Netherlands, and his works were translated into 26 languages until 2008 (Ashley, 2010). Given the writerly nature of Welsh's novels it seems inevitable that the process of translation is a challenging one.

3.1.1 Welsh in translation

It seems debatable whether *Trainspotting* requires a translation, explication, or at least an explanation for native English speakers in United States and other English-speaking countries. The following is Gerald Howard's statement, who is a spokesperson for Norton:

When we signed up Irvine Welsh's first novel, *Trainspotting*, I joked that it was going to be Norton's first foreign-language publication. An act of translation takes place every time English speakers read Welsh's work [...] Linguistic marginalization is difficult to export (Ashley, 2010, 120).

In *Trainspotting* there are eight different first-person narrators as well as a third-person narrator and narration changes from one chapter to the next. Additionally, some characters use different language variations depending on a situation. If the translator does not reflect all these nuances, the reader might become confused as to who narrates a given fragment. 'Trainspotting translations into Spanish, French and German are dulled and standardized (Ashley, 2010, 124). A study has been performed in which 25 students translated the first chapter of *Trainspotting*: 'I chose *Trainspotting* as a class exercise simply because I could not think of anything more difficult to translate' (Martin, 2014, 9). Indeed, the novel seemed to be a challenging text to translate, because the following problems have been indicated: the translated texts tended to be confusing, the terms used were milder than in the original, code and register switching were lost and in general the original was not rendered satisfactorily (Martin, 2014).

Similar opinions have been expressed about the Polish translation of *Trainspotting*: 'The Polish translator managed to deprive the work of its Scottishness' (Korzeniowska, 2007, 98), which seems to align with 'Scots is inevitably lost' (Martin 2014, 9). The Polish translator considers the *Trainspotting* dialect untranslatable (Korzeniowska, 2007) and this claim is challenged here with the

theory of five literary codes and relevance theory. It seems that *Trainspotting* is not the only Welsh's novel, which was translated into Polish in an unsatisfactory way. The Polish translation of Welsh's *Filth* abounds in vulgar and informal expressions, but it largely ignores regional varieties of language (Szemińska, 2014). Cockney rhyming slang, often referred to by the author, is expressed by the translator only once (Szemińska, 2014). The main character used different varieties of language depending on the situation and his state of mind but these were not reflected in the translation (Szemińska, 2014).

It is claimed here that the literary translation quality assessment model based on the five literary codes and relevance theory might facilitate the literary translator's work and improve the quality of literary translations. It is argued that *Trainspotting* is translatable and the suggested improvements are presented in this chapter.

3.1.2 Trainspotting characters

In *Trainspotting* there are four main characters. They are native to Leith, Edinburgh district, but each of them represents different mentality and personality. Renton, Sick Boy, Spud, and Begbie are friends, or actually 'mates' as they refer to one another until the end of the novel, when Renton betrays them and runs away with the money that belonged to all of them.

Mark Renton, also referred to as Rents or Rent boy, 'was a university student for a while and has more vocabulary and register variation, and he code-switches at will depending on his assessment of the situation' (Martin, 2014, 8-9). He seems to be the only one of them who tries to quit using heroin and eventually succeeds. Renton is cynical and despises his companions but is not deprived of conscience as opposed to Simon. Sick Boy, whose real name is Simon Williamson, is a playboy, who is Sean Connery's fan and likes to imitate his speech in his thoughts. 'Sick Boy is somewhat more cultivated than the rest too, and he is also aware of language propriety, although he will only code-switch to trick women and tourists' (Martin, 2014, 8-9). Renton explains Simon's nickname in the following way: 'They call um Sick Boy, no because he's eywis sick wi junk withdrawal, but because

he's just one sick cunt' (Welsh, 1993, 9). Indeed, Simon seems to be a mean character in the course of the novel, an amoral confidence man who never has scruples or doubts when he uses other people.

Spud, or Daniel Murphy, seems to be the friendliest of them all. He is not really intelligent or mature, thus he is often treated as a scapegoat by his friends. He does not always understand this because of his naivete and he never hates anyone nor expresses negative emotions. Spud is always calm and gentle as opposed to Francis Begbie. Francis, also referred to as Begbie or Beggar by his friends but never to his face for fear of a violent reaction, is portrayed in the novel as a dangerous psychopath who is always under the influence of alcohol and behaves aggressively. Apart from being addicted to alcohol, he craves adrenaline which he seeks in violence. He despises his friends who are addicted to heroin but seems to completely overlook his own problems. Even though Spud and Begbie might be considered to be opposites in terms of behavior, they seem to be similar from a linguistic point of view: 'Spud only speaks Leith slang and is self-aware that he cannot code-switch. The rough and rabid Begbie speaks only Leith slang, and he cannot make out why people do not understand him speaking' (Martin, 2014, 8-9). It seems that the author created characters who are very different from one another in order to introduce variety to the novel, multiple points of view as well as diverse reactions and motivations. Each character uses a distinct language variety, sometimes more than one, in order to create a particular persona.

The following analysis attempts to prove that there are still many corrections to be made before the target text can express the same codes, implicatures and communicative intentions as the source text. This chapter is divided into sections for clarity and first five sections are designed to discuss each literary code respectively. The last section discusses the nature of literary works. Toral & Way (2018) argue that one of the most challenging instances of translation is literary translation. It is claimed here that the complexity of *Trainspotting* provides an opportunity to present the functioning of the literary translation quality assessment model based on the theory of five literary codes and relevance theory.

It is assumed here that the highest standard of quality in literary text may be measured by determining whether the target text expresses the same codes, implicatures, and communicative

intentions as the source text. The assessment is based on the binary system where points are awarded for the expression of the codes, implicatures, and communicative intentions in the target text which may be found in the source text. Likewise, points are deducted for the absence of the codes, implicatures, and communicative intentions in the target text. The analysis focuses on the codes, implicatures and communicative intentions which are not expressed in the target text.

3.2 The hermeneutic code

The nature of the literary codes seems to be their pervasiveness and the ability to mix with one another thus it does not seem feasible to delimit them completely in a literary text. The excerpts in this chapter are categorized according to the code they represent, however, all of them function as a whole system and may be considered inseparable. The codes are claimed not to be final and subject for future development (Barthes, 1970). The various aspects of the codes have been discussed in the second chapter. The following examples present the dominant features of certain fragments in reference to the entirety of the novel.

3.2.1 Mystery

Mystery, or enigma, is claimed to be one of the aspects of the hermeneutic code. The analysis of the novel commences with the analysis of its name – *Trainspotting*. The name of the novel seems rich in codes and meanings. However, the translation fails to convey most of them.

(E) Trainspotting.

The literal meaning of this word refers to a free time activity of spotting trains and making a note of their number and the time when they were seen. However, there is no literal mention of trainspotting until late in the novel. Even then, it seems to be meant only as a joke. Also, trains, train stations, and railway tracks are notably absent until the last part of the novel, which might encourage the reader to seek different meanings of the title as provided by hermeneutic code:

- Injecting drugs intravenously leaves so called ‘tracks’ on a user's skin. Habitual users have so many ‘tracks’ it is difficult for them to ‘spot’ a good vein. Metaphorical expression of ‘track’ might suggest that syringe, or its content, is ‘a train’.
- Another possible interpretation is that trainspotting might be life itself and abusers are ones who instead of living their lives only watch others who live. In such a situation drug abusers are trainspotters and the trains they watch are life or people who are not addicted.

Multiplicity of hermeneutic clues in the title seems to form a riddle for the reader to solve. However, the Polish title of the novel in the first edition fails to communicate all these clues:

(P) *Ślepe tory*.

The Polish title does not constitute a riddle but an answer. The first problem caused by this situation is the reversal of roles; it is assumed here that a translator should translate hermeneutic clues suggested by the writer and the reader is the one to solve the riddle or the mystery. The Polish translator decided to answer the riddle himself but he seems to have given a false answer.

- Trainspotting is an activity which implies numerous subsequent actions such as to observe, travel, choose or change. In the translation the proairetic code is absent because *Ślepe tory* is not an activity but a place. Additionally, the Polish title suggests immobility and lack of choice.
- Trainspotting by connotation is any hobby which may be considered pointless. *Ślepe tory* fails to communicate that connotation.

The novel has an optimistic ending because the main character finally abandons his city and country in search of better life free from drug abuse. He enters a train both literally and metaphorically. The happy ending seems to be in contrast with the pessimistic Polish title.

The title of the first edition of the Polish translation, namely *Ślepe tory*, was changed into *Trainspotting* in the new edition. However, the same translation of the term *Trainspotting* is still present in the new edition:

(E) Trainspotting. [IW311]

(P) *Ślepe tory*. [JP338]

This inconsistency may not only be attributed to the translator, but to the proofreader and editor as well.

3.2.2 Suspense

The following example presents another riddle for the reader to solve. The riddle might seem simple because it is a fact that Begbie is an extremely aggressive character with no restraints. The solution to the riddle seems to be that Begbie would inflict violence if he found out. By thinking about how he would respond, the reader can identify with the characters of the novel which seems to increase his or her focus, involvement and enjoyment. The target text, however, offers an answer instead of the riddle and what is more, the answer seems to be false:

(E) The game has an edge: thinking about how he'd respond if he found out. [IW178]

(P) Ale gra kryje w sobie pewne niebezpieczeństwo: nikt nie wie, jak by zareagował, gdyby się o niej dowiedział. [JP192]

It seems to be common knowledge among the characters in the novel how Begbie would react. The target text presents the opposite claim.

Another fragment might be confusing for the reader for several reasons:

(E) Ah'd be too fucked by the time we go back. [IW10]

(P) Bede napierdolony, zanim wrócimy. [JP9]

'Fucked' may be interpreted as tired or drugged but not necessarily as 'napierdolony' because of contextual information which refers to cultural and medical codes: heroin addict cares only about heroin. Moreover, the subsequent events present the situation where Sick boy and Renton go out to purchase heroin. Another reason why 'napierdolony' is claimed here to be a false clue is that there is both drinking alcohol and taking drugs presented in the novel thus these activities ought to be distinguished. Finally, the seemingly important source text word 'too' is absent in the target text.

3.2.3 Antithesis

The following set of examples contains problems concerning antithesis, which is considered an important component of the hermeneutic code. 'Being a figure of opposition, the exasperated form of binarism, Antithesis is the very spectacle of meaning' (Barthes, 1994, 138). A glossary of literary terms (Abrams & Harpham, 2009) provides the following definition of antithesis:

Antithesis is a contrast or opposition in the meanings of contiguous phrases or clauses that manifest parallelism—that is, a similar word order and structure—in their syntax. An example is Alexander Pope's description of Atticus in his Epistle to Dr. Arbuthnot (1735), "Willing to wound, and yet afraid to strike."

The following pairs seem to contrast with each other by way of antithesis:

(E) Surely tae fuck, naw. [IW175]

(P) Jasne, że kurwa pamientam! [JP189]

The source text is a negation, because 'naw' is an alternative spelling of 'no'. The target text, however, is affirmative. Thus, the target text constitutes the opposite meaning instead of a translation. The following example presents a similar problem:

(E) Lucky cunt Spud. [IW175]

(P) Biedna pizda Spud. [JP190]

The source text names a positive quality of being lucky, however, the target text suggests that the character is deprived of resources or pitiful thus by connotation also unlucky.

(E) Indistinct. [IW254]

(P) Wyraźne. [JP275]

This pair constitutes a pair of antonyms. The target language term seems to be the opposite of the source language one and it would have to be changed into 'niewyraźne' in order to constitute a translation consistent with the principle of relevance and the theory of five literary codes. The context of the use of this term might support the claim that the Polish version constitutes a mistranslation: 'Women fell into two indistinct categories. They either had "a fanny like a fish supper", or "a fanny like a burst couch"' [IW254]. It might seem that the distinction is not clear thus supporting the source

text term 'indistinct' and not the target text 'wyraźne'.

The problem in the following pair is that the target text seems to falsely suggest that the speaker represents the same state of mind as the other participants of the event.

(E) Ah try tae git intae the films tae take ma mind oaf the screaming and heavy breathing gaun oan around us. [IW238]

(P) Gapie sie w ekran, próbujonc zapomnieć o okrzykach i ciężkich oddechach moich współtowarzyszy niedoli. [JP256]

'Współtowarzysze niedoli' seems false because the situation happened in a cinema where the surrounding spectators seemed to be enjoying themselves apart from the speaker. The subsequent example contains two extremes of antithesis. Her love and his indifference might be considered to constitute opposites, which seems to be expressed with the phrase 'as much as':

(E) She'll love that child, as much as Franco'll be indifferent tae the perr wee cunt. [IW177]

(P) Będzie kochać to dziecko, tym mocniej, że stało sie całkiem obojętne Francowi. [JP191]

In the target text there is no mention of 'as much as' and additionally it falsely suggests that Franco became indifferent to the child. The truth seems to be, as demonstrated in the novel, that he has always been indifferent to the child.

(E) Ah wis only aware ay him slouching tae a halt oan the banister in front ay us, because he wis blocking ma route tae Johnny's and the skag. He wis struggling fir breath, haudin grimly oantay the railing, looking as if he wis gaunnae spew intae the stairwell. - Awright Si? ah sais irritably, pissed off at the cunt fir haudin us up. He waved us away, shaking his heid and screwing his eyes up. Ah sais nae mair. [IW12-13]

(P) Widziałem, jak wlecze sie oparty o poręcz przede mną, ale zwracałem na to uwagę tylko dlatego, że blokował mi drogę do Johnny'ego i hery. Dyszał ciężko, zwiślał jak szmata z poręczy, jakby miał rzucić sie w dół schodów. - W porządku, Si? - pytam sie wkurwiony, bo ta pizda zagradza mi drogę. Machnął ręką i potrząsnął głową, chowając gały. Nic już nie mowie. [JP12-13]

This fragment is an example of the claim that the codes interweave with one another. Here the blend consists of the hermeneutic, proairetic and symbolic codes. The first problem which seems to make

this fragment difficult to understand in the target text is ‘slouch to a halt’, which might be translated as ‘to stop’, however, the Polish version states ‘wlec sie’, which means ‘to walk slowly. This translation seems to render the subsequent activity inconsistent. In the source text the protagonist is blocking the way because he stopped. If he was walking, he would not be blocking the passage. Another difference between the two language versions invokes different implications. In the source text, the protagonist ‘looked as if he was going to spew into the stairwell’ suggesting physical torment, whereas the target text suggests mental torment and suicidal mood. The protagonist's reaction when asked if he was fine also suggests different answers. In the source text, he is looking up towards the dealer's apartment; looking up might also be a nonverbal sign of hope and life. In the target text the character's behavior is a nonverbal suggestion of depression and powerlessness thus positioning the protagonist on the other extreme of the antithesis; instead of moving towards life he is moving towards death or actually resignedly awaiting it. In another fragment ‘crashed out’ [IW57] which seems to signify sleeping as a result of exhaustion has been translated as ‘siedzący’ [JP62] which seems false.

(E) Ah’m aware that as ah dial, someone has brushed past us. Ah wince fae the fleeting contact, but have no desire tae look and see whae it is. Hopefully ah’ll no be here long enough tae need tae check out any ay ma new ‘flatmates’. The fuckers dinnae exist fir us. Nae cunt does. Only Raymie. The money goes doon. A lassie’s voice. – Hello? she sniffs. Has she goat a summer cauld or is it the skag? - Is Raymie thair? It’s Mark here. Raymie has evidently mentioned us because although ah dinnae ken her, she sure as fuck kens me. [IW22]

(P) Wykręcając numer czuje, że ktoś przechodzi obok mnie. Potrzebuje obecności ludzi, ale nie mam zamiaru sprawdzać, kto to jest. Mam nadzieje, że nie zagrzeje tu tak długo miejsca, by zaprzyjaźnić się z „sąsiadami”. Do chuja z nimi. Do chuja z wszystkimi pizdami. Jeszcze tylko Raymie... moneta spada na dół. Odbiera jakaś laska. – Słucham? – mówi przez nos. Może to letnia infekcja, a może hera? – Czy jest Raymie? Mówi Mark. – Raymie musiał jej o mnie opowiadać, bo choć jej nie znam, wcale sie nie dziwi. [JP23]

The second sentences in the source text and translated text present opposite situations. In the source text Mark does not want any contact with the person brushing past, because it causes pain and

discomfort, whereas the translation seems to falsely assert that Mark needs the presence of other people. Another difference between the two language versions are 'flatmates' and 'sąsiedzi'. A flatmate is a person one shares a flat or a house with, whereas a neighbour is a person living in another flat or house. Moreover, there is a sequence in the source text which seems to underline the fact that Mark does not care about anybody at all at this moment apart from Raymie. The Polish version seems unclear and might suggest that Mark does not care about Raymie as well. Also, the interlocutor on the phone sniffs, but it's falsely translated into 'mówi przez nos', which signifies a different condition accompanied by different sounds. The last fragment in the translation 'wcale się nie dziwi' does not seem to have any connection with the source text 'she kens me'.

3.2.4 Fact

This section consists of further examples of mistakes concerning antithesis such as intensifiers, comparatives and superlatives:

(E) Education's important. [IW153]

(P) Wykształcenie jest najważniejsze. [JP166]

In the first example the adjective is translated into its superlative form. The following is a suggestion of a correction consistent with the principle of relevance and the theory of five literary codes:

(PPJ) Wykształcenie jest ważne.

In the second example, however, the decisiveness in the English fragment does not seem to be expressed in the Polish one:

(E) Totally unconvinced. [IW318]

(P) Nie całkiem przekonany. [JP346]

The following translation is argued to be consistent with the source text:

(PPJ) Zupełnie nieprzekonany.

The third fragment presents a negative change in the English version but a positive change in the Polish one:

(E) This seemed less promising. [IW145]

(P) Zabrzmiało to obiecująco. [JP157]

It is claimed here that this mistake may be corrected by the insertion of one word and modifying the syntax:

(PPJ) To zabrzmiało mniej obiecująco.

In the fourth example a noun in the source text is translated into an adverb, which seems to be consequential:

(E) More terrors. [IW201]

(P) Jeszcze straszniej. [JP219]

The English version presents the continuation of terrors, however the translation seems to falsely suggest an increased intensity. The following suggestion of a correction is claimed to express the same aspect of the hermeneutic code as the source text fragment:

(PPJ) Więcej grozy.

In the next example the translation erroneously suggests indifference:

(E) Thank fuck as well. [IW309]

(P) Wszystko, kurwa, jedno. [JP335]

The source text fragment seems to express gratitude or relief:

(PPJ) Dobrze się, kurwa, złożyło.

In the next fragment it seems that the target text modifies the meaning by translating 'like' into 'jakby'.

It seems that the translator chose the incorrect denotation of the word 'like':

(E) Fabienne. French likes. [IW205]

(P) Fabienne. Francuzka, jakby. [JP223]

The target text 'jakby' introduces uncertainty whereas the source text 'likes' seems to be a manner of speech common in the English language slang and does not modify the meaning of the sentence, only the style. The following is a correction, which is claimed to express the same communicative intention and the same aspect of the hermeneutic code as the source text fragment:

(PPJ) Fabienne. Francuzka, co nie.

In the Polish language slang ‘co nie’ seems a common manner of speech, which is considered here to be synonymous with the English language ‘likes’ within the context of the novel.

The following expression of intense love in the source text becomes hesitant in the target text because of the term ‘chyba’, which is absent in the source text:

(E) Ah love the fuck out ay the bastards. [IW209]

(P) Chyba ich kurwa kocham. [JP228]

The following suggestion of a correction is claimed to be consistent with the principle of relevance and the hermeneutic code expressed by the source text:

(PPJ) Kocham w chuj tych skurczybyków.

A similar case is presented in the following fragment. The intensity of ‘rain’ is substituted by hesitant ‘mżawka’. These two weather conditions seem to invoke different associations and connotations. As a result, they might motivate different behaviour.

(E) Rain. [IW251]

(P) Mżawka. [JP272]

It is claimed here that the modification of the source text term is unfounded. The following is the suggestion of a correction:

(PPJ) Deszcz.

It seems that in order to express the source text communicative intention and the hermeneutic code it is enough to translate the denotation of the source text term. It seems difficult to justify the Polish translator’s choice in this situation.

3.3 The proairetic code

The proairetic code, or the action code, seems necessary to express actions and it may be considered to be one of the most basic and important codes in any narrative. A verb, which expresses an activity, seems to be a necessary component in a grammatically correct sentence in English. The proairetic code of actions is claimed to function as a connector among people, objects and circumstances

surrounding the actions. This code may constitute logical structures based on a cause-and-effect relationship.

3.3.1 Sequence

A cause-and-effect relationship seems to be a requirement in novels, because otherwise actions would not be consistent and would not contribute to structures in a plot. The following examples of mistranslation are claimed to disrupt the connections between actions and present different scenes than the source text ones.

(E) Ah'm willing her tae have a brain haemorrhage or a massive cardiac arrest... no. Ah stoap tae think. If that happened, it would only haud us back even mair. [IW24]

(P) Chce, żeby miała wylew albo atak serca...nie. Przestaje myśleć. Gdyby padła trupem, jechalibyśmy jeszcze dłużej. [JP25]

A grammar mistake not only altered the meaning of the translated text, but it also disrupted the logic in that fragment. 'Ah stoap tae think' suggests that the character stopped willing the diseases in order to consider what he was doing. After a moment of consideration, he ceased wishing these things, because he realized they would be counterproductive. The target text does not seem to present the series of actions from the source text, namely willing, considering and subsequent cessation of willing. The translation instead of indicating the thinking process, falsely introduces the opposite, which is cessation of thinking in 'przestaje myśleć'. The following is a suggestion of a correction.

(PPJ) Chce, żeby miała wylew albo atak serca...nie. Coś mi przyszło do głowy. Gdyby padła trupem, jechalibyśmy jeszcze dłużej.

The following translation is claimed to be inconsistent with the principle of relevance and the proairetic code. The communicative intention in this source text fragment seems to suggest a sudden change:

(E) It burned into him, and Spud screamed in excruciating agony. [IW275]

(P) Najpierw zaczęło go grzać, potem palić i rozdarł się jak przypiekany. [JP299]

Celerity seems a crucial component of the proairetic code because it might determine actions, their sequences, and consequences. In this source text fragment Spud's sensitive part of body is smeared with a caustic substance, so his reaction is immediate and energetic. The target text suggests a gradual process which seems to produce a different effect on the reader. The following is a suggestion of a correction:

(PPJ) Poparzyło go to i Spud wydarł się w straszliwym cierpieniu.

This fragment is a continuation of the former situation.

(E) Fuck. Sorry, Spud, Laura said, open-mouthed. [IW275]

(P) O kurwa... co ci, Fel? - zapytała Laura, rozdziawiając usta. [JP299]

It seems that Laura can see what happened hence in the source text she apologises, but in the target text she asks a question as if she did not know what the reason for Spud's screaming is. The following is a suggested correction:

(PPJ) O kurwa. Sorry, Spud, powiedziała Laura z otwartymi ustami.

It is claimed here that the English language 'sorry' may be used in the Polish text because this word seems to be commonly used in the Polish slang.

3.3.2 Tension

Another aspect of the proairetic code seems to be the tension. The following translation uses the same words as the example in the former section but the source text words are different. Additionally, the translator put ellipsis at the end, which is absent in the original. An ellipsis may be defined as a sequence of three dots (...) indicating an omission in text.

(E) That wis me snookered. [IW151]

(P) Przestałem myśleć... [JP163]

It seems that the translator did not understand this fragment and attempted to compensate for the loss of content with an ellipsis. It is argued that a more efficient translation strategy here would be omission because an omission does not consume the reader's effort. The above translation does not

seem to be consistent with the principle of relevance because the effort required to process it in this context is large its contextual effects are small. The reason why the effort might be considered large is the fact that the target text constitutes a mistranslation and offers false communicative clues. The target text offers a mistranslation which might be considered misleading and consume the reader's effort without offering contextual effects. The meaning of the word 'snookered' is to be in a bad situation which seems to fit the context. The following seems to express the source text communicative intention:

(PPJ) Byłem w dupie.

The suggestion seems to be a slang modification of 'byłem w kropce' and is claimed to express the source text difficult situation.

(E) Sick Boy wis on his feet. His eyes bulged oot like a frog's. That's what he reminded us ay, a frog. It was the wey he sort ay hops up, becomes suddenly so mobile fae a stationary position. [IW57]

(P) Sick Boy chwieje sie. Oczy wychodzą mu z orbit jak u żaby. To właśnie mi przypomina: żabe. Przez to, że tak podskakuje, staje sie nagle niezwykle ruchliwy, jak na osobe stojącą w jednym miejscu. [JP62]

This source text fragment presents a rapid change. The target text seems to fail at the beginning with an incorrect term 'chwieje się'. It is claimed to disrupt the communicative intention and the proairetic code in this scene. The author used a simile of a frog to present this situation. However, the translation seems to fail to convey the gist of that simile. In the source text Sick Boy jumped up and remained standing, whereas the target text suggests that he jumped up and continued jumping afterwards. The last part of the target text fragment seems to constitute an oxymoron because it presents the character as mobile and standing in one place at the same time.

(PPJ) Sick Boy jest na nogach. Oczy wychodzą mu z orbit jak u żaby. To właśnie mi przypomina, żabe, przez to, że tak nagle podskoczył ze stacjonarnej pozycji.

It is argued that this suggestion of a correction is consistent with the principle of relevance, expresses the communicative intention presented in the source text, and expresses the proairetic code. The following target text fragment implies that there was pressure from the society on Tommy to start

using drugs:

(E) I've got a mate called Tommy who started using smack through hanging around with these guys in Leith. [IW247]

(P) Mam kolegę, Tommy'ego, który zaczął zażywać heroinę pod presją środowiska, inaczej mówiąc, typów z Leith. [JP267]

The source text does not seem to imply pressure. The following is a suggestion of a correction claimed to be consistent with the principle of relevance and the theory of five literary codes:

(PPJ) Mam kolegę Tommy'ego, który zaczął zażywać heroinę poprzez zadawanie się z typami z Leith. Tension and pressure might motivate actions or influence processes and it is claimed here that mistranslations concerning tension and pressure might disrupt of the source text codes, constitute the starting point of codes absent in the source text, or fail to express communicative intentions and implicatures of the source text.

3.3.3 Action

There seem to be numerous situations where actions in the Polish language version differ from actions in the English language version:

(E) Fawin oan his erse. [IW312]

(P) Siada na dupie. [JP339]

Falling and sitting down seem to be different activities. The latter might be considered voluntary, whereas the former is usually involuntary. In the next example the verb 'to spring' is used again but it is accompanied by 'around' which modifies its meaning. The phrasal verb 'to spring around' might mean 'to turn around rapidly', which is supported by the context of the fragment:

(E) Springs round in his seat. [IW340]

(P) Zrywa się na równe nogi. [JP369]

Both the action in the source text and the target text seem to be rapid but they are claimed to express different aspects of the proairetic code. The suggestion of a correction is argued to be consistent with

the principle of relevance and the proairetic code:

(PPJ) Obraca się do mnie nagle.

In the next Polish language version, the character performs the activity scrupulously and spends a long time doing it. The English language fragment presents the opposite situation:

(E) He looks back briefly before striding out the door. [IW347]

(P) Przed wyjściem na dwór rozgląda się uważnie. [JP376]

The problem might be solved in the following way:

(PPJ) Spogląda za siebie przelotnie, po czym wychodzi zamaszystym krokiem.

Activities are claimed to reveal psychological processes as well as motives. If the activities in a target text are different than the ones in the source text, the reader receives clues which may produce different associations and disrupt the structures in the novel.

3.3.4 Denotation

The next two fragments would seem different if they were performed in real life or a film. The following problems are considered serious and they depict different situations:

(E) Three guys stagger out of a pub and into a Chinky. [IW312]

(P) Z pubu wychodzi chwiejnym krokiem trzech gości. Wprost na mnie. [JP338]

(E) Nearly walked past um in the street. [IW294]

(P) O mało go raz nie potronciłem na ulicy. [JP319]

The two translations suggest collisions which were barely avoided. They might connote and imply stressful and possibly dangerous situations. The suggested corrections are the following:

(PPJ) Trzech kolesi wyszło chwiejnym krokiem z pubu i weszło do Chińczyka.

(PPJ) Prawie go przegapiłem na ulicy.

In the next fragment the source text presents a condition, which is referred to as 'it', whereas the target text presented the pronoun 'it' as the character. This situation constitutes a problem with

reference assignment:

(E) Promising fitba career up the creek. Still, it nivar stoaped Gary Mackay, did it? [IW316]

(P) Faktycznie, czekała mnie obiecujonca kariera w lidze. Tylko jakoś nigdy nie mogłem se poradzić z Garym Mackayem, co nie? [JP343]

A suggestion of a correction is the following:

(PPJ) Obiecująca kariera w piłce poszła się walić. Ale to jakoś nie powstrzymało Gary'ego Mackay'a, co nie?

There seem to be numerous problems with denotations in the translation of the novel. English words tend to have multiple meaning which might be challenging for Polish translators. The following is an example of a mistranslation of the word 'to shoot':

(E) Rox-burgh wants shoot-in. [IW211]

(P) Rox-bur-gha-trza-roz-szcze-lać. [JP230]

The character speaking in this example has a speech impediment which causes him to say only one syllable at a time. It is consistent in the novel and does not seem to leave any doubt. The speech impediment is represented by hyphens between syllables. This feature is preserved in the translation, however, it seems that the incorrect meaning of the verb 'to shoot' is used. The fragment is an excerpt from a conversation about football and 'shooting' seems to refer to kicking a ball during a match. The following is a suggestion of a correction consistent with the principle of relevance and the proairetic code:

(PPJ) Rox-burgh chce strze-lać.

In certain situations, a mistranslation of one word may affect the entire fragment.

(E) Ah dinnae want any cunt fuckin aboot wi ma brar. Those were the words Billy Boy spoke to Pops Graham and Dougie Hood as they came into the pub hassling me, determined that ah had tae pey for ma drugs. Billy's statement. [IW227]

(P) Odpierdolta sie od mojego brata. To som słowa Billy'ego skierowane do Popsa Grahama i Dougiego Hooda, gdy ci czepiali sie mnie w barze, chconc sie dowiedzieć, czym płace za narkotyki. Credo Billy'ego. [JP246-247]

Here the translator chose incorrect denotation of the word ‘determine’, which resulted in a depiction of a different scene. In the source text the character did not pay for his drugs but the target text suggests that he did. The function of Pops Graham and Dougie Hood in the target text seems to be altered. The following is a suggestion of a correction:

(PPJ) Nie chcę, żeby się kto dopierdalał do mojego brachola. To są słowa Billy'ego skierowane do Popsa Grahama i Dougiego Hooda, gdy ci czepiali się mnie w barze usiłując zmusić mnie do zapłacenia za moje narkotyki. Oświadczenie Billy'ego.

The next source text fragment also concerns drugs, however the target text does not reflect that.

(E) Gave her a jab tae keep her quiet, n stuck her oan the flair ay the pish-hoose behind the shed.
[IW319]

(P) Mogłem dać jej cichom robote na pienterku za kibelem przy stadionie. [JP346]

This example seems to be a more serious case of choosing the incorrect denotation, because the contextual effects are larger. ‘A jab’ has similar spelling and pronunciation to ‘a job’, however, the meaning is different. What is more, ‘a jab’ is not quiet as the translation suggests, but it is designed to keep the woman quiet. ‘The flair’ stands for the lower surface of the room on the same level and not higher level as the translation erroneously asserts. As a result, there is a different noun, verb, and location, because in the source text she is supposed to be placed inside ‘the pish-hoose’, not behind it. The following is a suggestion of a correction:

(PPJ) Dałem jej szpryce coby ją uciszyć i zainstalowałem ją na podłodze sracza za szopą.

The next fragment also presents the problem with denotation:

(E) She only really saw me as a babysitter and a wallet. [IW266]

(P) Widziała we mnie jedynie opiekuna dla dziecka i lokaja. [JP289]

It seems that ‘wallet’ was misunderstood for ‘valet’ by the translator. Both words have similar spelling but their meaning is different. The following is a suggestion of a correction:

(PPJ) Widziała we mnie jedynie opiekuna dla dziecka i portfel.

The next example refers to a manner of walking:

(E) Approaches him in freeze-frame movements. [IW325]

(P) Idzie tak, jakby się miał zaraz rozpaść. [JP353]

Welsh created neologisms in *Trainspotting* and sometimes used existing terms or expressions with a new meaning. He did so by way of metaphors, which is why the meaning in the context seems to be clear. 'Freeze-frame movements' imply stiffness which is further confirmed by the medical code: Heroin addicts without heroin in their systems experience great pain when they move, so they try to move as little as possible and only when necessary. In consequence, the source text version suggests that his movements were sparse and stiff. The translation suggests that he was about to fall apart which is different. The following is a suggestion of a correction:

(PPJ) Podchodzi sztywnymi ruchami jak klatka po klatce.

It might seem that some of the problems in the Polish version of *Trainspotting* were caused by the difficulty in translating slang terms.

(E) Blooter oaf aw ma methy script. [IW325]

(P) Skreślili mie z metadonu. [JP353]

'Blooter oaf' means to inject. The translation implies that the character was deprived of methadone by an institution which was not the case. The following is a suggestion of a correction:

(PPJ) Zeżarłem całą receptę metadonu.

There are more examples of mistranslations in the fragments which concern drugs:

(E) They are as disoriented by the sequence of events as they are by the junk. [IW335]

(P) Są tak zdeorientowani tym, co się w okół nich dzieje, że aż trudno przypisać to heroinie. [JP362]

The source text suggests a comparison between sequence of events and the junk. The two seem to have the same effect. The translation, however, presents a different version. It implies that the characters' disorientation is caused by heroin whereas the source text suggests that both the events and the heroin are responsible for the disorientation. The following suggestion of a correction is argued to express the communicative intention and the proairetic code of the source text:

(PPJ) Są tak samo zdeorientowani tym, co się w okół nich dzieje, jak heroiną.

In the next example the target text is claimed to express different implications than the source text.

(E) Society cannae be changed to make it significantly better, or that ah cannae change tae

accommodate it. [IW192]

(P) Społeczeństwo nie może się zmienić tak, by stało się lepsze, a jeśli się zmienia, to ja nie potrafię dostosować się do tej zmiany. [JP208]

The English language version states that neither of the both parties can change in order to coexist. The Polish language version supposes that the society can change which might be perceived as a confusing expansion on the part of the translator. The following is a suggestion of a correction:

(PPJ) Społeczeństwo nie może się zmienić, aby stało się znacznie lepsze, albo to ja nie mogę się zmienić, aby się do niego dostosować.

There seems to be a number of mistranslations in the novel concerning denotations. It is suggested here that the context of the novel does not justify the following target text fragments. The words claimed to be mistranslated are in bold.

(E) – Fuck me, that's beautiful, she said, rubbing her crotch as a naked Spud lay trussed up on the bed. Spud felt vulnerable, and strangely **coy**. He'd never been tied up before, and never been told that he was beautiful. [IW274]

(P) – Niech mnie chuj, pięknie to wyglonda – powiedziała, pocierając krocze i patrząc na gołego Spuda związanego na łóżku. Fel czuł się bardzo bezbronny i jakby... **niewinny**. Nigdy przedtem nie był wiązany, nigdy przedtem nie mówiono mu, że pięknie wygląda. [JP298]

A suggestion of a correction:

(PPJ) Wstydlivy.

Literal meaning of the word 'coy' seems to fit the context. One is likely to feel coy in Spud's situation. 'Niewinny' on the other hand might refer to a person who has not committed a crime or has no knowledge thereof.

(E) Everyone said Laura was a nutter. She'd been shagging everyone in sight since she'd got her long-term partner, a guy called Roy, committed to a psychiatric hospital, fed up with his impotence, **incontinence** and depression. But mostly the former. [IW275]

(P) Wszyscy mówili, że Laura to szajbuska. Waliła się na prawo i lewo od czasu, gdy załatwiła pobyt u czubków swemu dawnemu kochankowi – facetowi o imieniu Roy – którego miała dosyć z powodu

impotencji, **niewierności** i powtarzających się depresji. Głównie jednak przez impotencję. [JP299]

A suggestion of a correction:

(PPJ) Nieutrzymanie moczu.

It seems unlikely to commit adultery when one suffers from impotence. 'Nieutrzymanie moczu' on the other hand constitutes another medical problem, together with impotence and depression, the sum of which seemingly motivated Laura to commit Roy to a psychiatric hospital.

(E) Ah've never felt so close tae other women before, and I really did wish I was gay. Sometimes I think that all men are good for is the odd shag. Other than that, they can be a real fuckin pain. Mibbe that's **crazy**, but it's true when you think about it. Our problem is, we don't think about it that often and jist accept the bullshit these pricks dish oot tae us. [IW282]

(P) Nigdy przedtem nie czułam się tak zwionzana z kobietami i naprawdę zaczęłam żałować, że nie jestem les. Czasami wydaje mi się, że faceci nadajom się tylko do walenia, a i to nie za czensto. Bo wogle to som cholernym wrzodem na tyłku. Może to **głupie**, ale i prawdziwe, jak sie nad tym zastanowić. Nasz problem polega na tym, że wogle sie nad tym nie zastanawiamy i przyjmujemy wszystko tak, jakby to tylko oni sami urzondzali świat. [JP307]

A suggestion of a correction:

(PPJ) Szalone.

Welsh is a self-proclaimed cultural activist, as stated in the previous chapter, and he does not seem to imply in this fragment that the conclusion about men is stupid. The word he used fits the context because people who do not conform to societal norms might be labelled as crazy.

(E) As he climbs onto the bus, Sick Boy hears a voice call his name. – Simon. – No that hoor again, he curses under his breath, before noting a younger girl. He shouts: - Git ma seat Franco, ah'll just be a minute. [...] – That cunt n his fuckin aboot wi fanny'll fuck us aw up! Franco snarls at Renton, who looks bemused. [...] Begbie gets more and more anxious until he is ready to just get up and drag Sick Boy onto the bus. As he goes to haul himself out of the seat, he sees Sick Boy is coming back onto the vehicle, staring **balefully** out of the windows. [IW335]

(P) Gdy wchodził do autobusu, usłyszał, jak ktoś woła go po imieniu. – Simon! – Nie, to znowu ta

kurwa – zaklął pod nosem i odwrócił się ku jakiejś nowej dziewczynie. Krzyknął: - Trzymaj mi miejsce, Franco. Zaraz wracam. [...] – Ta pizda i jego cipy wpięrdolom nas do pudła! Franco warczy do Rentona, który ma nieobecne spojrzenie. [...] Franco wierci się niecierpliwie, jest tak wkurwiony, że byłby gotów wysiąść i wciągnąć Sick Boya do środka. Gdy podnosi się z fotela, Sick Boy wskakuje na stopień i wygląda **smutno** przez okno. [JP363]

A suggestion of a correction:

(PPJ) Złowrogo.

Sick Boy's initial reaction to the girl and the general tense atmosphere seem to support the denotative meaning of the source text term 'balefully'.

(E) – Dinnae you fuckin rip oaf that burd. Wir no wantin the fuckin polis swarmin aw ower us for a few hundred quid ay some fuckin student's **holiday poppy**. No whin wuv goat eighteen fuckin grand's worth ay skag on us. [...] Sick Boy starts to lose interest in the woman after this. He is finding it hard to maintain an acceptable level of concentration on her excited tales of going to Spain for eight months, before taking up a place on a law degree course at Southampton University [IW343]

(P)- Tylko nie ojob ty laski! Nie potrzebujemy, żeby policaje ganiały nas za pare setek podpierdalonego **stypendium**. [...] W krótkce jednak traci dla niej zainteresowanie. Nie potrafi już okazać stosownego entuzjazmu dla ośmiomiesięcznego wypadu do Hiszpanii, przed którym dziewczyna musi jeszcze tylko zaklepać sobie miejsce na wydziale prawa uniwersytetu w Southampton. [JP371]

A suggestion of a correction:

(PPJ) Wakacyjne hajsy.

The girl in this fragment will start studying no sooner than in eight months, that is why it seems unlikely that the money in question is a stipend. Nevertheless, she intends to spend it on holiday, which supports the denotative meaning of the source text term.

There are three problems with the following translated text. The first target text term in bold, 'człowiek środka', seems to be an attempt to translate literally, but the target text term does not function in the same way as the source text term:

(E) Gilbert was a professional who had worked in drug-dealing for a long time. He'd buy and sell anything. For him, it was strictly business, and he refused to differentiate it from any other entrepreneurial activity. State intervention in the form of police and courts merely constituted another business risk. It was however, a risk worth taking, considering the supernormal profits. A classic **middle-man**, Gilbert was, by nature of his contacts and his venture capital, able to **procure** drugs, hold them, **cut them** and sell them to smaller distributors. [IW345]

(P) Gilbert był zawodowcem, który od dawna pracował w handlu narkotykami. Kupował i sprzedawał wszystko. Dla niego był to zwykły interes, który niczym nie różnił się od innych form przedsiębiorczości. Państwo interweniujące w jego sprawy pod przykrywką działań policyjno-sądowniczych stanowiło kolejne ryzyko, jedno z tych, z jakimi trzeba liczyć się w interesach. Przy tym ryzyko warte podjęcia, biorąc pod uwagę nadnaturalnych rozmiarów profity. Jako klasyczny **człowiek środka** Gilbert poprzez swoje kontakty i kapitał zakładowy był w stanie **sprokurować**, przechowywać i rozdzielić między drobniejszych dystrybutorów każdy istniejący narkotyk. [JP374]

A suggestion of a correction:

(PPJ) Pośrednik.

The second problem is the target text term 'sprokurować', which might be considered a calque. It seems to be another technique employed by the translator which is claimed to have resulted in a different meaning.

A suggestion of a correction:

(PPJ) Zdobyć.

The third problem in the target text fragment presented above is the absence of the source text term 'cut them', which refers to an activity of mixing drugs with cheap substances, such as baking soda, in order to increase their weight and price as a result.

A suggestion of a correction:

(PPJ) Mieszał je z czymś.

The following situation might also be considered a calque.

(E) Bairn. [IW225]

(P) Bratanek. [JP244]

‘Bairn’ is a Scottish English spelling of the word ‘baby’.

A suggestion of a correction:

(PPJ) Bachor.

In the following example there seems to be a contrast in the source text, yet in the target text it is disrupted because of the word ‘skrupulatność’, which is absent in the English text:

(E) Sometimes ah lap up the talk, other times its pointless tediousness depresses the fuck oot ay us.

[IW243]

(P) Czasami lubie takom gadke, ale niekiedy jej bezsensowna skrupulatność doprowadza mnie do kurwicy. [JP262]

A suggestion of a correction:

(PPJ) Czasami lubie takom gadke, ale niekiedy jej bezsensowna monotonia doprowadza mnie do kurwicy.

The following source text term designates a servile person, whereas the target text term might be considered the translator’s neologism.

(E) Flunky. [IW319]

(P) Olaje. [JP346]

The last example constitutes an enigma because it does not seem to exist in any dictionary. This situation suggests that readers would not be able to understand it and would have wasted processing effort without gaining contextual effects, which is claimed to be inconsistent with the principle of relevance.

3.3.5 Cause and effect

Causes of actions are claimed to be as important as actions themselves because they produce sequences of meaning. Although the following example has already been discussed in the former section, it is claimed that this fragment combines numerous aspects of the proairetic code. In the target

text below the cause of Tommy's addiction is ascribed to and accentuated by Leith people falsely implying pressure from his environment. In the source text there does not seem to be any pressure, there is only a mention of people spending time together:

(E) I've got a mate called Tommy who started using smack through hanging around with these guys in Leith. [IW247]

(P) Mam kolegę, Tommy'ego, który zaczął zażywać heroinę pod presją środowiska, inaczej mówiąc, typów z Leith. [JP267]

In the following target text, there seems to be less intensity than in the source text. The omission of the word 'grip' is claimed to be responsible for that. Both in its literal and metaphorical meaning, a grip seems to mean that one is in control and can do harm as well as manipulate:

(E) The trail of which would lead to my grip on the soul of Alan Venters. [IW248]

(P) Które miały mnie doprowadzić do duszy Alana Ventersa. [JP268]

The target text might suggest that the character wants to learn something about the soul, there does not seem to be any implication of control. The entire chapter, however, is claimed to be centered on gaining access to this soul as the only way of having a revenge. The following is a suggestion of a correction:

(PPJ) Które miały mnie doprowadzić do kontroli nad duszą Alana Ventersa.

There seems to be a number of problems in the following fragment:

(E) You lose them, she thought. After they get to seven, they're no longer yours. [IW300]

(P) Człowiek traci je po kolei, myślała. Kończą siedem lat i już ich nie ma w domu. [JP324]

The target text does not only disrupt the sequence, but also seems illogical. The first part of the target text includes an expansion 'po kolei', which does not seem to be confirmed by the context. The other problem constitutes the fragment 'już ich nie ma w domu'. The law in the United Kingdom requires parents and legal guardians to take care of minors until they reach adulthood. The context of the novel confirms that the minor in question lived with his parents until he became an adult and 'they're no longer yours' might describe emotional and psychological detachment as opposed to the physical one.

The following is a suggestion of a correction:

(PPJ) Człowiek je traci, pomyślała. Gdy skończą siedem lat nie są już twoje.

The translations of numerous activities such as injecting drugs are claimed here to contain linguistic and semantic problems.

(E) The sinew in his neck strains as he maintains the position; teasing up through patient, probing taps, a reluctant healthy vein. [IW339]

(P) Żyły nabrzmiewają mu na szyi w tej niewygodnej pozycji dwoma palcami klepie przedramię, próbuje szukać zdrowej żyły. [JP367]

The target text is alleged to require correction. The insertion of the word 'gdy' and the modification of the word 'próbuję' seem to solve the problem:

(PPJ) Żyły nabrzmiewają mu na szyi gdy w tej niewygodnej pozycji dwoma palcami klepie przedramię próbując znaleźć zdrową żyłę.

The following target text fragment is claimed to present a different communicative intentions and different aspects of the code that the source text:

(E) Spud's eyes would be on him as soon as he opened the door. [IW339]

(P) Gdy tylko otworzy drzwi, Fel rzuci się na niego jak jastrząb. [JP367]

The following is a suggestion of a correction:

(PPJ) Spud zacznie go obserwować natychmiast gdy otworzy drzwi.

An exaggeration in the target text is claimed to result in a different situation. The target text seems to suggest that Spud is going to attack Renton, whereas the source text only implies looking. The unlikelihood of Spud's attack seems to be confirmed by his performance throughout the novel; he is presented as calm and subdued by nature, he never attacks anyone verbally let alone physically. The consistency of Spud's actions and character are claimed to be disrupted by this target text fragment.

Cause and effect relationship is argued to be altered also in the following target text. The English version seems to imply that Swanney gave the address *because* he is daft, whereas the Polish version seems to imply that he did it *despite* being daft. As a result, the target text readers may arrive at different conclusions than the source text readers:

(E) Daft cunt that he is, Swanney must've gave thum ma Ma's address. [IW194]

(P) Choć to głupi pojeb, Łabądek dał im adres matki. [JP211]

The following is a suggestion of a correction:

(PPJ) Głupi pojeb Łabądek dał im adres matki.

It is claimed here that in some cases it is enough to omit or mistranslate a single word to create confusion or a different meaning:

(E) Franco spoke enough for both of them. [IW50]

(P) Franco mówił za nich oboje. [JP55]

In the source text Franco's talkativeness seems to be stressed, whereas the target text suggests that he is the one making decisions for both of them or representing them. The following is a suggestion of a correction:

(PPJ) Franco mówił wystarczająco za nich oboje.

It is claimed that in the following example a source text sequence of focusing and grabbing became a different activity in the target text:

(E) Spud focused grabbing a full bottle of cider. [IW50]

(P) Fel wbił wzrok w jakiś przedmiot, po chwili miał już w ręku butelkę jabłecznika. [JP55]

In the source text the cause-and-effect relationship seems clear, but the target text is claimed to disrupt the code. Firstly, an unnamed object is presented which seems to be the translator's insertion. Secondly, there is the appearance of cider without apparent connection with the previous part of the sentence. The following is a suggestion of a correction:

(PPJ) Spud w skupieniu dorwał pełną butelkę cydru.

In the following sequence it is claimed that the last part alters the meaning of the translated fragment:

(E) First he couldn't share their happiness, now he couldn't relate to their despair. Hibs were losing to Hearts. Both teams were carving out ridiculous numbers of chances; it was schoolboy stuff, but Hearts were putting at least some of theirs away. [IW54-55]

(P) Wcześniej nie potrafił dzielić z nimi radości, teraz nie rozumiał, dlaczego rozpaczają. Hibs przegrywali z Hearts. Obie drużyny marnowały mnóstwo stuprocentowych okazji i grały jak na szkolnym boisku, ale Hearts wkładali przynajmniej serce do gry. [JP59]

The first sentence in the source text informs about despair and the second sentence supplies the reason for it. The third sentence explains the second one and supports the claim that the audience is in distress. The third sentence in the target text fragment does not present the same situation.

The following is a suggestion of a correction:

(PPJ) Wcześniej nie potrafił dzielić z nimi radości, teraz nie rozumiał, dlaczego rozpaczają. Hibsi przegrywali z Hearts. Obie drużyny marnowały mnóstwo okazji i grały jak na szkolnym boisku, ale Hearts przynajmniej czasem strzelali gole. [JP59]

The above correction is claimed to be logical and consistent with the principle of relevance.

(E) They fined every cunt whae wis too incoherent tae give evidence wi a breach ay the peace. Nicksy n me goat stung fir thirty bar each. [IW238]

(P) Każda pizda - co była zbyt zajebana, żeby zeznawać w nocy - spotkała się z wymiarem sprawiedliwości. Zarobiliśmy wtedy z Nicksym po trzydzieści funtów kary każdy. [JP256]

Cause and effect relationship is claimed to be broken because one cannot be fined for being incoherent.

‘Breach ay the peace’, which is absent in the target text, is the argument the court used to fine them.

The following is a suggestion of a correction:

(PPJ) Każda pizda co była zbyt najebana, żeby zeznawać w nocy została ukarana za zakłócanie porządku. Zarobiliśmy wtedy z Nicksym po trzydzieści funtów kary każdy.

Cause and effect relationship is claimed to be a crucial element of *Trainspotting*. It seems that if this aspect of the action code is broken, the target text may no longer be considered optimally relevant because the text might require large processing effort in exchange for small contextual effects.

3.3.6 Body language

Human beings and animals seem to express themselves both verbally and non-verbally. Both methods of expression and communication seem to be equally important in literary texts and are claimed to complement each other. The following examples suggest that mistranslations concerning body language may result in disruption of the codes.

(E) Renton pulls his head back sharply and smugly; folding his arms in a gesture of triumphant belligerence. [IW340]

(P) Renton chowa głowę w ramionach z wielką pewnością siebie; wsuwa dłonie pod pachy w geście tryumfującego gniewu. [JP368]

The target text fragment is claimed to produce an effect which is absent in the source text. Hiding one's head in one's arms does not seem to be a gesture of self-confidence but of self-defense, retreat or despair. The juxtaposition of this gesture with self-confidence is claimed to create a clash and confusion. The following is a suggestion of a correction:

(PPJ) Renton wypręża się z poczuciem wyższości i krzyżuje ramiona w geście triumfalnej wojowniczości.

The communicative effects of the following source text do not seem to be expressed in the target text:

(E) He wrapped an arm round his shoulder and whirled his wings would have been if the cunt had any. [IW316]

(P) Wzioł się pod boki i pomachał jak głupi łokciami. [JP343]

Non-verbal communication is claimed to express the codes and communicative intentions, which suggests that mistranslation concerning this type of communication might disrupt the plot and continuity in a novel. In the source text fragment, the positioning of the character's arms, the activity and the reason for this activity seem to be different than in the target text. The expansion 'jak głupi' does not seem to be supported by the context thus it is not considered consistent with the principle of relevance and might be a starting point of codes absent in the source text. The following is a suggestion of a correction:

(PPJ) Oplótł rękę wokół barku i poklepał się tam, skąd wyrastałyby mu skrzydła gdyby je miał.

The next fragment presents an ability, which is claimed to be consequential.

(E) He wonders if perhaps Sick Boy's success with women is based on his ability to raise the one eyebrow. Renton knows how difficult it is. He'd spent many an evening practicing the skill in front of the mirror, but both brows kept elevating simultaneously. [IW140]

(P) Zastanawia się, czy powodzenie Sick Boya u kobiet nie zależy przypadkiem od umiejętności

unoszenia brwi. Wie przecież doskonale jakie to trudne. Sam poświęcił wiele wieczorów na ćwiczenie tej sztuczki przed lustrem, ale zawsze podnosił obie brwi. [JP152]

In body language raising one eyebrow seems to send a different message than raising both of them. Raising one eyebrow can express curiosity and it may be used to flirt, whereas raising both eyebrows seems more likely to indicate surprise or suspicion (Philip, 2014). Moreover, the lack of distinction between these two activities seems to render the target text fragment incoherent. The following fragment presents a similar problem:

(E) Billy raises his eyebrows dubiously at me, and ah'm gieing him the same gesture back. [IW175]

(P) Billy mruga do mnie, a ja do niego. [JP189]

It is claimed that raising one's eyebrows and blinking may constitute different messages (Philip, 2014). The claim seems to be supported by the word 'dubiously' included in the source text. The following is a suggestion of a correction:

(PPJ) Billy patrzy na mnie unosząc swoje brwi z powątpiewaniem, a ja odwzajemniam się tym samym.

The following two terms, i.e., 'nosey' and 'zadzierajoncy nosa' are claimed to have different meanings and signify various features of character:

(E) Billy's fuckin nosey, reactionary bastard's outrage. [IW182]

(P) Siedze z zadzierajoncym nosa Billym, oburzonom reakcjonistycznom pizdom. [JP197]

'Nosey' may be defined as 'prying, inquisitive and intrusive' whereas 'zadzierajoncy nosa' may be expressed with terms such as 'snotty, elitist or snobbish'. It is claimed here that 'nosey' may be translated as 'wścibski' to render the target text fragment consistent with the principle of relevance.

(E) His glaikit open-mouthed expression. [IW227]

(P) Jego pusta gęba z otwartymi ustami. [JP246]

The term 'pusta gęba' does not seem to function in the Polish language with the same meaning as 'glaikit' in the English language. 'Pusta gęba' seems to mean a literally empty mouth, whereas the source text 'glaikit' seems to indicate a stupid person. The Polish term, however, may be changed into 'pusty łeb' or 'pusta pała' to be considered consistent with the theory of five literary codes and

relevance theory.

(E) Ah want tae see Mother Superior n ah dinnae gie a fuck about any cunt or anything else. Goat that? He pokes his lips wi his forefinger, his eyes bulging oot at us. - Simone wants tae see Mother Superior. Watch ma fuckin lips. [IW11-12]

(P) Chce sie widziec z Matkom Przelozonom i gówno mnie obchodzi taka czy inna pizda na Deptaku. Kapujesz? - Grzebie paluchem w ustach i wybalusza galy. Simon ma zyczenie widziec sie z Matka Przelozona! Mam czytac z jego ust! [JP11]

In nonverbal language touching or pointing at one's lips seems to mean that one wishes others to pay attention to his or her lips or their product, which in this case is language. Similar techniques include touching one's nose suggesting bad smell or touching one's ear with simultaneous turning one's head to position the ear closer to the speaker, which may signify listening closely to what is being said (Philip, 2014). Such clues may seem insufficient to draw conclusions thus the reader needs context in order to confirm or disconfirm the message suggested by nonverbal language. In this fragment the protagonist's nonverbal hint seems affirmed by his subsequent utterance: 'watch ma fuckin lips'. The target text fragment is claimed to be misleading by offering a mistranslation, namely 'grzebie paluchem w ustach', which might signify oral cavity problems. The hermeneutic and the proairetic codes are claimed to be broken which in the source text seem to consist of nonverbal announcement and verbal explication.

The following fragment presents another situation where nonverbal language is considered to play an important role:

(E) Over the there-there's and he-was-a-good-man's Nina saw her mother mouth the word: Tea. She tried to ignore the signal, but her mother hissed insistently, aiming her words across the room at Nina, like a fine jet: - Make more tea. [IW38]

(P) W całym pokoju słyhać było: No już, już... Dobrze, dobrze. Albo: Taki przemiły człowiek. A nad tym unosiły się usta matki mówiące „herbata”. Początkowo Nina zignorowała sygnał, ale matka syczała uparcie, kierując słowa przez cały pokój wprost do uszu Niny jak strumyczek pary: Zrób więcej herbaty. [JP41]

The target text does not seem to reflect the fact that Nina's mother mouthed the word at the beginning, only after that she actually said it. The translation erroneously asserts that she said the word, so the Polish version did not reflect the gradation of the situation. Another problem seems to be the metaphor of a jet. A jet is commonly known to travel fast in mid-air, thus it correlates with the communicative situation. This metaphor is changed into 'strumyczek pary', which is claimed not function in the same way a jet does. Steam travels in mid-air, but it is considered to be slow and difficult to control.

The English language versions of the following fragments depict smiling, whereas the Polish language versions falsely suggest laughing and even growling. Some translated fragments present laughing even though there was no laughing and no smiling in the source text.

(E) Wir playin trust games the day, he smiled, but he wisnae jokin. [IW15]

(P) Dzisiaj bawimy się w zaufanie – śmieje sie, ale wcale nie żartuje. [JP15]

A suggestion of a correction:

(PPJ) Dzisiaj bawimy się w zaufanie – uśmiecha sie, ale wcale nie żartuje

(E) He gies an exaggerated smile, exposing a row ay bad teeth. [IW15]

(P) Wyubucha przesadnym śmiechem, odsłaniając rząd popsutych zębów. [JP15]

A suggestion of a correction:

(PPJ) Uśmiecha się przesadnie, odsłaniając rząd popsutych zębów.

(E) Ah've nivr seen that lassie wi a smile oan her face. [IW272]

(P) Nigdy nie widziałem taki laski, co by sie nigdy nie śmiała. [JP296]

A suggestion of a correction:

(PPJ) Nigdy nie widziałem taki laski, co by sie nigdy nie uśmiechała

(E) Smiles. [IW244]

(P) Chichocze. [JP263]

A suggestion of a correction:

(PPJ) Uśmiecha się.

(E) Grins. [IW336]

(P) Chichocze. [JP363]

A suggestion of a correction:

(PPJ) Szczyrzy się.

(E) Sick Boy smirks. [IW18]

(P) Sick Boy krzywi się i ryje. [JP18]

A suggestion of a correction:

(PPJ) Sick Boy uśmiecha się złośliwie.

(E) He sneers. [IW28]

(P) Warczy. [JP30]

A suggestion of a correction:

(PPJ) Uśmiecha się szyderczo.

(E) Cackle. [IW315]

(P) Kaszel. [JP341]

A suggestion of a correction:

(PPJ) Chichot.

(E) She takes one look at the weeping sores on boatils oot. [IW320]

(P) Patrzy się na te wrzody, wybucha śmiechem i wypierdala. [JP347]

A suggestion of a correction:

(PPJ) Spogląda na te sączące się rany i wypierdala.

(E) Unable to smile or frown. [IW177]

(P) Nie umie ani płakać, ani się śmiać. [JP191]

A suggestion of a correction:

(PPJ) Nie umie ani się uśmiechnąć, ani zmarszczyć brwi.

It is claimed here that body language and facial expressions might constitute starting points of the literary codes and express communicative intentions. It seems necessary for the translator to express gestures in the target text in order to ensure the quality of translation.

The following fragments present mistranslations concerning sounds:

(E) Yeah... sound likesay, sound. [IW274]

(P) Taa... jak mówiom... brzmi... tego... no... brzmi. [JP298]

This fragment presents a problem with denotation. 'Sound' in the source text does not denote vibrating air as in the sound of music, but it suggests agreement as in 'OK' or 'good'. The following is a suggestion of a correction:

(PPJ) Taa... jak mówiom... spoko.

In the next example the target text may express different implications than the source text.

(E) The rest make whooping noises. [IW309]

(P) Reszta gwizdże. [JP335]

The following is a suggestion of a correction:

(PPJ) Reszta krzyczy.

In the last example in this section the target text 'jencze' is considered an appropriate translation of the source text 'groaned' within the literary translation quality assessment model presented here, however, the extension of 'stanieeee' and its explication in 'jencze ostatniom sylabe' are claimed to be disruptive for the source text literary codes. Moreover, these features of the target text are considered to express different communicative intention than the source text.

(E) Too much bevvy in her condition, ah groaned. [IW225]

(P) Za dużo wypła w tym stanieeee - jencze ostatniom sylabe. [JP244]

The following is a suggestion of a correction:

(PPJ) Za dużo wypła w tym stanie - wyjęczalem.

Translating descriptions of nonverbal language and sounds seems important because such descriptions are starting points of codes. It is argued that reductions, expansions and mistranslations presented in this section are inconsistent with the principle of relevance and constitute fragments of literary codes which are not present in the source text.

3.3.7 Grammar

Grammar may be defined as the study of the classes of words, their inflections, and their functions and relations in the sentence. Mistranslations on the level of grammar may result in considerable changes in meaning in the target text. The literary codes, however, are claimed to coexist in the same fragments and may be considered inseparable thus in certain cases the discussion of source text and target text fragments may include multiple codes.

(E) Ah'll gie ye the money tae git it back oot. Is that aw yir sae fuckin moosey-faced about? [IW10]

(P) Dam ci forse, zebyś se go pożyczyl. To cie, kurwa, boli? [JP10]

'Git it back oot' implies that it (a film from a video library) was already borrowed once and can be borrowed again. The target text does not seem to convey that meaning. What is more, the second sentence in the target text is claimed to be confusing, because it seems to refer to the first sentence in that fragment. However, that does not seem to be the case. In order to find the referent to the second sentence in the target text one has to go as far as three sentences back in the novel. The situation may be amended by changing the sentence order: 'to cie, kurwa, boli? Dam ci forse, zebyś se go pożyczyl'. The problem with the proairetic code may be repaired by addition of the phrase 'z powrotem', thus the final version of the corrected fragment is the following: 'to cie, kurwa, boli? Dam ci forse, zebyś

se go z powrotem pożyczyl'. The amended target text is not only claimed to express the literary codes of the source text, but it also seems to require less processing effort from the reader.

(E) The amount of drink consumed and the passage of time conspired to concentrate the mind. With an hour to go before closing time, somebody you wouldn't think about getting off with becomes acceptable. With half an hour left, they are positively desirable. [IW140]

(P) Alkohol i upływ czasu zaciemniają mu umysł. Do zamknięcia baru została tylko godzina, w takich okolicznościach łatwo zgodzić się na kogoś, kto normalnie wydałby się nam mało pociągający. Po następnych trzydziestu minutach nawet garbate mają szansę... [JP152]

The first problem in this fragment seems to be 'concentrate' translated as 'zaciemniają'. These are claimed to be the opposites of antithesis. The second problem seems to be the expansion of 'nawet garbate mają szansę' which is absent in translation and seems to be confusing. In the source text the same group of people is considered an hour before closing and half an hour before closing. In the target text these seem to be two different groups of people.

(E) If ah ever live long enough tae huv a bairn. [IW10]

(P) Jesli przeżyje i bede miał bachora. [JP10]

The target text suggests that the speaker will experience some risky situation shortly and if he survives, he will have a baby. The source text, however, presents distant future and only a probability of having a child; there is no certainty. The following is a suggestion of a correction:

(PPJ) Jeśli będę żył wystarczająco długo coby mieć bachora.

The next target text fragment seems to present the opposite reasoning than the source text fragment.

(E) It's probably our fault; probably ma fault. [IW181]

(P) To pewno moja wina. To pewno nasza wina. [JP195]

In the English language version of this fragment deductive reasoning seems to be applied. First the character reached a general conclusion that it is their fault as a group, but later he particularized and ascribed the fault to himself alone. In the source text the final conclusion seems to be accepting the blame, however the target text suggests the opposite; it seems that in the Polish language version the

speaker wants to avoid responsibility and absolve himself from blame. Moreover, the source text fragment presents probability whereas the target text fragment suggests certainty. The following is a suggestion of a correction:

(PPJ) To prawdopodobnie nasza wina; prawdopodobnie moja.

The problem in the next excerpt seems to concern tenses.

(E) Ye deserve everything ye fuckin git hingin about wi that scum. [IW182]

(P) Doigrasz sie, jak bedziesz zadawał sie z tym ścierwem. [JP197]

In the English text the present tense describes the current state of affairs. In the Polish text the future tense presents a probability.

Another group of problems in the Polish translation of *Trainspotting* concerns active and passive voice. The proairetic code is claimed to be disrupted because in the following fragments it does not seem possible to assign actions to the right people:

(E) Ah git a lift fae Tommy, Spud n Mitch. [IW219]

(P) Załatwiam podwózke dla Tommy'ego, Spuda i Mitcha. [JP238]

It seems that the translator interpreted 'fae' as 'for' whereas the context of the novel suggests that 'fae' is a slang spelling of 'from'.

(E) Who? Franco shrugs aggressively. End of conversation. [IW271]

(P) Kto? - zbywają agresywnie Franca. Koniec rozmowy. [JP295]

The target text in this example suggests that Franco is a victim of aggressive behaviour whereas the source text presents the opposite situation – Franco behaves aggressively, which seems to be supported by the context of the novel. Franco is depicted as an extremely aggressive person.

(E) Self-defeating limitations. [IW191]

(P) Samoograniczające sie "ja". [JP208]

The personification suggested by 'ja' in the target text does not seem to be expressed in the source text. The following is a suggestion of a correction:

(PPJ) Ograniczenia stwarzające jeszcze więcej problemów.

The next source text fragment also features the word 'self' however the target text is claimed to be

inconsistent with the principle of relevance and the theory of five literary codes.

(E) Self-inflicted people wi cancer. [IW201]

(P) Samo zadaje ludziom raka. [JP218]

The following is a suggestion of a correction:

(PPJ) Ludzie, którzy sami spowodowali u siebie raka.

In the next example the source text and the target text are considered to be starting points of different aspects of the codes.

(E) Ma cousin Nina looks intensely shaftable. [IW218]

(P) Moja kuzynka Nina ma chuja w oczach. [JP237]

The source text states that Nina is very attractive, however the translation suggests that she is interested in finding a sexual partner. The following is a suggestion of a correction:

(PPJ) Moja kuzynka Nina to zajebista dupa.

In the next English fragment, it is presented how Mark is treated by his parents, however in the target text there is a description of how Sick Boy is treated by them:

(E) After being treated like a simple cunt for an hour or so by all present, ma parents leave the room, convinced that Sick Boy is truly drug-free and not intending to slip their off-spring any H. [IW204]

(P) Teraz moi rodzice przez godzine traktują Sick Boya jak króla, po czym wychodzą z pokoju przekonani, że mały Simon jest stuprocentowo wolny od narkotyków i nigdy w życiu nie podrzuciłby ich latorośli jakiegoś świństwa. [JP222]

In the next fragment the comparison of similar states in English is achieved by ‘as... as’ grammatical construction. Translation into Polish seems to result in a different meaning:

(E) It was almost as intense as the one he'd received from Deek Sutherland himself. [IW300]

(P) Było nawet gorzej niż wtedy, gdy Sutherland bił go własnoręcznie. [JP325]

The following is a suggestion of a correction:

(PPJ) Było prawie tak intensywne jak to, które otrzymał od Deek’a Sutherlanda osobiście.

In terms of connections between parts of sentences there seems to be another group of fragments containing mistranslations. In the English language similarity may be achieved by inserting

‘and’ and ‘also’, however the connectors ‘or’ and ‘but’ may be claimed to present a choice or a difference:

(E) Second Prize's sport had not been boxing, but football. [IW334]

(P) Oprócz bokserskiej Drugi miał także piłkarską przygodę. [JP362]

The following is a suggestion of a correction:

(PPJ) Sportem drugiego nie był boks tylko piłka nożna.

In the next source text fragment, there seems to be a similarity whereas the target text presents an opposition.

(E) She has a powerful ivy smell. Then again, ma cock also smells pretty foul. [IW225]

(P) Sharon ma mocny zapach... jak bluszcz. Ja z kolei śmierdze ohydnie. [JP244]

The following is a suggestion of a correction:

(PPJ) Sharon ma mocny zapach bluszczu. Ja też pewnie śmierdze ohydnie.

The following is a series of mistranslations concerning verbs, phrasal verbs and prepositions:

(E) Ah grab at one, and tae ma surprise and elation, feel it buzzing in ma hand. [IW31]

(P) Macham ręką i... - co za uniesienie! – czuje, że złapałem jedną. [JP33]

Waving is usually performed with an open hand and it does not seem possible to catch anything with this motion as opposed to grabbing.

The following is a suggestion of a correction:

(PPJ) Łapię jedną i ku memu zaskoczeniu i uniesieniu czuję, jak mi bzyczy w ręce.

In the next target text fragment the incorrect denotation of the word ‘burst’ seems to have been chosen.

(E) C’moan ya cunt, wir fuckin burstin oot here! [IW32]

(P) Wyłaż, pizdo, bo wywalimy te drzwi. [JP34]

The target text presents a threat, whereas the source text implies the need to use the bathroom by other customers. The following is a suggestion of a correction:

(PPJ) Wyłaż, pizdo, bo mi pęcherz pęknie!

The next problem might be considered to be a continuation of the body language discussion presented

in the former section.

(E) Sick Boy, who'd been chatting up a small, dark-haired girl Stevie didn't know, turned to him.

[IW48]

(P) Sick Boy, który rozmawiał z drobną, czarnowłosą dziewczyną, popatrzył na niego. [JP52]

In the source text fragment Sick boy turns his body towards Stevie, whereas in the target text he merely looks at him.

(E) Ah sat oan the wall. [IW33]

(P) Usiadłem pod ścianą. [JP35]

The consequences of this alteration seem significant because the translation of the activity influences the translation of the object. The correct translation of 'ah sat oan the wall' is claimed to be 'usiadłem na murku' because the word 'ściana' does not seem to be appropriate in this situation given the activity. 'Usiadłem na ścianie' does not seem to be a suitable collocation of unit and it does not express the source fragment codes and communicative intentions.

Mistranslations concerning grammatical tenses constitute further two examples. In some cases the context may be necessary to determine the meaning, because verbs such as 'let' have the same form in all tenses. Nevertheless, to detect the problem in the first example, the context does not seem to be necessary:

(E) Ah'm used tae keepin deadpan whin windin up Begbie. [IW173]

(P) Wiem, jak zachować poważnom mine, nauczyłem się tego przy Begbiem. [JP187]

The source text presents a habit, whereas the target text suggests a skill and the fact that the character learnt it from Begbie. The source text does not state where or when the character learnt this ability.

(E) Yefuckinkilledme litmefuckindie junkedupootyirfuckinheids watchinthefuckinwaws ahkinstillknowfuckinpain. [IW202]

(P) Żeśmiekurwazabiłpozwólmikurwaumrzećzajebanykurewskilbienacosiekurwagapisz czujepierdolonybólwpiździe. [JP219-220]

'Litmefuckindie' is considered to be the past tense which is supported by "killedme" and the context of the novel. In the Polish version the present tense is used. The next part describes idleness which

caused the child to die. The Polish ‘nacosiekurwagapisz’ does not seem to express this idea and it is in singular, whereas the source text fragment is in the plural. Finally, there is an ungrounded expansion, namely ‘wpiździe’.

The grammatical structures are claimed to be significant within the literary translation quality assessment model presented here. They may be considered crucial in the development of the plot in the novel thus the analysis focuses on those target text fragments which may be considered to disrupt the codes or communicative intentions.

3.3.8 Clues

The reader is supplied with clues during the course of reading of a literary text. It seems that the type of clues can render the narrative engaging and believable or exactly the opposite. The following target text fragments present altered versions of the source text.

(E) It wis ironic thit ah git nicked fir stealin books whin ah'm tryin tae git sorted oot. [IW182]

(P) Kurewska ironia losu, że przymkli mie za kradzież ksionżek, jak próbuje dojść ze sobom do ładu. [JP196]

A lexical ambiguity in this fragment contradicts the facts in the novel and disrupts the proairetic code. ‘Nicked’ seems to mean ‘arrested’, whereas ‘przymknąć’ may mean both ‘arrested’ and ‘imprisoned’. The distinction seems important because two characters were arrested, but only one of them was imprisoned later on. The following is a suggestion of a correction:

(PPJ) Kurewska ironia losu, że aresztowali mie za kradzież ksionżek, jak próbuje dojść ze sobom do ładu.

In the next example the seriousness of the source text does not seem to be expressed in the target text.

(E) His temper could send them all to prison for life. [IW333]

(P) Przez temperament tego gościa mogą skończyć w pudle. [JP361]

Prison sentences vary in length. In the former fragment the crime does not seem serious, because it concerns stealing several books from a bookstore, thus the sentence is only six months for one

character and the other receives a suspended sentence. In this example the prison sentence would be of the maximum length possible, because it concerns ownership and attempted sale of a kilogram of heroin. In the English language text the seriousness of the situation seems to be signified by ‘for life’. In the Polish language version this fragment is absent thus this version together with the former fragment with ‘przymknąć’ might be considered to be of equal seriousness. The context of the novel suggests that these two situations seem to be opposites of antithesis; on the one hand, there is an arrest without conviction, on the other, there is a life sentence in prison.

(E) Ah've never been incarcerated for junk. However, loads ay cunts have had stabs at rehabilitating me. Rehabilitation is shite; sometimes ah think ah'd rather be banged up. Rehabilitation means the surrender ay the self. [IW187]

(P) Nigdy mie nie zamknęli za ćpanie. Ale wiele pizd próbowało mnie rehabilitować. Rehabilitacja to gównno, czasami myślę, że wolałbym być gwałcony. Rehabilitacja oznacza oddawanie własnego ja. [JP204]

This fragment contains a similar problem to the previous ones. ‘Banged up’ seems to mean ‘imprisoned’ in this context and not ‘gwałcony’. This lexical mistake disrupts the logic and the proairetic code. If rehabilitation is considered to mean the surrender of the self, so does a rape. Imprisonment might seem a better option than rehabilitation, as opposed to being continuously raped.

(E) Billy clocked us talkin tae um n follays the cunt outside. [IW182]

(P) Billy zobaczył, że z nim rozmawiam, i dorwał pizde na dworze. [JP197]

A lexical mistake in this fragment is claimed not only to change this situation, but also the following one. ‘To follow’ seems different from ‘dorwał’. This mistranslation seems to render the next situation impossible:

(E) Flocksy's headin doon the road, oblivious tae aw this. [IW182]

(P) Flocksy idzie se ulicom i nie wie nawet, że uratowałem mu życie. [JP197]

Flocksy is oblivious to the situation because Billy does not establish contact with him.

The Polish version seems inconsistent with the principle of relevance and the theory of five literary

codes because there is no intention of killing anyone.

3.3.9 Emotions, feelings, and preferences

It is argued here that one's mental state may motivate actions and influence the environment. The following target text fragments are consequential in the way they depict reality in the novel.

(E) Ah've goat fuck all against dudes with dead insect eyes set deep in keen rodent faces. [IW25-26]

(P) Nie lubie gości o oczach martwych insektów, osadzonych głęboko w twarzach gryzoni. [JP27]

In the source text the character states that he does not mind 'dudes with dead insect eyes', whereas in the target text there is a negative which suggests that he does not like them. The following are more examples where the character's emotional state became distorted in translation:

(E) Renton does not like Simple Minds. [IW142]

(P) Renton nienawidzi Simple Minds. [JP154]

The target text presents an increased intensity of emotion in comparison to the source text. It seems that a more appropriate translation of 'does not like' is 'nie lubi'.

The following source text fragment presents a repetition and emphasis. Renton's inability to look at Dianne has been stated twice which constitutes a literary device. The target text fragment does not include this repetition and falsely implies that Renton was afraid to look at her, whereas the context suggests that the source of danger, 'more likely to arouse suspicion than anything else', was the avoidance of eye-contact itself.

(E) – Ye need brains fir that, the father said, addressing Renton, but looking at Dianne. Renton **couldn't** make eye-contact with the daughter. He was aware that such avoidance was more likely to arouse suspicion than anything else, but he just **couldn't** look at her. [IW153]

(P) – Do tego trzeba mieć głowę – powiedział ojciec, zwracając się do Rentona, ale patrząc na Dianne. Renton **bał się** na nią spojrzeć. Wiedział, że to budzi podejrzenia, ale po prostu **nie mógł**. [JP165]

The following is a suggestion of a correction:

(PPJ) Renton nie był w stanie nawiązać kontaktu wzrokowego z córką.

In the next example the source text embarrassment has been translated into fear in the target text.

(E) Renton felt relieved to be leaving the house, but a little embarrassed in case anyone he knew saw them. [IW156]

(P) Wciąż jednak bał się, że zobaczy ich ktoś, kogo zna. [JP169]

The following example seems to present different degrees of intensity. The source text 'scared' has been translated into 'płoszyli'

(E) Such people really scared the fuck out of Renton. [IW155]

(P) Tacy ludzie płoszyli Rentona. [JP167]

The intensity of the source text 'scared' seems to be amplified by the continuation of the sentence: 'scared the fuck out of Renton'. It seems that 'kurewsko przerażali Rentona' constitutes a translation consistent with the principle of relevance and the theory of five literary codes.

(E) He was unsure as to whether it came from having had sex with her, or the knowledge that he couldn't possibly again. [IW158]

(P) Nie wiedział jednak, czy dlatego, że przespał się z nią, czy może dlatego, że nie był gotów do powtórki. [JP171]

The source text suggests the lack of possibility whereas the target text presents the lack of readiness.

(E) Ah've never known such a sense ay complete and utter hopelessness, punctuated only by bouts ay raw anxiety. It immobilises me to the extent that ah'm sittin in the chair hating a tv programme, yet ah feel something terrible will happen if ah try tae switch ower. [IW207]

(P) Nigdy jeszcze nie miałem takiego poczucia całkowitej i dosłownej beznadziejności, przerywanej jedynie napadami oślepiającego gniewu. Unieruchamia mnie to do tego stopnia, że gdy siedze na fotelu, gapionc sie w telewizje, czuje, że stanie sie coś straszego, jeśli zmienie program. [JP225]

'Anxiety' does not seem synonymous with 'oślepiający gniew', especially in this context. 'Gniew' is considered here to be an active and energetic force and it might make a person who experiences it want to take action and change something. In this fragment the character seems to be immobilized by his emotional state. 'Strach' or 'obawa' are suggested translations of the term 'anxiety', which seem to be consistent with the principle of relevance and express the same aspect of the proairetic code as

the source text.

(E) It seemed to him that he thus became the first ever student in the history of Aberdeen University to fuck a non-student. He reflected that you were better making history than studying it. [IW153]

(P) Wydawało mu się, że w historii uniwersytetu Aberdeen był pierwszym studentem, który wolał pierdolić się z nie studentami. Tworzenie historii, myślał, jest znacznie łatwiejsze niż jej studiowanie. [JP165-166]

The first sentence in the source language excerpt only states the fact that he was the first, whereas the target text presents an expansion 'wolał', which does not seem to be supported by the context. Another problem seems to be that the source text fragment 'you were better making history than studying it' has been translated as 'tworzenie historii, myślał, jest znacznie łatwiejsze niż jej studiowanie'. 'Better' translated as 'łatwiejsze' and the expansion 'wolał' are claimed to be inconsistent with the principle of relevance and the literary codes. It is claimed here that in order to increase the quality of the target text fragment it is advisable to translate 'better' as 'lepiej' and to omit the expansion 'wolał'.

The following question was asked at a meeting for HIV positive people:

(E) Does anyone empathise with Davie? [IW249]

(P) Czy ktoś ma podobne problemy jak Davie? [JP269]

Empathising might be defined as being able to understand how someone else feels. One reason this translation is inconsistent with the literary translation quality assessment model presented here is that it seems possible to empathise with someone without experiencing the same situation. The question is claimed not to be about the actual life situation, but about the ability to feel. Another reason is that people in this group were generally experiencing the same problems thus the question formulated in the target text does not seem purposeful because the answer seems obvious.

(E) Myself and two women resented everyone as we were neither homosexual nor junkies. [IW247]

(P) Ja i dwie uczęszczające na spotkania kobiety wchodziliśmy w konflikt ze wszystkimi innymi, ponieważ nie byliśmy ani homoseksualistami, ani uzależnionymi. [JP267]

Resentment seems to be a feeling and 'wchodzić w konflikt' is a physical action, which modifies the presented situation. Resentment might be considered to be internal, whereas 'wchodzić w konflikt'

has outward consequences.

The following are three situations of mistranslation based on the same term and its opposite:

(E) Self-conscious of his ginger pubes. [IW146, 148]

(P) Świadom rudych włosów łonowych. [JP158, 160]

A suggestion of a correction:

(PPJ) Zakłopotany rudymi włosami łonowymi.

The next fragment presents an adverb:

(E) Ah stroll self-consciously. [IW209]

(P) Świadom własnych ruchów. [JP227]

A suggestion of a correction:

(PPJ) Spaceruję zakłopotany.

The last fragment presents a negative of the above adverb:

(E) I cried loudly and unselfconsciously. [IW267]

(P) Płakałem głośno, bezwiednie. [JP290]

A suggestion of a correction:

(PPJ) Płakałem głośno, bez skrępowania.

It might seem the case that the problems resulted from the omission of the prefix 'self'. It is argued that the target text fragments disrupt the literary codes presented in the source text.

The following two fragments also contain the same term in the English versions. It is argued that mistranslations constitute the first problem, whereas the second problem seems to be that in each target text fragment there is a different translation, which might suggest unsystematic approach on the part of the translator:

(E) Scoobied. [IW191]

(P) Wkurwiony. [JP207]

The source text term is based on the name of 'Scooby-Doo', a character from American animated series. The series are called 'Scooby-Do, Where Are You' and 'Scooby-Do And Guess Who?'. The rhyming patterns in the names of these series might have been an inspiration to create a rhyming

slang. 'Scooby-Do' denotes 'a clue' in British English slang, which is supported by the events in the series where the characters look for clues in order to solve mysteries. 'Scooby-Doo' might be used as a shortened version of 'not a Scooby-Doo', which denotes 'not a clue'. 'Scoobied' constitutes a Scottish English version of the slang term. It seems advisable to translate it into a Polish language colloquial expression to present the communicative intention and the proairetic code of the source text.

A suggestion of a correction:

(PPJ) Nie miał zielonego pojęcia.

It is claimed that the same Polish phrase might also constitute a quality translation of the following fragment:

(E) Eh, ah'm scoobied, likesay. [IW332]

(P) Żebyś mie zabił, jak mówiom. [JP359]

A suggestion of a correction:

(PPJ) Ech, nie mam zielonego pojęcia, wiesz jak.

The two following fragments constitute another pair with the same source text term, which is translated differently in each fragment. Moreover, it is claimed that the target text fragments constitute mistranslations:

(E) Bemused eyes unable to focus. [IW343]

(P) Nie może otworzyć oczu. [JP371]

A suggestion of a correction:

(PPJ) Ogłupione oczy nie mogące się skoncentrować.

It is claimed that the same Polish term might also constitute a quality translation of the following fragment:

(E) Bemused faces. [IW235]

(P) Zamyślone twarze. [JP252]

A suggestion of a correction:

(PPJ) Ogłupione twarze.

It is claimed here that one of the functions of the codes in literary texts is to provide clues so the readers can solve the enigma. The target text examples presented in this section seem to provide false clues and as a result disrupt the codes and do not express the source text communicative intentions. It is also claimed that the target text is unsystematic and inconsequential because the same source text terms and phrases tend to be translated into different and seemingly random target text terms and phrases.

3.3.10 Intentions and control

The following examples include mistranslations concerning intentions and free will as opposed to compulsion, and knowing as opposed to supposing. The first example seems to present a factual mistake. In the source text the ticket allows the passenger to travel both ways, in the target text it is a single ticket:

(E) Buys a return ticket to Amsterdam, only intending to go one way. [IW348]

(P) Kupuje bilet do Amsterdamu. W jedną stronę. [JP376]

A suggestion of a correction:

(PPJ) Kupuje bilet w dwie strony do Amsterdamu, ale zamierza jechać tylko w jedną.

An excuse might be defined as something offered as justification or as grounds for being excused. This meaning of the word ‘excuse’ seems supported by the context of the novel. The following target text fragment seems to present a different situation:

(E) Ah'd made aw the excuses ah could aboot that event. [IW206]

(P) Przepraszalem jom wtedy jak jasna cholera. [JP224]

A suggestion of a correction:

(PPJ) Zapodałem jej wszystkie wymówki jakie mogłem o tym wydarzeniu.

The source text in the next fragment seems to present a wish or a request, which is not directed to anyone in particular because it is only expressed in the speaker's thoughts. The target text presents an order because it uses imperative mood and an exclamation mark:

(E) Please let her be sitting her Highers. [IW153]

(P) Każ jej zdawać maturę!... [JP-166]

A suggestion of a correction:

(PPJ) Proszę, niech zdaje maturę.

In the following example the English version seems to express ability, whereas the Polish version suggests compulsion:

(E) Ah've goat the bevvyn under control. [IW64]

(P) Musze trzymać chłanie pod kontrolą. [JP70]

A suggestion of a correction:

(PPJ) Mam chłanie pod kontrolą.

The following target text presents a negation and an expansion of the source text:

(E) Ah could say. [IW208]

(P) Dlaczego nie moge jej powiedzieć. [JP226]

A suggestion of a correction:

(PPJ) Mógłbym powiedzieć.

In the next fragment the will to say something in the source text became expressed as a probability to say something in the target text. Moreover, it seems that in the target text the character has something particular to say, whereas in the source text the stress seems to be on the number of things to say:

(E) Ah wanted tae say so much tae the man. [IW218]

(P) Mógbym mu o tym powiedzieć. [JP238]

A suggestion of a correction:

(PPJ) Tak dużo mu chciałem powiedzieć.

The context of the novel seems to support the claim that there is a mistake in the following target text fragment. The drunkard does not talk to the young man, thus the only source of drunkard's knowledge about the young man is observation. Another problem seems to be 'young man' translated into 'jego syn'. The context suggests that the claim is true and it is confirmed at the end of the novel. Nevertheless, until the last chapter the situation constitutes a riddle for the reader to solve. Once again,

the target text does not offer a riddle but an answer:

(E) The old drunkard sees that the young man enjoys his company and his drink. [IW270]

(P) Stary pijak wie, że jego syn lubi towarzystwo i picie. [JP294]

A suggestion of a correction:

(PPJ) Stary pijak widzi, że młody człowiek lubi swoje towarzystwo i picie.

In the next fragment the problem seems to be that the source text presents factual information concerning the past, whereas the target text assumes certainty about the present:

(E) He says he's never shared needles, but he's been proved a liar in the past. [IW199]

(P) Mówi, że nie dzielił się igłami, wiem, że kłamie jak z nut. [JP217]

A suggestion of a correction:

(PPJ) Mówi, że nie dzielił się igłami, ale w przeszłości okazał się być kłamcą.

The following target text might seem confusing because of the fragment 'na pewno'. It may confuse the reader as to whose certainty it expresses, and besides the English text presents an assumption and not certainty:

(E) She tells us, looking suspiciously at my sports bag as if there were explosives contained in it. [IW233]

(P) Mówi, patrząc podejrzliwie na moją sportową torbę, w której na pewno trzymam bombę. [JP251]

It seems that the following alteration would render the Polish text clearer and consistent with the principle of relevance and the theory of five literary codes: 'Mówi, patrząc podejrzliwie na moją sportową torbę, tak jakbym trzymał tam bombę'.

The first part of the following fragment might be considered to be a general statement and the second part seems to be directed at the speaker. The target text might be confusing because it implies a group of people of which the speaker is a member:

(E) They mean well, and they mean well to me. [IW196]

(P) Zasadniczo nie życzom nam źle, mnie też źle nie życzom. [JP213]

A suggestion of a correction:

(PPJ) Mają dobre intencje i życzą mi dobrze.

The next excerpt seems to demonstrate power and control. The source text does not seem to literally mean that the speaker is interested in the other person's defecation. The phrase is used to imply that even the most intimate and secret activities will be under control as in totalitarianism. The target text does not seem to express this aspect of the proairetic code and regards the speaker as a nurse rather than a person in total control:

(E) Yir gaun naewhair. If ye shite, ah wahnt tae know about it. [IW197]

(P) Nigdzie nie pojedziesz... Daj mi znać, jak bendziesz musiał iść za potrzebom... [JP214]

A suggestion of a correction:

(PPJ) Nigdzie nie idziesz. Masz mi meldować wszystko co robisz.

In the following example the second part of the English fragment seems to suggest that the character fails with most things, whereas Polish fragment only stresses one thing:

(E) Tryin tae sound like Jimmy Cagney n failin pathetically; like ah dae wi maist things. [IW214]

(P) Z kiepskim skutkiem udaje Jimmy'ego Cagneya; jak zwykle zresztom, jak zwykle. [JP233]

A suggestion of a correction:

(PPJ) Usiłuję zabrzmieć jak Jimmy Cagney ale kończy się to masakryczną porażką; jak większość rzeczy za które się zabieram.

Further target text fragments suggest impossibility as opposed to the source text fragments:

(E) Seems tae be a bit ay a Goth. Noting some ay Willie's squaddy pals and ma Weedjie uncles gettin oan well, ah find masel whistling 'The Foggy Dew'. [IW218]

(P) Zdaje sie, że rżnie jakiś gotyk. Styl, który z pewnością nie może podobać sie kumplom Wilusia z wojska i wujasom Weedjie, a który sprawia, że zaczynam gwizdać *Mglistom rose*. [JP237]

The source text does not specify whether 'Willie's squaddy pals and Weedjie uncles' like or dislike the Goth style. It does, however, express the fact that this group of people became friendly with each other. Furthermore, the term 'weedjie' does not seem to be clear for the Polish readers and it is assumed here that this term ought to be translated in order to maintain consistency with communicative intentions and the codes of the source text. The following is a suggestion of a correction:

(PPJ) Wygląda na Gotkę. Zauważyłem, że kumplom Williego z woja i wujasom z Glasgow się układa, i zacząłem gwizdać *Mglistom rose*.

The next translation might be considered an expansion because of 'według nich to niemożliwe':

(E) They won't let ye dae it, because it's seen as a sign ay thir ain failure. The fact that ye jist simply choose tae reject whit they huv tae offer. [IW193]

(P) Nie pozwolom dlatego, że jest to doskonale widoczna oznaka ich porażki. Według nich to niemożliwe, żeby ktoś chciał ot tak, po prostu odrzucić wszystko, co majom do zaoferowania. [JP210]

The following is a suggestion of a correction:

(PPJ) Nie pozwolą ci na to, ponieważ jest to postrzegane jako oznaka ich porażki. To, że twoim wyborem jest po prostu odrzucić co mają do zaoferowania.

In the next fragment the difficulty in the source text became transformed into impossibility in the target text. Furthermore, the target text presents an expansion 'mencze się'.

(E) The bog is small, and it's difficult tae squat. [IW310]

(P) Mencze sie w małym kiblu, w którym nie można przykucnonć. [JP336]

The following is a suggestion of a correction:

(PPJ) Kibel jest mały i jest trudno przykucnąć.

The following target text is claimed to constitute an overstatement. The fact that it may be uncharacteristic for that character to speak that way does not necessarily mean that he had never done that before:

(E) It was uncharacteristic for him tae talk aboot Leith in that way. [IW314]

(P) Nigdy dotąd nie mówił tak o Leith. [JP341]

The following is a suggestion of a correction:

(PPJ) To było nietypowe, aby mówił o Leith w taki sposób.

The problems presented in this section concern choices the characters made and the subsequent events.

The choices, however, are not always expressed in the target text. It is claimed here that the suggested corrections express the source text communicative intentions, implications and the codes.

3.3.11 Reference assignment

Reference assignment is considered crucial for the novel to maintain logic and the expression of the particular codes. A frequent problem in the target text seems to be when utterances are ascribed to different people than in the source text. The following is an example of this problem. Additionally, the target text expresses negation which might signify a failure, whereas the source text presents a positive statement which might be synonymous with success:

(E) The Fat Sow, god she is grotesque, hee-haws and ah force oot the odd sycophantic chuckle at times ah gauge tae be roughly appropriate. [IW26]

(P) Tłusta Locha (Chryste, co za grotecha!) chichocze i zmusza sie do posłusznego rechotu w chwilach, które trudno uznać za odpowiednie. [JP28]

The following is a suggestion of a correction:

(PPJ) Tłusta Locha, boże, co za grotecha, rzy a ja zmuszam się do pochlebczego chichotu w momentach, które wydają mi się mniej więcej odpowiednie.

Another difference between the source text and the target text seems to be the intensity of the character's reactions. In the source text 'the chuckle' may be considered quieter and less intense than 'hee-haw'. In the target text, however, both 'chichocze' and 'rechot' might be considered similar.

In the following translated text fragment the 'enigma' aspect of the hermeneutic code seems absent because there is the answer instead of a clue. The translated text might be considered consistent with the context of the novel. Nevertheless, it disrupts the hermeneutic code because it does not express the riddle concerning the relationship between Mike and the speaker:

(E) Ah take their gestures as further evidence that the balance ay power between me and Mike has fundamentally shifted. [IW29]

(P) Odbieram to jako potwierdzenie faktu, że równowaga sił między mną a Michasiem ustaliła sie na zwykłym poziomie. [JP31]

The following is a suggestion of a correction:

(PPJ) Odbieram ich gesty jako potwierdzenie faktu, że równowaga sił między mną a Mike'm

zasadniczo się zmieniła.

The complexity of the situation between the two men is further developed during their last conversation. Mark does not wish to be honest, but he does not want to lie either. He chooses an implication, an indirect message to torment his interlocutor. In the Polish version this measure does not seem to be expressed:

(E) Nae hard feelins though, eh Mark? - Ah'll see ye later Forry, ah reply, ma voice hopefully cairryin enough promise ay threat tae cause the cunt a wee bit unease, if no real concern. Part ay me doesnae want tae burn the fucker doon though. It's a sobering thought, but ah might need him again. But that's no the way tae think. If ah keep thinkin like that, the whole fuckin exercise is pointless. [IW29]

(P) Nie gniewaj sie. – Nie ma sprawy, Forry. Pogadamy później – odpowiadam i mam nadzieje, że w moim głosie wystarczająco dobrze słycać groźbe. Niech pizda sie martwi, niech zdycha. Z drugiej strony nie moge go teraz zniszczyć. Niczym otrzeźwienie świta mi w głowie myśl, że moge go jeszcze potrzebować. Ale co tam. Nie bede sie tym przejmował, bo nigdy nie dam chujowi nauczki. [JP31]

'Nie ma sprawy seems false and it is argued to lack the source text openness. 'Ah'll see ye later Forry' seems obscure, uninviting and threatening given the name Renton called. It is explained in the novel that Renton called him 'Mike' when he wanted a favor, and 'Forry' when he despised him.

The following is a suggestion of a correction:

(PPJ) Bez obrazy, co, Mark? – Nara, Forry, odpowiadam i mam nadzieję, że w moim głosie wystarczająco dobrze słycać groźbę, coby chuja naszedł z leksza niepokój, o ile niekonkretna obawa. Nie chcę go jednak zniszczyć bo może mi być jeszcze potrzebny. Ale nie mogę tak myśleć. Jeśli będę tak myśleć to całe ćwiczenie jest bezsensu.

In the following examples the target text does not seem to have a similar function as the source text:

(E) End ay fuckin story. [IW26]

(P) Nie ma sprawy. [JP28]

The following is a suggestion of a correction:

(PPJ) Dość tego, kurwa.

The source text seems to imply an authoritative cessation of an activity or a situation, whereas the target text constitutes forgiveness. Forgiveness is expressed in the following source text example but the target text seems unclear:

(E) Not at all. [IW326]

(P) Żadna sprawa. [JP354]

The following is a suggestion of a correction:

(PPJ) Nie ma sprawy.

In the next two examples the source text constitutes a farewell, but the target text presents a future plan:

(E) See ye Mark. [IW214]

(P) Zobaczymy sie, Mark. [JP233]

The following is a suggestion of a correction:

(PPJ) Do zobaczenia, Mark.

The following example might be corrected in the same way: ‘do zobaczenia’.

(E) See ye aroond. [IW325]

(P) Widzimy sie. [JP353]

In these two fragments the proairetic code seems to be disrupted because the translated text fragments do not seem to express a farewell.

The following translated fragments constitute mistranslations and it does not seem possible to find the translator’s reasons for these choices:

(E) Bog’s fuckin blocked, mate. Ye’ll no be able tae shite in that. [IW30]

(P) Kibel zapchany, koleś. Nie będziesz srał w drzwiach. [JP32]

The following is a suggestion of a correction:

(PPJ) Kibel zapchany, koleś. Nie dasz rady się tam wysrać.

The second sentence in the former and the latter target text versions do not seem to present any resemblance to the source text.

(E) Ah've goat tae fuckin go mate. – Yir no fuckin shootin up in thair, ur ye? [IW30]

(P) Musze, facet. – Chyba że będziesz fruwał. [IW32]

The following is a suggestion of a correction:

(PPJ) Musze, facet. – Ale nie będziesz tam kurwa ćpać, co?

The following example presents an incorrect denotation and an expansion. The source text fragment does not seem to present defecation in context. The translator's motivation behind these choices remains unclear:

(E) Still, let's git the board-treading ootay the system first. [IW35]

(P) Tak jest, najpierw trza wywalić gównno z systemu, by potem zabrać się z zapalem do srania na nowo. [JP38]

The following is a suggestion of a correction:

(PPJ) No dobra, to miejmy już te występy za sobą.

In the next fragment the English version presents the tongue, which is severed by the bite. In the Polish version the character is severed by the way his tongue looks. It seems to be another case of calque which did not serve the intended function:

(E) Ah've bitten ma tongue. Severely severed by the looks ay it. [IW200]

(P) Ugryzłem sie w jenzyk. Jestem nad wyraz nadwyrenżony jego wyglondem. [JP218]

The following is a suggestion of a correction:

(PPJ) Ugryzłem się w język. Wygląda na ciężko ciachnięty.

The suggestion of a correction includes alliteration, which has also been applied in the source text. As a result, the corrected fragment is claimed to express the source text codes and communicative intention.

The problems with reference assignment may result in confusion for the reader causing disruptions in the reading process. Reference assignment affects logic, continuity, coherence, and cohesion in literary texts.

3.3.12 Expansion and reduction

There seem to be numerous instances in the target text where the translator decided to add content which seems absent in the source text, be it literal or by implication. It is claimed here that the context of the novel does not justify these expansions. In some situations the translator decided to develop an utterance:

(E) Thank you. [IW73]

(P) Dziękujemy panu za tę wyczerpującą wypowiedź. [JP79]

The following is a suggestion of a correction:

(PPJ) Dziękujemy.

(E) You've goat a fuckin nerve ya cunt... [IW49]

(P) Nie słuchaj tego chuja... Ten to ma tupet! [JP53]

The following is a suggestion of a correction:

(PPJ) Masz tupet ty chuju...

(E) Whatever the reason, it freaks Tricia. [IW214]

(P) Moje słowa przerażajom Tricie do tego stopnia, że nie pyta nawet, dlaczego tak mówie. [JP232]

The following is a suggestion of a correction:

(PPJ) Z jakiegoś powodu przestraszyło to Tricię.

(E) Thousands ay rich bastards will be thousands ay pounds richer, as investments ripen. [IW228]

(P) Tysiące bogatych skurwieli wzbogaci sie o tysiące funtów, głównie na inwestycjach. [JP248]

The following is a suggestion of a correction:

(PPJ) Tysiące bogatych skurwieli wzbogaci sie o tysiące funtów, gdy inwestycje dojrzeją.

The former example includes 'głównie' in the target text, which is absent in the source text. The latter example includes 'po takiej czy innej nieobecności' and 'ze wszystkimi', which seem to constitute

unjustified expansions:

(E) Ah walk doon Hammersmith Broadway, London seeming strange and alien, after only a three-month absence, as familiar places do when you've been away. [IW234]

(P) Ide Hammersmith Broadway, Londyn wydaje mi się dziwnie obcy, choć nie było mie tu tylko trzy miesionce. Ale tak jest ze wszystkimi znanymi miejscami, do których wraca się po takiej czy innej nieobecności. [JP251]

The following is a suggestion of a correction:

(PPJ) Gdy idę Hammersmith Broadway, Londyn wydaje mi się dziwnie obcy, choć nie było mie tu tylko trzy miesionce. Ale tak jest ze znajomymi miejscami, do których wraca się po nieobecności.

Some expansions seem more complex than the former examples:

(E) One boy's sussed out, the other's a fuckin spineless Labour/Tory Party servile wankboy. [IW243-244]

(P) Jeden milczy, a drugi kadzi laburzystom i tory som po równo. [JP262]

The following is a suggestion of a correction:

(PPJ) Pierwszy chłopek jest ogarnięty, a drugi to koniobijca bez charakteru i służalczy poplecznik laburzystów i torysów.

The last example does not seem to be merely an expansion; it is considered to constitute a certain enigma. Why did the translator add 'i tory są po równo'? The problem seems that there is no such expression in Polish. There seem to be three reasons for that creative fragment. Firstly, there already is the word 'Tory' in the English fragment so it might be a calque. There is a difference in meaning between the two, despite the same spelling. Secondly, the translator might have considered the parties of this discussion as being equal which does not seem to be true. Thirdly, this phrase seems reminiscent of the former title of the target text, namely *Ślepe Tory*.

In certain situations concerning translator's insertions there are fragments in the translated text which do not exist in the source text. Examples are the following:

(P) Niezła fucha. [JP76]

(P) Nadzwyczaj długie. [JP76]

(P) Jedyny. [JP154]

(P) Wymuszona. [JP159]

(P) Hycel! [JP190]

(P) Na złość mi, w tym kierunku. [JP193]

(P) Biednego. [JP203]

(P) W barach. [JP210]

(P) Chyba. [JP228]

(P) Słusznie czy nie słusznie. [JP373]

(P) Od wczesnej młodości. [JP373]

(P) A tym bardziej. [JP345]

(P) Przypomniałem sobie. [JP341]

(P) Po którym wszystkim robi się niedobrze. [JP192]

The last example is not only absent in the source text but the context suggests that it is also contradictory to the situation depicted in the following fragment:

(E) – That's the spirit Franco, Sick Boy slapped Begbie on the back, tryin tae encourage the radge, tae gie him mair rope so that he'll come oot with another crass Begbie classic or two. We collect aw his stupidest, most sexist and violent quotes tae use whin impersonating him whin he's no aroond. We kin make oorsels almost ill wi convulsive laughter. [IW178]

(P) – Tak trzymej, Franco! - Sick Boy wali Begbiego po plecach, bierze pod chuj świrusa, zachenca go do jeszcze jednego klasycznego występu, **po którym wszystkim robi się niedobrze**. Kolekcjonujemy te jego bzdety – najbardziej seksistowskie i wstrentne opinie, jakie dane było mi słyszeć – by potem odgrywać je, jak Begbiego nie ma w pobliżu. Lejemy z niego do nieprzytomności. [JP192]

The fragment inserted by the translator implies negative feeling akin to nausea, whereas the source text fragment depicts positive feeling causing laughter.

On the one hand, the translator inserted his own content, which does not seem to be supported by the context, but on the other, he sometimes reduced the source text by not translating it. The

following telephone conversation is argued to be an example of that:

(E) Steve... are you okay? She asked. – Much better than that, Stella. Ah love you. No doubts, no bullshit. – Fuck... the money's running out. Don't ever mess me about, Steve, this is no fucking game... I'll see you at quarter to eleven... I love you... - I love you! I LOVE YOU! The pips went and the line died. [IW53]

(P) Steve... jesteś tam? – zapytała. – Tak, w porządku, Stella. Kocham Cię. Nie chrzanię, nie pieprzę... - Kurwa, forsa mi się kończy. Nie skrzywdź mnie, Steve, to nie jest zabawa... Do zobaczenia na dworcu... Kocham Cię... - Pikanie ustało i linia zamarła. [JP58]

Apart from the missing fragment 'I love you! I LOVE YOU!' in the target text there seems to be another problem. 'Much better than that' is argued here not to be synonymous with 'Tak, w porządku'. The source text fragment is claimed here to be a positive and intense expression, whereas the target text fragment is considered here to be a neutral expression. The two problems in the translated fragment limit the character's emotional expression, which seems inconsistent with the principle of relevance.

The following fragment seems to constitute a mistake on a denotative level. 'To retch' might be defined as trying to vomit without success, which is supported by the context: 'thir's nowt comin up'. 'Rzygam', on the other hand, suggests that an attempt was successful.

(E) Ah sit up, consumed by a blind panic, and retch, but thir's nowt comin up. [IW202]

(P) Siadam ogarnienty ślepom panikom i rzygam, ale nic nie wychodzi ze mnie. [JP219]

The example seems to present a finalized activity in the target text, which is presented as an attempt in the source text. The following is a suggestion of a correction:

(PPJ) Siadam ogarnienty ślepom panikom i mam odruchy wymiotne, ale nic nie wychodzi ze mnie.

The correction presents the change of only one term, however the contextual effects of this alteration are considered to be large.

The next fragment does not exist in the target text, which is considered to lower the quality of the translation. The fragment constitutes a metaphor, which is claimed to be relevant in the context of the novel:

(E) Shootin ma wey oot ay this nightmare. [IW213]

In the colloquial English language ‘shooting’ may depict injecting drugs. It is claimed here that in the Polish colloquial language there is a similar term. The following is a suggestion of a translation:

(P) Wystrzelam się w kosmos z dala od tego koszmaru.

The suggested translation is claimed to be consistent with the principle of relevance and the context of the novel. The term ‘kosmos’ is absent in the source text, however it is considered a constituent part of the Polish expression ‘wystrzelić się w kosmos’, which seems to be a slang expression used to describe injecting and injecting drugs. The suggested translation is also argued to belong to a group of concepts based on the metaphor of shooting, i.e., ‘shooting gallery’ depicting the equipment used to inject drugs. The terminology used to depict drugs and their consumption is discussed in the section 3.6.3.9.1 of this chapter.

It seems that a considerable amount of details are omitted in the translation and there does not seem to be a plausible reason for that. There is no need for brevity in the novel as there is for example in translating subtitles. All the contexts and details in the novel are considered crucial within the literary translation quality assessment model based on the five literary codes and relevance theory presented here. However, there are a lot of fragments in the Polish version of the novel which appear to be deprived of the complexity and abundance of the source text with all its codes, communicative intentions, connotations and implications.

3.3.13 Generalization

Generalization is perceived as a translation strategy where the translator chooses general information instead of translating the details. The next examples of mistranslation seem to be attempts at generalization:

(E) This cunt is obviously along for the ride. The main man is the fat, stroppy-lookin gadge in the middle. [IW70]

(P) Nadawał sie do tego, żeby go przerobić. Ale nie był sam. Najważniejszym gościem jest ten gruby,

strupiasty bałwan pośrodku. [JP75]

It might be argued that the translation of this sentence into Polish is not clear and does not express the same aspects of the proairetic code. The first sentence in the source text is an introduction to the subsequent presentation of 'the main man'. The description of the man in the first sentence seems to indicate a hierarchy between the two because 'along for the ride' might be interpreted that he is additional. 'The main man' described in the second sentence might be claimed to be more important than the man described in the first sentence. The seriousness of 'the main man' seems to be undermined in the target text by the term 'bałwan', which is absent in the source text. The term 'stropy-lookin', which refers to a feature of a character has been translated into 'strupiasty', which refers to appearance. Moreover, 'strupiasty', apart from being a mistranslation, seems to be a calque as well because of the morphological similarity between 'stropy' and 'strupiasty'.

The following is a suggestion of a correction:

(PPJ) Ten przydupas jest tu widocznie tylko na dokrętkę. Szefem jest ten gruby i marudny koleś po środku.

The unclear term 'przerobić' in the former example 'nadawał się do tego, żeby go przerobić' corresponds with the term 'przemiał' in the following example:

(E) Cynically dumped the poor cunt in the residential care. [IW196]

(P) Cynicznie wysłali piździelca na przemiał. [JP213]

The target text presents a different situation to the one in the source text. 'Na przemiał' seems to indicate destruction or death, whereas the source text presents relocation. The following is a suggestion of a correction:

(PPJ) Cynicznie wyrzucili piździelca do domu opieki.

The following quotations describe sexual activities, but translation fails to reflect them:

(E) She's gaun doon oan us. [IW224]

(P) Sharon na mie leci. [JP244]

'Gaun doon' seems to depict a colloquial way of referring to oral sex.

The following is a suggestion of a correction:

(PPJ) Sharon robi mi loda.

The next example of the source text presents a metaphor, which has been translated literally:

(E) We'd throttle the life out of each other for the privilege of rimmin some English aristocrat's piles.

[IW234]

(P) Podusilibyśmy się nawzajem za przywilej wynoszenia kubłów brytyjskich arystokratów. [JP252]

'Piles' signify haemorrhoids and 'rimmin' seems to be a colloquial way of referring to licking one's anus. The following suggestion of a correction is claimed to express both the literal and the metaphorical meaning of the source text fragment:

(PPJ) Podusilibyśmy się nawzajem za przywilej lizania hemoroidalnej dupy jakiegoś angielskiego arystokraty.

The following target text does not seem to reflect the source text meaning and does not seem to be supported by the context of the novel.

(E) I reckon that he's been daein a bit ay mainlining or shit-stabbing on the Q.T. [IW37]

(P) Według mnie facet bajeruje służbę zdrowia w kwestionariuszu. [IW40]

'Mainlining' seems to be a metaphorical expression indicating intravenous drug use and 'shit-stabbing', which is also a metaphor, concerns homosexual sex. 'Q.T.' may refer to Edinburgh queer community and there was no mention of filling out forms in any medical center in the novel.

The following is a suggestion of a correction:

(PPJ) Zdaje mi się, że walił po kablach albo zapinał w dupsko lokalne cioty.

In the Polish slang 'kable' signify veins and 'zapinać' depicts penetrative sex.

The analysis suggests that the English and the Polish versions of *Trainspotting* are very different from each other in many respects. Additionally, the Polish version may confuse the reader by lack of logic and consistency as well as disruption of the cause-and-effect relationship and the natural flow of text and imagery present in the source text. This section presented metaphors which were not reflected in the target text and it is claimed here that figurative expressions are crucial in the novel. It is argued that the employment of expansion, reduction, and generalization in the target text is not supported by the context of the novel and it constitutes mistranslations within the literary

translation quality assessment model presented here.

3.4 The semantic code.

Barthes (1970) defines the semantic code as an expansion of the denotative meaning by way of connotation. Connotation in literary texts may be an association with any body of knowledge which is not literally referred to (Barthes, 1970). *Trainspotting* seems abundant in connotations because it is set in diverse contexts and presents complex situations.

3.4.1 Connotation

Richards & Schmidt (2010, 118) define connotation as 'the additional meanings that a word or phrase has beyond its central [denotative] meaning'. Philip (2011, 67) argues that 'connotation is a fascinating area of study, much of its attraction lying in its intangibility. Connotations flicker on and off in language, and that makes them extremely difficult to pin down'. She identifies the following types: stylistic connotations, expressive connotations, associative connotations, implicit meaning as connotation, and cultural connotation. The latter seems the most relevant for the purposes of analyzing *Trainspotting*, a novel rich in cultural connotations. 'Cultural connotation concerns what a lexical item denotes within a culture' (Philip, 2011, 73 after Partington, 1998, 66). This section presents fragments of the novel, which may serve as examples of connotative and denotative meaning in a literary text.

Denotation constitutes 'that part of the meaning of a word or phrase that relates it to phenomena in the real world or in a fictional or possible world' (Richards & Schmidt, 2010, 161). Denotation, the literal meaning of a word, may be considered the first layer of meaning or the first association one is likely to have upon hearing or reading a given word. This may be supported by simplicity, efficiency and conditions of relevance which suggest that a message is relevant if the processing effort is small and the contextual effects are large. Dictionaries provide denotations based

on definitions, whereas connotations, based on individual experience, tend to be similar to associations and might be different for each language user. The translator's task seems to be selecting vocabulary which can function successfully on a denotative and connotative level. In other words, both the surface structure, the literal meaning, and the deep structure, the figurative meaning, ought to be translated so the target text can function successfully in the target language. Connotations might be perceived to be similar to trees stemming and branching from a word, a phrase, or an idea. If the target text does not invoke the same or similar connotations as the source text then the target text may be regarded as incomplete.

(E) Scotland takes drugs in psychic defense. [IW77]

(P) Szkocja jasnowidząco broni narkotyków. [JP83]

The first problem in the above target text fragment seems to concern denotations. The verb in the English version is 'takes', whereas in the Polish version it is 'broni'. The problem starts with a mistranslation on a denotative level, but it is claimed to alter the whole meaning of the novel or the message therein. The context suggests that the fragment above serves as one of the explanations for the actions undertaken by the characters, however it is not explicit and remains partly unclear. Another connotation this fragment might invoke is Iggy Pop's lyric 'America takes drugs in psychic defence' which is changed into 'Scotland takes drugs in psychic defence' during the musician's concert in Scotland one of the main characters attended. This fragment seems open to interpretation similarly to the title of the novel, however the target text is claimed to block many lines of inquiry. The following is a suggestion of a correction:

(PPJ) Szkocja bierze narkotyki w jasnowidzącej obronie.

The correction is claimed to express the notion that taking drugs is a choice on the part of the characters because supposedly they see clearly, which seems to be supported by the context of the novel.

The next fragment presents a mistranslation of one relatively small detail, which may result in confusion and lack of coherence:

(E) Aw, ah sais. Ah wanted the radge tae jist fuck off ootay ma visage. [IW9]

(P) O - mówie. Chciałem, żeby palant zszedł mi z widoku. [JP9]

‘Aw’ in the English language may express protest, dislike, disgust, sympathy or commiseration whereas ‘O’ used in the target text is an exclamation (wołacz - o!), so it is argued to fail to convey the source text meaning and confuse the reader. Since ‘aw’ in English and ‘o’ in Polish have similar pronunciation, this translation may seem a calque. Moreover, ‘o’ in the Polish language may suggest that the addressee of the exclamation is absent and appeared shortly before the situation hence the surprise. It seems that ‘ej’ would constitute a translation consistent with the principle of relevance because it seems to express the source language communicative intention. The next fragment is also claimed to be altered by one relatively small detail:

(E) Fuck sakes Johnny. listen tae yirsel. Git a fuckin grip. Wuv goat the fuckin hirays here. [IW16]

(P) Johnny, posłuchaj sie sam, do chuja! Weź sie kurwa w garść. Mamy dzisiaj siano. [JP16]

It seems that the speaker said ‘here’ to emphasize his intention and to draw Johnny’s attention by pointing at the money. The prospect of money seems always exciting for a drug abuser, because it can buy more drugs. The Polish translator decided to translate ‘here’ into ‘dzisiaj’, which is argued to invoke different associations. ‘Dzisiaj’ might suggest that on other occasions they did not have money. However, the context of the novel and the code of drugs suggest that the product is never free and always has to be paid for.

(E) Ma brown-stained airm reminds us ay the classic t-shirt tan. [IW32]

(P) Mam rękę wytatuowaną na brązowo sraką. [JP34]

‘A classic t-shirt tan’ is claimed to look the same as the character's dirty arm. The aspect of the code claimed to be missing in the target text is the appearance of ‘a classic t-shirt tan’, which seems to depict an arm tanned from the place above the elbow where the sleeve of a t-shirt typically ends.

The target text seems to fail to invoke similar connotations as the source text.

The following is a suggestion of a correction:

(PPJ) Moja ręka ubabrana na brązowo przypomina mi klasyczną opaleniznę w podkoszulce.

The next example presents internal qualities:

(E) Listen tae the voice ay experience. [IW28]

(P) Posłuchaj głosu rozsądku. [JP30]

It seems that experience does not necessarily imply reason, especially in the context of the novel, so this fragment is considered to be a false clue. A suggestion of a correction is ‘posłuchaj głosu doświadczenia’.

3.4.2 Lexical hint

The following examples present a group of similar problems, i.e., actions and qualities seem to be ascribed to incorrect people or objects:

(E) Nivir mind, Alice. Nivir mind, hen. Here’s Nina wi the tea, her auntie Avril said. Nina thought that perhaps unrealistic expectations were being invested in the PG Tips. Could they be expected to compensate for the loss of a twenty-four-year relationship? [IW39]

(P) Już dobrze, Alice. Już dobrze, słonko. Przyszła Nina z herbatą – powiedziała ciocia Avril. Nina pomyślała, że nierealistyczne oczekiwania są – odwrotnie, niżby można się spodziewać – funkcją podeszłego wieku. Bo jak inaczej wytłumaczyć próbę zastąpienia czymkolwiek innym związku uczuciowego, który trwał dwadzieścia cztery lata? [JP42]

In the English language version PG Tips, a brand of tea, is expected to compensate for the loss of a loved person. In the Polish language version the expectations are not linked with the tea and they seem to be falsely ascribed to old age. The following is a suggestion of a correction:

(PPJ) Już dobrze, Alice. Już dobrze, słonko. Przyszła Nina z herbatą – powiedziała ciocia Avril. Nina pomyślała, że nierealistyczne oczekiwania są pokładane w herbacie PG Tips. Czy można od niej oczekiwać rekompensaty za utratę związku, który trwał dwadzieścia cztery lata?

The suggestion includes an expansion and an explication ‘w herbacie PG Tips’ because the Polish reader may not be familiar with this brand.

(E) They’d rather gie a merchant school old boy with severe brain damage a job in nuclear engineering than gie a schemie wi a Ph.D. a post as a cleaner in an abattoir. [IW70]

(P) Spodziewałem sie, że prędzej zatrudniom doktora filozofii w rzeźni niż chłopca z dobrej szkoły

w jebanym hotelu! [JP76]

This example contains lexical mistakes and the information it presents seems disorganized and incomplete. 'Ph.D' does not necessarily signify 'doktor filozofii'; it is a degree which may be attained in many fields and disciplines. What is more, a Ph.D is ascribed to a wrong person in the target text. The Polish language version is therefore incorrect, incomplete and disorganized. Moreover, the translated text is claimed to be reversed thus it might be difficult to interpret for a Polish reader.

The following is a suggestion of a correction:

(PPJ) Prędzęj daliby robotę w inżynierii jądrowej staruchowi z ciężkim uszkodzeniem mózgu po szkole handlowej niż blockersowi z doktoratem pozycję sprzątacza w rzeźni.

The next fragment constitutes another mistranslation of the term 'Ph.D':

(E) Ah'd be a fuckin Ph.D. by now. [IW305]

(P) Byłbym już po jebany habilitacji. [JP329]

It seems that 'byłbym już doktorem' constitutes a translation consistent with the literary code present in this fragment.

(E) Raymie wis a bit like ma mate Spud; ah'd eywis regarded them as classic acid-heids by temperament. Sick Boy hud a theory that Spud and Raymie wir the same person, although they looked fuck all like each other, purely because they never seemed tae be seen together, despite moving in the same circles. [IW14]

(P) Odkąd go znam, przypomina mi mojego kumpla, Spuda; zawsze uważałem ich za klasycznych zwolenników kwacha, niejako z usposobienia. Sick Boy ma taką teorie, która mówi, że Raymie i Fel to jedna i ta sama osoba, chociaż wcale nie są do siebie podobni. Uważa tak dlatego, że nigdy nie widuje się ich razem, chociaż poruszają się w tych samych kręgach. [JP14]

Spud is presented here for the first time in the novel and then in the next sentence of the target text he is referred to as 'Fel' which might be confusing for the reader since there does not seem to be any connection between these two names and no explanation is given. In the source text this character is called Spud consistently throughout the novel. The translator concocted a nickname for Spud without any apparent reason, thus it may seem that Spud and Fel are different people. The following examples

contain mistakes concerning pronouns. It seems that the translator could not locate the right referents for them:

(E) S no they boys' fault. It's that cunt Alan Venters n his burd. They're mair intae drugs thin any cunt around here. You ken that. [IW67]

(P) To nie je ich wina. To ta pizda Alan Venters i jego franca. A te chłopaki nie ćpajom wiency od nas. To widać. [JP72]

'They' in the second sentence is translated as 'te chłopaki', but the referents seem to be 'Alan Venters n his burd'. Moreover, 'nie ćpajom wiency od nas' does not seem to express 'They're mair intae drugs thin any cunt around here'. Finally, the last sentence of the target text fragment 'to widać' does not seem to express the source text 'you ken that'. The following is a suggestion of a correction:

(PPJ) To nie ich wina. To ten chuj Alan Venters i jego laska. Oni są bardziej wkręceni w ćpanie niż którykolwiek chujek w okolicy. Wiesz o tym.

The problems presented in this section concern lexical units which are considered the starting points of codes and claimed to communicate particular intentions. Organization of lexical units seems crucial in literary texts because they form structures of meaning.

3.4.3 Coherence and cohesion.

Richards & Schmidt (2010, 93-94) define coherence as 'the relationships which link the meanings of utterances in a discourse or of the sentences in a text. [...] Coherence refers to the way a text makes sense to the readers through the organization of its content, and the relevance and clarity of its concepts and ideas'. They define cohesion as 'the grammatical and/or lexical relationships between the different elements of a text. This may be the relationship between different sentences or between different parts of a sentence' (2010, 94). The concepts of coherence and cohesion play an important role in literary translation.

It seems advisable to study the particular language variation of the source text before commencing the translation process. In Scottish English people say 'us' in the first person singular. It

seems that the translator of *Trainspotting* is unaware of this fact, hence the following problems:

(E) Ah score some gear fi Johnny. – Pure as the driven snow, this shit, he tells us. [IW18]

(P) Kupuje troche towaru od Johnny'ego. – Czysty jak świeży śnieg – mówi nam. [JP18]

(E) It wis soon time fir us tae go. [IW18]

(P) Zaczęliśmy zbierać się do wyjścia. [JP19]

In the following fragment 'she' is omitted and 'eh' is mistranslated, which results in a different meaning:

(E) Eh sais she's entitled tae come n go as she wants. [IW68]

(P) Więc mówie mu, że może przychodzić i odchodzić, kiedy zechce. [JP73]

In the target text one man is talking to another man, however in the source text the speaker is talking to another man who in turn is talking about a woman. 'Eh' seems to be eye dialect for the word 'he' in the source text, which is supported by the context.

The following is a suggestion of a correction:

(PPJ) On mówi, że ona ma prawo przychodzić i odchodzić, kiedy zechce.

In the following target text fragment the gender has been changed:

(E) She didn't fancy going out when she was on her periods, as Shona had said that laddies can tell when you're on, they can just smell it, no matter what you do. Shona knew about laddies. [IW41]

(P) Nie lubiła włączyć się podczas okresu, słyszała, jak Shona mówiła kiedyś, że kobiety potrafią to wyczuć, dosłownie wyczuć węchem, choćby nie wiem jak się to ukrywało. Shona znała się na kobietach. [JP45]

'Laddies' designate boys, not 'kobiety', which seems supported the context of the situation and the psychological code. Young girls seem concerned about boys' opinions about them and they may be self-conscious about the fact that they have a period. A period may be perceived as a weakness or a trait of unattractiveness, thus it seems understandable that Nina tried to hide it.

(E) Caroline thought that it wis cool, n confessed tae us this she was as jealous as fuck. She thought the guy wis a honey. [IW240]

(P) Caroline powiedziała, że nic się nie stało, i wynalę mi nawet, że była zazdrosna. Myślała, że facet to laska. [JP258]

It is argued here that Caroline does not think that the man is a woman, as the translation asserts. The context supports the claim that she knows he is a man and that she considers him attractive, which might be the reason she is jealous. The implication in the target text seems to be that she is homosexual, however the context supports the claim that she is heterosexual. It seems that the problem results from the mistranslation of the word 'honey', which could be translated as 'ciacho' into the Polish language. It is claimed that the two terms constitute equivalents, because both may be used in slang to designate an attractive person and both seem to be metaphors based on sweet food.

(E) Awright doll! Ali shouts, in a mock workie's voice. [IW283]

(P) Jak tam, lalusz? woła do niego Ali, udajonc robola. [JP307]

It seems that Ali referred to Renton as a 'doll' to imitate the way abusive workers referred to her and her female friends earlier in the novel. That reference is absent in the target text. It is claimed here that 'lala' is a more appropriate translation of the word 'doll' for the following reasons. Firstly, it designates a toy, which might express an implicature that a person designated as a doll may be played with and manipulated. Secondly, 'lala' seems to be a feminine term in the Polish language. Thirdly, the translation of 'doll' as 'lala' would be consistent with the previous situation in the novel where the women encountered the men who referred to them as 'dolls'. This correction would establish an allusion and a reference in the target text, which are claimed to be present in the source text.

(E) Her period was due. It was a bummer. [IW38]

(P) Zbliżał się okres. Potężny. [JP41]

'A bummer' seems to be a slang term for disappointment. The mistranslation of this termed may be perceived as an exaggeration, which is claimed to be absent in the source text. A suggestion of a correction of the second sentence 'it was a bummer' may be 'ale pech'.

The next fragments are claimed to be instances of manipulating the facts presented in the source text:

(E) They had made good time from Leith out to Bonnyrigg. [IW40]

(P) Podróż z Leith do Bonnyrigg zajęła im trochę czasu. [JP43]

'Good time' is claimed to be a positive phrase suggesting that the trip is short. 'Zajęła im trochę czasu' is argued to be negative and imply that it consumes a long time. A suggestion of a translation of 'they had made good time' might be 'udało im się szybko przejechać'.

(E) Stevie started talking. Nicola listened indulgently. Spud nodded sympathetically, occasionally indicating that the whole scene was "too fuckin heavy...". [IW51]

(P) Zaczął mówić. Nicola słuchała uprzejmie. Spud kiwał współczująco głową, powtarzając od czasu do czasu, że „londyńska scena jest całkiem pojebana”. [JP55]

An expansion 'londyńska' is claimed to constitute a false clue within the hermeneutic code. It seems that Spud is referring to the scene which is being described to him. London is claimed to be absent in the context of that situation. This expansion is considered to be inconsistent with the principle of relevance because it is claimed to require processing effort from readers without offering contextual effects. It seems that the omission of 'londyńska' would enhance the quality of the target text.

(E) Old Fotheringham still doing his rounds? Fuck. Select from one of two possibilities; one: he is, two: he's retired. [IW70]

(P) Stary Fotheringham wciąż daje sie wszystkim we znaki? Kurwa! Są dwie możliwości. Pierwsza: że sie daje. Druga: że przeszedł na rente albo wykitował. [JP76]

'Wykitował' is claimed to be absent in the source text and 'renta' does not seem to be the best choice of denotation because it may also designate disability pension, injury-compensating pension, land rent, dependent's pension, pension resulting from the death of the family's sole support and others. It is claimed here that 'emerytura' would be a less confusing term to the target text readers.

3.4.4 Exaggeration

It is argued here that both the literary codes and communicative intentions may be expressed in the varying degrees of intensity. Some fragments of the target text are exaggerated and the context does not seem to support these modifications:

(E) We're far more interested in the qualifications you gained rather than the school you, or any other

candidate, went to. [IW72]

(P) Interesują nas wyłącznie pańskie kwalifikacje, a nie szkoła, do której pan czy jakikolwiek inny kandydat uczęszczał w przeszłości. [JP78]

'Far more interested' is claimed to differ from 'wyłącznie', thus the target text fragment seems unnecessarily exaggerated.

(E) Problem is, if ye just sit thair n say nowt tae the cunts, thir straight oantae the dole. Thill say: That cunt jist cannae be bothered. [IW69]

(P) Nie wolno nam tylko im odmawiać, bo wtedy od razu dopierdolą się do zasiłku. Tylko czekają, żeby się do nas dopierdolić. [JP74]

In this target text fragment the exaggeration seems even more intense. The first layer of the exaggeration is 'dopierdolą się', which seems stronger and more vulgar compared to the source text. Another layer constitutes the duplication of the phrase which is claimed to be absent in the source text. It is argued that the exaggeration not only presents a false picture of the situation, but it also conceals the explanation.

The semantic code discussed in this section seems to stem from relatively small portions of text, e.g. single words. It is argued here that the mistranslations regarding this code may have global consequences. Each starting point of the code is claimed to contribute to the overall structure of this code in the novel thus mistranslations may result in the target text expressing an alternative version of the events presented in the source text. Such alterations may be a basis for considering the target text an adaptation instead of translation. Implicatures and communicative intentions are claimed to be inseparably interwoven with the codes and their identification in the source text and in the target text may enhance the literary translation quality assessment.

3.5 The symbolic code

The symbolic code may seem similar to the semantic code because it concerns structures of the text such as similes, allusions, and idioms. The code is claimed to organize the meaning of a literary text

on the levels such as language variation, register, metaphor, and symbolism.

3.5.1 Linguistic units

Richards & Schmidt (2010, 343) define linguistic units as 'parts of a language system. Linguistic units can be the distinctive sounds of a language (phonemes), words, phrases, or sentences, or they can be larger units such as the utterances in a conversation'. Linguistic units may be considered as constituent parts of a particular language variation presented further.

The first aspect of the symbolic code discussed here is language variation. An idiolect is the language spoken by a single individual (Barthes, 1977). There seems to be a distinctive case of an idiolect in the novel. Spud, one of the main characters, speaks differently than other characters and there are several reasons for that:

- Feline metaphors,
- Interjections such as 'likesay' and 'ken',
- Spanish vocabulary,
- Lack of aggressiveness or contempt.

It is claimed here that idiolects presented in the source texts express cultural, sociological, and historical meaning thus they ought to be expressed in the target texts. The following analysis starts with metaphors.

The target text seems inconsequent in terms of translating metaphors. Sometimes there are feline terms in the translated text, but it is claimed not to express bigger structures constructed by metaphors. It seems that there is enough feline vocabulary in the Polish language to translate the terms used by Spud in the source text. The following is a series of examples concerning individual terms and suggestions of corrections consistent with the principle of relevance and the theory of five literary codes:

(E) Cat, [IW72]

(P) Facet, [JP78]

A suggestion of a correction:

(PPJ) Kocur.

The term suggested above designates both a feline and a male individual.

(E) Cats, [IW125]

(P) Goście, [JP136]

A suggestion of a correction:

(PPJ) Kocury.

(E) Fat-cat, [IW71]

(P) Grubasie, [JP77]

A suggestion of a correction:

(PPJ) Spasiony kocie.

(E) Catboy, [IW73]

(P) Chłopie, [JP80]

A suggestion of a correction:

(PPJ) Kocurku.

The above suggestion is claimed to express the affection presented in the novel. Spud seems to use this particular term only with reference to his friends or as a diminutive.

(E) Every cat, [IW126]

(P) Każdy, [JP136]

A suggestion of a correction:

(PPJ) Każdy kot.

(E) Spotted catboy, [IW73]

(P) Pyszczaty pojeb, [JP79]

A suggestion of a correction:

(PPJ) Cętkowany kocurek.

The target text fragment seems to constitute an explication because the character described in this fragment has acne. The source text, however, seems to constitute an implication consistent with the system of feline metaphors, which is argued to be expressed in the suggestion of the correction.

(E) Nephew kittens, [IW133]

(P) Bratanki, [JP144]

A suggestion of a correction:

(PPJ) Kociątka, które są naszymi bratankami.

An expansion in the above suggestion is claimed to be dictated by the difference between the Polish and the English language. The English language seems to be more susceptible to compound nouns than the Polish language.

(E) One high catboy, [IW126]

(P) Facet na wyżu, [JP136]

A suggestion of a correction:

(PPJ) Wystrzelony kocurek.

It is claimed that 'wystrzelony' in the Polish slang designates a person under the influence of drugs. Moreover, the term seems to correlate with the literal meaning of the source text term 'high'.

(E) Mibbe ah'll catch the cat, [IW127]

(P) Może go złapie, [JP137]

A suggestion of a correction:

(PPJ) Może złapie tego kota.

(E) Let's go for it cats, let's get it on, [IW71]

(P) Wienc do roboty, chłopaki, zaczynamy przedstawienie, [JP77]

A suggestion of a correction:

(PPJ) Wienc do roboty, koty, zaczynamy przedstawienie.

The suggested fragment may be considered to include a compensation for the rhyming expression of ‘fat-cat’ presented in this section. In this suggestion the rhyming pattern seems to occur in ‘roboty, koty’ fragment.

(E) That’s likesay, the kitten that turned us ontay this bread, [IW290]

(P) W końcu to on, jak mówiom, sprzedał nam te robote, [JP314]

A suggestion of a correction:

(PPJ) To kociątko, że tak powiem, podsunęło nam tę wyżerkę.

The target text is claimed to present an explication thus is disrupts the code and the communicative intention. The source text fragment presents food, which might depict a profitable endeavour. The suggested term ‘wyżerka’ is claimed to function on the same levels, i.e., literal and figurative.

(E) The security dude’s engrossed in chatting up this sexy catgirl on the checkout, [IW127]

(P) Strażnik gada z jakimś laskom zamiast pilnować interesu. [JP137]

In the former fragment the difference between the source text and the target text is not only ‘catgirl’, but also ‘chatting up’ which is claimed to be mistranslated. Moreover, ‘checkout’ and ‘sexy’ do not seem to be expressed in the target text. The following is a suggestion of a correction:

(PPJ) Ochroniarz jest pochłonięty podrywaniem tej seksownej kotki na kasie.

One of the rare instances where feline terminology is expressed in the target is the following:

(E) Leopard cub. [IW73]

(P) Gepard. [JP97]

The target text term, however, seems an incomplete mistranslation. ‘Leopard’ is considered to be ‘lampart’ in the Polish language, and the word ‘cub’ is missing. A suggestion of a correction here is ‘lamparciątko’.

The single terms referring to felines seem to constitute the basis for the metaphors presented

in the following section. It is claimed here that mistranslations concerning denotations influence the structures in the text such as metaphors.

3.5.2 Metaphor

In a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison (Abrams & Harpham, 2009). The structures in the source text containing feline metaphors seem to be consequential and connotative. Nevertheless, in most cases the target text does not express them:

(E) Shake each cat by the paw, [IW73]

(P) Ściskam im graby, [JP79]

The following is a suggestion of a correction:

(PPJ) Ściskam łapę każdemu kotu.

(E) We need a new cat in the manager's basket, [IW128]

(P) Musi być nowy menadżer, [JP138]

The following is a suggestion of a correction:

(PPJ) Potrzebujemy nowego kota w koszyku menadżerskim.

(E) That wis jist lashin oot at some cat that wis scratchin ye like, no likesay plannin tae dae some radge ower, [IW160-161]

(P) Ciachnął wtedy jednego gościa, co zalaż mu za skóre, ale to co innego niż zwykły napad. [JP174]

In this instance it is claimed that the feline metaphor is used to explain the nature of the situation by way of antithesis. 'Lashin oot at some cat that wis scratchin ye' does not seem to indicate serious harm or injury. Minor fights seem common and natural for cats, they might be argued to constitute training in order to learn and maintain fighting skills should they be required to 'dae some radge ower'. It seems that the author used this feline metaphor in order to explain the difference between a

minor, spontaneous retaliation and a planned, major violence. The following is a suggestion of a correction:

(PPJ) Naskoczył wtedy tylko na jakiegoś kota który go zadrapał, nie planował go roznieść na kawałki.

(E) Only likesay run intae the gadge a couple ay times since we wir ankle-biters, ken? [IW272]

(P) Spotkałim się, jak mówiom, raz czy dwa, odkond przestali szczać w pieluchy, kapujesz? [JP296]

‘Ankle-biters’ seems a graphic representation of small cats, other animals and even humans. The phrase seems to suggest a small size, because they can only bite one's ankle. ‘Szcząć w pieluchy’ does denote the same age and stage of development, however, the metaphor is claimed to be absent.

The following is a suggestion of a correction:

(PPJ) Tylko na ziomka trafiłem parę razy od kiedy byliśmy kociątkami, czaisz?

(E) Nasty young black cat, starin at everybody, before creepin oaf, likesay roond the skirtin boards. [IW132]

(P) Zły, młody czarny gościu, co łypie na wszystkich oczami i potem se wychodzi na ulice. [JP143]

The context of this fragment seems to be the Scottish racism. A black person may be perceived as undesirable in that society similarly to a black cat which, according to a superstition, brings bad luck. The correlation between a black person and a black cat is claimed to start here and develop further. ‘Creepin oaf roond the skirtin boards’ may indicate moving cautiously and secretly lest he should be seen. Cats may seem to avoid strangers and value their privacy. They do not seem to make noise or attract attention otherwise, unless on purpose. The metaphor in the English version may serve as a source of information as well as a styling tool. The Polish version with its ‘potem se wychodzi na ulice’ may seem casual and is argued not to correspond to the source text version’s method of exiting the building. The following is a suggestion of a correction:

(PPJ) Nieprzyjemny, młody czarny kot gapiący się na wszystkich, zanim zaczął skradać się pod ścianą.

(E) Ah can tell that those cats have, likesay, bin liners tae slash open, n rubbish tae rummage through.

[IW126]

(P) Widze, że goście majom o czym gadać, kupa śmiecia nazbierała sie od ostatniego razu. [JP136]

The metaphor in this fragment was translated literally and created a completely different effect. 'Bin liners tae slash open, n rubbish tae rummage through' seems to be an indication of an exciting and profitable activity. Rubbish bins for cats might be perceived as shopping malls with restaurants for people. To cats bin liners may represent gain and free provisions, whereas to people they may represent waste, unpleasant smell, and disease. The target text is argued to have changed the source text excitement and free resources into boredom and unpleasant work. The following is a suggestion of a correction:

(PPJ) Widzę, że te koty mają worki na śmieci do rozcięcia i śmieci do przeszperania.

(E) Pure jungle cat, ken, but even jungle cats sit doon n huv a wee purr tae themselves now and again, likesay, usually after they've likes, devoured somebody. [IW126]

(P) Facet z dżungli, kapujesz, ale nawet tacy majom od czasu do czasu mienkie serce, co nie? Przeważnie po tym, jak coś wykręcom. [JP137]

It is argued that the metaphor is neither expressed nor explained in the target text. 'Mienkie serce' does not seem true for jungle cats nor for Begbie, who is the object of the description. The source text does not seem to present softness. On the contrary, it may be perceived as indicating ferocity and violence. It seems true, however, both for a jungle cat and Begbie to be content after 'devouring somebody' which in Begbie's terms means slashing, beating or hurting someone severely in any other way. 'Wee purr tae themselves' indicates satisfaction and pleasure, whereas the Polish version suggests a guilty conscience which does not seem to apply to jungle cats or Begbie. The following is a suggestion of a correction:

(PPJ) Kot rodem z dżungli, czaisz, ale nawet koty z dżungli czasem siadają i pomruczą sobie trochę, zazwyczaj po tym, gdy kogoś spałaszują.

(E) This cat's fur's still standin oan end. The Beggar-boy is one feline whae willnae jist curl up in a nice warm basket n purrrrrrr... [IW289]

(P) Ten sie wcionż jeży. Begbie to kot, co nie umi cieszyć sie ciepłem... [JP313]

The target text fragment is claimed to be incomplete. 'Curl up in a nice warm basket n purrrrrrr' does not seem to function in the same way as 'cieszyć sie ciepłem' does. The source text utterance seems to describe a calm free time activity including relaxation, safety and, peace. The target text only presents enjoyment of warmth hence it might be unclear. The following is a suggestion of a correction:

(PPJ) Ten sie wcionż jeży. Begbie to kot, co nie umi zwinąć się w kłębek w przytulnym i ciepłym koszyku i mrrrrrruczeć...

(E) That Begbie, man, it's likesay... that's a fuckin jungle cat. We're just ordinary funky feline types. Domestic cats, likesay. [IW159]

(P) Bo Begbie, człowieku, jest, jak mówiom, jebanym facetem z dżungli. A my przy nim to zwykłe koty. Udomowione, jak mówiom. [JP172]

The target text includes a metaphor and it seems to reflect the source text despite the omission of 'funky feline types'. It is suggested here that 'a my przy nim to zwykłe koty' might be developed in the following way: 'A my przy nim to zwykłe, wystraszone koty'. The following target text fragment also contains a feline metaphor. It seems unclear why the translator chose to translate only some of the metaphors.

(E) The squeaky-voiced kitten in the suit asks. [IW73]

(P) Piszczycy to kocię w garniaku. [JP79]

One of the biggest problems in terms of translating metaphors seems to be the following:

(E) Renton likes it when Spud calls other people 'catboy' but he hates being referred to in that way himself. Cats make him sick. [IW138]

(P) Renton lubi, gdy Fel mówi do innych „facet”, ale nie znosi, gdy zwraca się tak do niego. Faceci napawają go obrzydzeniem. [JP149]

This fragment seems to falsely imply that Renton is disgusted with men instead of cats. Moreover,

the fact that he is supposedly disgusted by representatives of his own sex could suggest that he is a transsexual or suffers from some disorder. The following is a suggestion of a correction:

(PPJ) Renton lubi, gdy Fel mówi do innych ‘kocurek’, ale nie znosi, gdy zwraca się tak do niego. Koty napawają go obrzydzeniem.

It is argued here that metaphor is one of the most common literary devices not only because of its aesthetic value but also because of its creative potential. A metaphor can ‘determine a wide range of acceptable weak implicatures’ and generate ‘poetic effects’ (Sperber & Wilson, 1986, 236). It is claimed that a separate theory of metaphor is not necessary because relevance theory offers that ‘there is no mechanism specific to metaphor, no interesting generalization that applies only to them’ (Sperber & Wilson, 2008, 84). The current section presents communicative intentions and codes expressed by the metaphors in *Trainspotting*. The examples are argued to support the claim that the literary translation quality assessment model based on relevance theory and the five literary codes might be a useful tool in the translation research.

3.5.3 Simile

Abrams & Harpham (2009) define simile as a comparison between two distinctly different things, which is explicitly indicated by the word “like” or “as.” A simile is different from a comparison in that it usually compares two unrelated things. Apart from Spud’s idiolect and metaphors, the symbolic code seems to be embedded in the novel also by way of similes:

(E) Raymie could detect a labdick in a crowded street the way that sharks can sense a few drops of blood in an ocean. [IW13]

(P) Raymie potrafi wypatrzeć tajniaka na zatłoczonej ulicy, tak jak rekin wyczuwa ofiary po zapachu krwi. [JP13]

In the source text Raymie's skill seems accentuated by the comparison with sharks' abilities as well as their hunting area. The immensity of an ocean is presented through antithesis with tiny drops of blood in it. In Raymie's situation the ocean is a crowded street and drops of blood are ‘labdicks’. The

target text does not include that antithesis and the simile seems incomplete. The following is a suggestion of a correction:

(PPJ) Raymie potrafi wypatrzeć tajniaka na zatłoczonej ulicy, tak jak rekiny potrafią wyczuć kilka kropel krwi w oceanie.

(E) A double-ended jack plug tae the south ay Waterloo, Raymie sais. [IW13]

(P) Trójnik na południe od Waterloo - mówi Raymie. [JP14]

‘Trójnik’ is an element which might be used in plumbing or electrical installations and it does not seem to have cultural connotations of ‘a double-ended jack plug’ which is a slang expression for a police officer or an informer. In the Polish version the term ‘wtyczka’ might be used because its literal and metaphorical meanings express the same aspects of the symbolic code as the ‘jack plug’: ‘wtyczka na południe od Waterloo’.

The following sentence does not seem to exist in the source text:

(P) Johnny zaczął podspiewywać: - kto rano wstaje, ten w żyłę daje... [JP17]

There is a metaphor of a serenade in the context. Injecting drugs into another person's vein is expressed by way of a metaphor ‘to sing a serenade’. That seems to be the reason why ‘it was now Sick Boy's turn tae serenade Johnny. - Swanney, how ah love ya, how ah love yah, my dear old Swanney’ seems to be another explication of an umbrella concept ‘a serenade’. ‘Singing a serenade’ in the novel seems to indicate, by connotation, giving someone a great pleasure similarly to a literal serenade, which might be motivated by love to give another person the pleasure by composing beautiful music. There are more situations in the target text where the translator decided to add fragments which do not seem to exist in the source text and do not seem to be supported by the context.

3.6 The cultural code

Barthes (1970) claims that the cultural code refers to canonical works and bodies of knowledge which are considered to be universal and true because they are accepted by the majority and by the

authorities. Literary texts, especially those belonging to the genre of realism like *Trainspotting*, seem to be obliged to adhere to the rules set by the cultural code in order to present characters and events in a plausible manner.

3.6.1 Idiom

Kövecses & Szabó (1996, 326) define idioms as 'linguistic expressions whose overall meaning cannot be predicted from the meanings of the constituent parts'. Furthermore, their elaboration on the notion of an idiom seems to be correlatable to the concepts of literary codes:

Idioms are products of our conceptual system, and not simply a matter of language (i. e., a matter of the lexicon). An idiom is not just an expression that has meaning that is somehow special in relation to the meanings of its constituent parts, but it arises from our more general knowledge of the world (embodied in our conceptual system). In other words, idioms (or, at least, the majority of them) are conceptual, and not linguistic, in nature (Kövecses & Szabó, 1996, 330).

Anastasiou (2010) observes that there are two types of idioms, namely compositional ones and non-compositional ones: 'in the former category, the individual words' literal meanings imply the whole idiom's meaning, whereas in the latter category, this is not the case, since the individual words have figurative meaning' (Anastasiou, 2010, 50-51). The novel analyzed in this chapter presents both types of idioms.

The examples in the current section depict idioms and other non-literal expressions as they appear in *Trainspotting*:

(E) It's time for action. No way can ah crash out and face the music yet. Ah need the old "slow burn", a soft, come-down input. The only thing ah kin move for is smack. One wee dig tae unravel those twisted limbs and send us oaf tae sleep. Then ah say goodbye tae it. [IW22]

(P) Czas działać. Za nic w świecie nie poddam się i nie zacznę od nowa. Potrzebuje tylko „spalacza” – delikatnego, spokojnego zejścia. Ciepłego pocałunku cioci hery. Małego ukłucia, które rozplącze powykręcane członki i utuli mnie do snu. Potem powiem wszystkim do widzenia. [JP23]

The target text fragment seems to contain multiple problems, hence it might be confusing to the Polish

reader. The second sentence in the target text is claimed to be different from the source text sentence. The following is a suggestion of a correction: ‘nie ma mowy, żebym teraz wypił piwo, którego nawarzyłem i usnął’. The suggested correction contains an idiom similar to the source text one and the activity of falling asleep (‘crash out’). The next problem seems to be another idiom ‘slow burn’ translated into ‘spalacz’. The Polish term suggests that something is supposed to be burnt down, whereas the English version, supported by the medical code, suggests a need for something slowly burning, i.e., giving energy slowly over a period of time. It is suggested here to translate ‘slow burn’ into ‘zasilacz’. The last sentence in the English version depicts saying goodbye to the drug, whereas the last sentence in the Polish version assumes saying goodbye to everyone.

(E) They would not stop drinking until they had to face the music, and that was when every bit of adrenalin had been burned away. [IW52]

(P) Pili non stop, z przerwami na piosenki, spalając do ostatka zapasy adrenaliny. [JP57]

In this fragment the same idiom ‘face the music’ is presented, however here it has been translated literally, which is claimed to disrupt the proairetic code. Facing the music might be defined as accepting criticism or punishment for what one has done. This meaning seems to be absent in the target text and the literal translation of this idiom is argued to be contradictory with the first part of the target text sentence. It is claimed here that ‘pili non-stop, z przerwami na piosenki’ constitutes an oxymoron, because the sentence seems to simultaneously suggest continuity and lack of continuity.

The following is a suggestion of a correction:

(PPJ) Nie przestali pić dopóki nie musieli się zmierzyć z konsekwencjami, a to nastąpiło dopiero gdy spalili doszczętnie zapasy adrenaliny.

It is argued that the next target text fragment does not express the communicative intention of the source text fragment:

(E) He’s calling the shots awright. [IW25]

(P) Widać, że ma ślady po strzałach. [JP26]

‘Call the shots’ constitutes another idiom which is absent in the target text. The idiom denotes a person who gives orders or makes demands. Nevertheless, the word ‘shots’ has been translated literally,

which does not function in the same way as the figurative meaning of the phrase. The target text fragment might imply physical wounds caused by gunshots. The following is a suggestion of a correction:

(P) On tutaj jest szefem.

The following target text fragment does not seem to express all the aspects of the source text code:

(E) Their match tickets good for nothing except future roach material. [IW55]

(P) Ich bilety do niczego się teraz nie nadawały poza wytarciem dupy. [JP59]

One could argue that the meaning of the source text is preserved in the target text, i.e., the tickets are useless. However, the semantic structure in the English language version differs from the one in the Polish translation. The first reason is that match tickets would be uncomfortable and impractical as toilet paper because of the size and quality of paper. The second reason is that using them as roach material supports the code of drug abusers. A roach constitutes the butt of a marijuana cigarette, which can be easily made of match tickets. The following is a suggestion of a correction:

(PPJ) Ich bilety do niczego się teraz nie nadawały poza zrobieniem blanta.

The next target text fragment seems to contain multiple problems:

(E) Muirhoose pal? tae the driver oan the 32 bus and quiveringly stickin ma forty-five pence intae the box. Any port in a storm, and it's raging in here behind ma face. An auld boot gies us the evil eye as ah pass her oan the wey doon the bus. No doubt ah'm fuckin boggin n look a real mess. [IW22-23]

(P) Muirhoose, koleś – kierowcy autobusu trzydzieści dwa, wrzucając trzęsącą się dłonią czterdzieści pięć pensów do pudełka. Jade do pierwszego z brzegu portu, mam za sobą jebany tajfun. Jakaś stara wiedźma patrzy sie na mnie złym okiem, gdy ide przez autobus. Na pewno cały latam i jestem do chuja nie podobny. [JP24]

In Polish 'koleś' seems to be a demeaning term, however, 'pal' might be interpreted as a friendly one. Next, there is a proverb ('any port in a storm') and an idiom ('gies us the evil eye') in the source text, however, they do not seem to be expressed in the target text. 'Behind ma face' seems to suggest that the storm is happening in the speaker's head and not behind him as in 'mam za sobą jebany tajfun'. The idiom 'to give one the evil eye' is translated literally which is claimed to have resulted not only

in a loss of an idiom, but also in a loss of naturalness of the language. The last problem in this fragment is a lexical one; ‘boggin’ means ‘stinking’, and not ‘cały latam’.

The following is a suggestion of a correction:

(PPJ) Muirhoose, kolego? Do kierowcy w autobusie 32, wrzucając trzęsącą się dłonią czterdzieści pięć pensów do pudełka. Jadę do pierwszego z brzegu portu, bo mam w głowie rozszalały sztorm. Jakaś stara wiedźma rzuca na mnie zły urok, gdy idę przez autobus. Na bank śmierdzą i wyglądam masakrycznie.

Next example seems similar to the one with ‘pal’ translated into ‘koleś’:

(E) Missis. [IW326]

(P) Paniusiu. [JP354]

The English term is claimed to be a polite form of address, whereas the Polish one seems derogatory.

It seems that ‘proszę Pani’ expresses the communicative intention.

(E) Renton requests. [IW270]

(P) Żąda Renton. [JP294]

This excerpt might constitute a breach of polite behaviour. Preserving politeness or impoliteness in the translation is claimed important for the unity of the text as well as for maintaining the cause-and-effect relationship. It is suggested here to translate ‘requests’ into ‘prosi’.

(E) How come ye wir crashed oot wi her in the mornin at Sully’s perty? – Ah wis fucked man. Ootay ma box. Ah couldnae huv goat a stiff neck wi a doorstep as a pillay. [IW60]

(P) To dlaczego rano leżałeś z nią w jednym łóżku? – Byłem napierdolony, człowieku. Najebany jak świnia. Od leżenia na progu rozboleła mnie szyja. [JP65]

In this source text fragment the medical code blends with slang. ‘Stiff neck’ is an expression meaning a stiff penis and this meaning is further developed by ‘a doorstep as a pillay’. It seems that if one slept with a doorstep as a pillow, it could result in a stiff neck. These expressions in the source text, however, seem to be metaphors meaning that nothing could help him achieve an erection. In the Polish text these expressions are translated literally resulting in disruption of the codes. The following is a suggestion of a correction:

(PPJ) To skąd żeś się z nią wziął w łóżku rano po imprezie Sully'ego? – Byłem zapierdolony, człowieku. Zniszczony doszczętnie. Nie stanąby mi nawet gdyby to była Beyonce.

The suggestion includes the word 'zapierdolony' instead of 'napierdolony' because the context suggests drug abuse instead of drunkenness. The following examples contain similar mistakes:

(E) Sorry tae interrupt ye thair mate, but ah need tae be pittin ma skates oan. Ye goat the gear thair?
[IW26]

(P) Wybacz, koleś, że się wtrącam, ale muszę zakładać łyżwy. Masz jakiś towar? [JP28]

To put one's skates on means to be in a hurry. The following is a suggestion of a correction:

(PPJ) Wybacz, ziomek, że ci przerywam, ale muszę spadać. Masz towar?

The context of the novel seems to support the claim that the next source text fragment presents the figurative meaning:

(E) He ploughed a lonely furrow. [IW247]

(P) Orał na ugorze. [JP266]

The source text idiom signifies an activity in which one is isolated. The target text also presents an idiom, however a different one. 'Orać na ugorze' signifies a futile and fruitless activity. It seems that 'był samotnikiem' expresses the codes and communicative intentions of the source text.

(E) Mug's game. [IW203]

(P) Dziecinada. [JP221]

'Mug's game' might be argued to have a similar meaning to 'orać na ugorze', which suggests that the translator experienced problems with matching English idioms with Polish idioms.

(E) He still huds a candle fir Elaine. [IW210]

(P) Jocky po cichu wcionż pali świeczke dla Elaine. [JP229]

This fragment is considered another instance of a literal translation of an idiom. The source text statement seems to be a modification of the idiom 'to hold a torch for someone' which stands for secretive love and affection. The following is a suggestion of a correction:

(PPJ) Jocky nadal potajmnie kocha Elaine.

Translating idioms might be considered a challenging task. It is claimed here that explication might

be an appropriate translation strategy in the absence of a matching target text idiom. It seems, however, that the translation of some idioms from *Trainspotting* into Polish might be confusing and disrupts the cultural code.

3.6.2 Slang

The notion of slang seems to be of importance given the context of the novel. All main characters of *Trainspotting* use some form of slang but it is not always expressed in the target text.

(E) Next time one ay us ur walkin hame oan oor Jack Jones, wi git hassle fi these wee radges. [IW11]

(P) Dopierdola sie do nas, jak bedziemy wracali do domu. [JP11]

The expression from Cockney Rhyming Slang ‘Jack Jones’ means ‘alone’ which seems strengthened by ‘one of us’ in the same sentence. It is considered an important difference between the target text and the source text, because ‘Jack Jones’ and ‘one of us’ emphasize and increase the danger of the situation. One individual might be more vulnerable than two people. Another problem in the target text is that it implies that the protagonists are going to return home together possibly the same day, whereas the source text only presents a future possibility of their separate return. Such modifications in the target text disrupt the proairetic code, which is temporal and unfolds over time. Instead of describing a possibility, the translation suggests a plan. The following is a suggestion of a correction:

(PPJ) Gdy następnym razem jeden z nas będzie wracał sam do domu to będzie miał problem z tymi szmaciarzami.

The following examples seem to be examples of literal translation resulting in confusion:

(E) The auld girl answered the door. [IW256]

(P) Drzwi otworzyła starsza pani. [JP278]

The context suggests that these two examples depict parents.

(E) The auld man said nothing. [IW267]

(P) Starszy pan nic nie mówił. [JP290]

In the English slang ‘auld girl’ stands for mother and ‘auld man’ stands for father. There are similar

expressions in Polish which can be used, e.g. ‘stara’ or ‘starsza’ for mother and ‘stary’ or ‘starszy’ for father.

(E) Cheers, Franco. [IW270]

(P) Zdrowie, Franco. [JP294]

The word ‘cheers’ has multiple denotations and in this situation the translator seems to have chosen the wrong one. The context informs the reader that ‘cheers’ in this situation means ‘thank you’, because the character says it after receiving a gift. This meaning of the word seems to be frequently and commonly used by British people in colloquial speech.

(E) The laddie works hard and plays hard. [IW204]

(P) Chłopak ciężko pracuje, więc jest twardy. [JP222]

‘Play hard’ may depict a habit of attending parties and reckless behaviour. ‘Jest twardy’ does not seem to function in the same way. It is suggested here that the source text fragment might be translated as ‘intensywnie pracuje i intensywnie się bawi’.

3.6.3 Knowledge

The cultural code or the reference code includes textual features that could be found in a reference book or basic text in a number of academic subjects (Wilson, 2011) such as geography, history, or medicine. It is claimed that multiple bodies of knowledge are presented in the source text and the following sections are designed to test whether the target text presents the same notions.

3.6.3.1 Geography

Trainspotting seems to be a novel where the milieu is crucial. It is argued that the characters and their lives are embedded in the social and cultural matrix without which the story could not function, at least not in its full scope. The cultural code in this novel seems more prominent than, for example, the hermeneutic code. The cultural and social details can be noticed by readers and associated with

images in their brains. Moreover, the novel depicts actual places, thus translating the details faithfully seems to help the credibility and realism.

(E) The Foot of the Walk. [IW10]

(P) Deptak. [JP10]

Geographical and administrative codes: The Foot of the Walk is a particular street in Edinburgh. It is also the name of a pub in Leith, a district of Edinburgh, where the main characters of the novel live. Those facts might be of interest and importance for some readers given the novel's popularity. If readers desire to follow the path of Mark Renton, just like James Joyce fans walk around Dublin visiting the same places as Ulysses' protagonist Leopold Bloom did, they do not seem to have this opportunity. It is claimed here that the name of the street ought to be preserved in the target text in order to express the communicative intention of the source text. Another problem is that the Foot of the Walk is only partly a mall (deptak), most of it is a regular street designed for vehicle use, hence another situation:

(E) He charged straight out into the middle of the Walk screaming: - TAXI! [IW11]

(P) Rzucił się prosto na środek Deptaka i wrzasnął: - TAXI! [JP10]

Urban code: malls are designed for pedestrians, not for cars, so the appearance of a taxi on 'deptak' might be confusing for the reader. Moreover, 'deptak' constitutes a mistranslation and it seems to be a calque. If one assumed that the translator wanted to make the text more familiar to Polish readers by using that expression instead of original proper name of the street, such an assumption could be contradicted by the following:

(E) Dual carriageway. [IW24]

(P) Podwójna jezdnia. [JP26]

One of the translations for 'dual carriageway' one can find in English-Polish dictionaries is 'droga ekspresowa', which depicts a particular type of road. In the Polish version of *Trainspotting* there is the literal translation of 'dual' and 'carriageway', which seems to be a mistake.

(E) Road block. [IW216]

(P) Rogatka. [JP235]

Even though both phenomena may share some functions, they are considered not to be the same. ‘Road block’ is placed on roads to stop the traffic completely. ‘Rogatka’ is a bar which stops drivers so the personnel can take a toll from them and then it is lifted up to let the drivers continue their journey. In the context the road block is an impromptu trap to stop the soldiers and kill them. It seems that ‘blokada drogowa’ would express the code and communicative intention of the source text.

The following are more examples of problems concerning geographical and administrative codes:

(E) Cricklewood. [IW241]

(P) Cricklewpod. [JP259]

(E) Greenock. [IW241]

(P) Greencock. [JP259]

The two depict the actual geographical places which can be found by readers. The Polish versions of these fragments do not seem to constitute a quality translation, but a misspelling.

3.6.3.2 Nationality

The notion of nationality seems an important factor in shaping one’s identity and the sense of belonging.

(E) The Irish had the bottle tae win thir country back, or at least maist ay it. [IW196]

(P) Irlandczycy walczyli, żeby odzyskać swój kraj, przynajmniej jakomś czeńść... [JP213]

Geographical and historical codes: The target text suggests that the Irish won only some of their country back, but in fact they won most of it. The source text seems historically and geographically correct.

In addition to mistranslations concerning cities and countries, there are also problems with ascribing nationalities:

(E) Wi ma Hun auld man. [IW203]

(P) Z moim szkopskim starym. [JP221]

(E) Hun crap. [IW215]

(P) Szkopskie bzdury [JP234]

‘Szkop’ might be a derogatory term for a German person. ‘Hun’ designates a Rangers football club fan and a protestant, so by implication a Hun is a person from Glasgow. The meaning seems supported by the context, because Renton mentions the fact that his father is from Glasgow. There does not seem to be an equivalent term in the Polish language, thus it is suggested to translate ‘ma hun old man’ as ‘mój stary z Glasgow’ and ‘hun crap’ as ‘bzdury ludzi z Glasgow’.

(E) Steel shutters ay a late-night Asian shoap ower the road. [IW312]

(P) Stalowe żaluzje w wietnamskim sklepie nad ranem. [JP339]

‘Asian’ is a general term, however the translator decided to particularize and used the term ‘wietnamski’, which might be misleading. Instead of Vietnamese shops I would suggest to translate ‘Asian’ as ‘azjatycki’.

3.6.3.3 Buildings and locations

The places which are being visited during the course of *Trainspotting* are claimed to present the atmosphere and the mood of the novel.

(E) This street has missed out on the stone-cleaning process its neighbours have enjoyed and the building is the sooty-black colour of a forty-a-day man's lungs. [IW268]

(P) Uliczka ta nie zasłużyła sobie na kosztowny proces oczyszczania kamieni z sadzy i w przeciwieństwie do okolicznych domów stojące przy niej budynki wyglądają jak płuca palacza po czterdziestym papierosie tego dnia. [JP292]

There seems to be a number of problems in this fragment. Firstly, ‘miss out’ does not seem to mean ‘nie zasłużyć sobie’. Secondly, ‘sooty-black colour’ does not necessarily mean that the tenement had literal soot on its surface; the colour constitutes a comparison. The second problem seems more

serious than the first one because of its consequences. If there was soot on the building, it would imply that there was some kind of burning process around it. Thirdly, the English fragment compares the color of the building to the color of a smoker's lungs who smokes forty cigarettes a day. This color seems to remain constant and does not change after each cigarette as the target text suggests.

The following is the continuation of the same scene:

(E) Like the tenement above and around it, the pub has enjoyed nothing other than the most superficial maintenance for almost twenty years. [JP269]

(P) Tak jak okoliczne kamienice pub nie był remontowany od dobrych dwudziestu lat. [JP292]

In the English version the building enjoyed superficial maintenance, whereas in the Polish version there was no maintenance at all.

(E) Maisonette flat. [IW24]

(P) Kawalerka. [JP26]

The source text term and its translation seem different from each other. 'Maisonette flat' usually signifies a type of flat with two levels and its own entrance. Some dictionaries also explain the term as depicting a small house. On the contrary, 'kawalerka' may be considered a small flat with only one room. 'Piętrowe mieszkanie' is a suggestion of a correction here.

(E) Landing. [IW236]

(P) Schody. [JP254]

The target text seems to modify the building. In order to reach this apartment the character has to climb the stairs and then walk along the landing to reach the apartment. In the target text there is no landing because the character is knocking on the door standing on the stairs. In consequence, the building in the target text might seem smaller. 'Półpiętro' is a suggestion of a correction here.

(E) Ah'll jist huv tae force the door. It's only oan a Yale. Silly really. Ah've been meaning tae get a mortice for ages. Good thing ah didnae now. [IW155]

(P) Bede musiał wyważyć drzwi. Mam tylko zamek yale. To naprawdę...drobiazg. Myślałem, żeby sprawić sobie porządną zasuwę, ale dobrze, że tego nie zrobiłem. [JP168]

The first problem seems to be 'silly really' translated into 'to naprawdę...drobiazg'. It seems another

instance of inserting ellipsis in the target text where it is absent in the source text. Here, the English fragment seems to refer to the fact that it is silly to use only a Yale lock. However, the target text fragment seems to refer to the activity of breaking in and suggests that it is not going to be a problem. Second problem, however, concerns the characteristics of locks. 'Mortice' is considered a solid type of lock as opposed to 'Yale'. 'Zasuwa', however, is argued to be a different device. It can only be closed from the inside, it cannot be operated with a key so the target text disrupts the code. The following is a suggestion of a correction:

(PPJ) Będę musiał wyważyć drzwi. Mam tylko zamek yale. Głupio z mojej strony. Od dawna chcę sobie sprawić zamek mortice. Okazuje się, że dobrze, że tego nie zrobiłem.

The context of the following source text fragment suggests that a particular location is depicted, however, the target text presents the entire city:

(E) What a place and time for a kicking. Is there ever a good one, though? [IW311]

(P) To nie jest miasto, w którym można zerwać z nałogiem. A czy w ogóle jest takie miasto? [JP338]

Another problem in this target text fragment seems to regard the incorrect denotation. 'Kicking' does not only depict 'zerwanie z nałogiem', but it may also signify an act of violence, which seems related to the literal meaning of the verb 'to kick'. The target text fragment may be considered confusing, because the context of this situation refers to a violent act. The following is a suggestion of a correction:

(PPJ) Ale czas i miejsce na wpierdol. W sumie to czy istnieje kiedykolwiek odpowiednie?

The next example seems to regard the consequences of violent behaviour:

(E) You want a fuckin burst mooth, cunt? Content that the cunt's shat his load, ah loosen up. Whenever ah go doon south, ah seem tae huv that kind ay attitude. [IW244]

(P) Zrobić ci z mordy garaż, pizdo? Gdy se przywalił, rozluźniam się, czuje zadowolenie. Zawsze kiedy przyjeżdżam na południe, czuje coś takiego, łapie takie klimaty. [JP263]

'Shat his load' seems to mean that the person is very frightened, whereas the target text suggests drug use. The phrase might be Welsh's neologism but seems similar to 'shit yourself' or 'chickenshit', and the context is claimed to support this meaning. The suggestion of a correction here is 'zesrał się ze

strachu', which is argued to express the literal and figurative meaning of the source text 'shat his load'. The phrase seems to belong to the medical code, which suggests that humans and animals might defecate in stressful situations.

(E) Tae see the fuckin freak show. [IW318]

(P) Przyszła jak do Madame Tussaud. [JP345]

It seems that the only thing 'Madame Tussaud' and 'freak show' have in common is that they are a kind of exhibition or performance. 'Madame Tussaud', however, is claimed to be misleading, because it exhibits wax models and the speaker has only one leg, no prosthesis. 'Przyszła zobaczyć dziwoląga' is a suggestion of a correction here.

(E) Black letters. [IW324]

(P) Krwawoczerwony napis. [JP352]

This target text fragment is claimed to constitute another modification and expansion, which does not seem to be supported by the context. In the target text not only the color is changed, but it is also compared to blood. 'Czarne litery' is a suggestion of a correction here.

(E) Hundred fuckin yards. [IW10]

(P) Sto pierdolonych jardów. [JP10]

The code of units of measure suggests that in Poland a generally accepted unit of measure of the distance is a meter, not a yard. This fragment might be a problem for people whose spatial imagination is not acquainted with the notion of a yard. It is suggested that 'yards' might be translated as 'metrów' because those two units seem to be of similar length and the notion of a meter is claimed to be understandable for the Polish readers.

3.6.3.4 Fashion

Another area encompassed by the cultural code concerns clothes and hairstyles. Appearance is considered an important source of information in the novel for various reasons:

(E) There were a group ay young guys in shell-suits n bomber jaykits. [IW11]

(P) Na postoju stało przed nami kilku młodych gości w skórach i lotniczych kurtkach. [JP10]

The code of clothes and their cultural meaning suggests that 'shell-suits' translated as 'skóry' constitutes a lexical mistake, which might be supported by the different cultural associations of these terms. 'Bomber jackets', however, can be translated as 'kurtki lotnicze' according to dictionaries, but that term does not seem to fit the context. The source text fragment is argued to describe a group of potentially dangerous people, whereas the target text seems to describe a group of neutral men who might be aviation fans. As the plot unfolds, the potential danger becomes real and the protagonists must flee quickly. The following is a suggestion of a correction which is considered to express the literal meaning of the source text as well as the codes presented in the source text:

(PPJ) Na postoju stało przed nami kilku młodych gości w dresach i flekach.

'Flek' is a type of jacket commonly worn by a violent subculture of skinheads. Apart from the clothes the potential danger might also be signified with hairstyles:

(E) One guy in a black, purple and aqua shell-suit wi a flat-top asks. [IW11]

(P) Pyta sie jeden gość w czarno-fioletowo-niebieskiej flyerce, oiebany na łyso. [JP10]

The code of hairstyles implies that a 'flat-top' does not mean that a person is bald as the target text suggests. 'Flat-top' might be similar to 'crew cut hair', but the former seems more eccentric and original. 'Flat-top' is considered common among the military, hence another implication of danger.

The next target text fragment alters the described person's style which is considered important in the context:

(E) Her long brown curls swished wildly in the wind, as she walked away clad in her donkey jacket, short skirt, thick, black woollen tights and nine-inch Doctor Martens. He waited for her to glance back at him. She never turned around. Stevie bought a bottle of Bell's whisky at the station and had arsed the lot by the time the train rolled into Waverly. [IW50]

(P) Wiatr targał jej długie, kasztanowe włosy, gdy odchodziła ubrana w skórzaną kurtkę, minispódniczkę, grube, czarne, wełniane rajstopy i wysokie na dziewięć cali martensy. Czekał, chociaż, żeby się odwróciła. Nie zrobiła tego. Kupił na stacji butelkę bella i zalał pałę, zanim pociąg dojechał do Waverly. [JP54]

In the target text her hair is not curly and she wears a different type of jacket. Moreover, the Polish version indicated that Stevie became drunk, whereas the source text only stated that he had drunk whisky. The reader does not seem to be informed whether the amount sufficed to render Stevie drunk. It is suggested here to translate 'curls' as 'loki' and 'donkey jacket' as 'kurtka robocza'.

(E) His eyes focus on the streaked-blonde backpacker. [IW340]

(P) Jego oczy zatrzymują się na jasnowłosej (pasemka) dziewczoi, która na co dzień z pewnością chodzi z napletkiem na plecach. [JP368]

It does not seem possible to find justification for 'chodzi z napletkiem na plecach'. The meaning of this target text fragment seems unclear. Another problem seems the insertion of '(pasemka)'. This situation is argued to disrupt the code and the communicative intention. The following is a suggestion of a correction:

(PPJ) Jego oczy skupiają się na dziewczynie z blond pasemkami i plecakiem.

The following examples present further mistranslated vocabulary concerning clothes:

(E) Parka. [IW26]

(P) Wiatrówka. [JP27]

A suggestion of a correction:

(PPJ) Parka.

(E) A sharp suit. [IW70]

(P) Czujny garnitur. [JP75]

A suggestion of a correction:

(PPJ) Modny garnitur.

(E) Cagoul. [IW335]

(P) Sweter. [JP363]

A suggestion of a correction:

(PPJ) Płaszcz przeciwdeszczowy.

(E) In the shell-suit. [IW184]

(P) W skórach. [JP200]

A suggestion of a correction:

(PPJ) W dresach.

(E) It surprised Sick Boy that the Beggar did not have a shell-suit in his wardrobe. [IW340]

(P) Dziwne, że Begbie nie kupił sobie jeszcze takiej kurtki. [JP368]

A shell-suit, which may be translated as 'dres' into Polish, seems to be a popular outfit in Poland.

There is a subculture called 'dresiarze' in Poland and it seems the Polish reader would be able to understand the connotations in the following suggestion of a correction: 'Sick Boy był zdziwiony tym, że Beggar nie miał dresu w swojej szafie'. The clothes presented in the novel might be considered to constitute the appearance, which is further developed in the following section.

3.6.3.5 Appearance

The following examples present more problems concerning the translation of words related to haircuts, hairstyles, and appearance:

(E) Renton has dyed his hair black and spiked it. [IW142]

(P) Renton ostrzygł się na jeża i ufarbował włosy na czarno. [JP154]

'Spiked it' seems to mean that he used a substance, e.g., gel or wax to put his hair up so it would resemble spikes. This activity is absent in the translated fragment. Moreover, the translated text suggests cutting Renton's hair, which does not seem to be supported by the context. 'Renton ufarbował włosy na czarno i postawił je na żelu' is a suggestion of a correction.

(E) He has also dyed his eyebrows, and thought about dyeing his pubic hair. [IW142]

(P) Ufarbował sobie brwi i przemyślał nad ufarbowaniem całości. [JP154]

'Ufarbowanie całości' seems to constitute an unclear generalization because the source text specifies

that Renton was considering dyeing his pubic hair. Moreover, the word 'also' seems to be absent in the target text, which might constitute a reference to the previous fragment. 'Ufarbował sobie brwi i przemyślał ufarbowanie włosów łonowych' is a suggestion of a correction.

(E) Red hair, matted but sweaty. [IW28]

(P) Rude włosy matowe i spocone. [JP30]

'Matted' seems to depict uncombed and disheveled hair. 'Matowe' is considered to constitute a mistranslation which may have been caused by the similarity between 'matt' and 'matted'. 'Matowe' might also be considered contradictory, because if hair is sweaty, i.e. wet, it does not seem to be matt. 'Rude włosy, kołtuniaste ale spocone' is a suggestion of a correction.

(E) Long fringe. [IW309]

(P) Długi ryj. [JP334]

In this fragment the source text depicts hair, however the target text presents a face. 'Długa grzywka' is a suggestion of a correction.

(E) He looked scruffy, sweaty and bleary in last night's clothes. [IW157]

(P) Od wczoraj nie zmieniał ciuchów, wyglądał na spoconego, brudnego i przepitego. [JP169]

The target text presents an expansion 'przepity', which seems absent in the context of the source text fragment.

(E) She looks worn out, with black circles under her eyes. [IW174]

(P) Wygląda na wymęczoną, ma czarne obwódki wokół oczu. [JP188]

'Obwódki wokół oczu' may suggest a condition around the eyes, whereas the source text presents circles under her eyes. The target text seems to disrupt the medical code and it may also invoke different associations and images. It seems possible that 'czarne obwódki wokół oczu' could be interpreted as make-up. 'Miała czarne wory pod oczami' is a suggestion of a translation of the fragment 'with black circles under her eyes'.

(E) Jocky's nose is shaped like an egg on its side. [IW210]

(P) Jocky ma z boku łeb jak jajko. [JP228]

The shape of Jocky's face seems to be different in the target text, because it suggests that his profile

looked like an egg. The source text seems to indicate that his face looked like an egg on its side, thus his profile would be different. Since the object of description is a face and not a head as the target text asserts, the natural way of looking at it seems to be from the front and not from the side. The problem may be caused by assigning the wrong referent to the word 'side', however it can be amended in the following way: 'Jocky ma twarz jak jajko na boku'.

The next target text is claimed to disrupt the literary codes and communicative intentions of the source text:

(E) They are freaky looking things that carry their reproductive organs on the outside of their bodies.

[IW283]

(P) Som przerażajoncy z fujarami na wierzchu. [JP307]

The source text fragment presents the fact that male reproductive organs are located outside the body in contrast to female reproductive organs which are located inside the body. The target text suggests nakedness, because the opposite to 'fujary na wierzchu' seems 'fujary w spodniach'. It is argued that the target text does not present the source text contrast between male and female bodies. Moreover, the target text suggests that the sight is frightening ('przerażajoncy'). 'Dziwolągi noszące organy rozrodcze na zewnątrz swoich ciał' is a suggestion of a correction claimed to be consistent with the principle of relevance and the theory of five literary codes.

3.6.3.6 Technology

A number of devices and their functions are presented in the novel:

(E) The sport of living over a park. Ah fix the beast in my telescopic sights; it could just be my imagination, but they seem to be a wee bit out these days, veering to the right. Still, Simone is a good enough marksman to compensate for this malfunction in his trusted technology. [IW184]

(P) Mieszkanie nad parkiem to prawdziwy raj dla sportowca. Patrząc na bestię przez lunetkę. Może to tylko moja wyobraźnia, ale ostatnio widzę przez nią mniej wyraźnie, rzeczy rozmazują mi się w prawo. Nic to, nic to, Simon, Caruso snajperów, weźmie poprawkę na ten drobny defekt wiernego

sprzętu. [JP200]

The code of weapons suggests that if a weapon is faulty, it may either present an unclear image or veer to the side. In the source text the latter is presented. It seems that the target text combines the two, resulting in disruption of the code and the communicative intention. Moreover, 'lunetka' does not seem to be a part of a weapon but a separate device, thus the target text term seems to disrupt the code of weapons. Another problem is argued to be 'Caruso snajperów', because it seems unclear who this person is. The source text does not refer to a person with that name. The following is a suggestion of a correction:

(PPJ) Sport dla mieszkających nad parkiem. Namierzam bestię w celowniku teleskopowym; może to tylko moja wyobraźnia, ale ostatnio jest rozregulowany i skręca trochę w prawo. Ale nic to, Simon jest strzelcem wyborowym, który zrekompensuje ten drobny defekt zaufanego sprzętu.

The following target text fragment presents a different machine than the source text:

(E) It wis like ah hud collapsed in the street and a skip hud been lowered oan top ay us. [IW200]

(P) Czułem sie tak, jakbym przewrócił sie na ulicy, a z nieba spuszczone na mie winde towarowom.

[JP217]

Within the code of machinery 'a skip' may depict a container, which can be placed in the street. However, it does not seem possible to place 'winda towarowa' in the street, because it can only be located indoors or installed on a wall of a building, hence its limited mobility.

(E) His face feeling like a cathode-ray tube. [IW343]

(P) Jego głowa jest teraz jak bomba kobaltowa. [JP371]

The code of devices and equipment suggests that 'a cathode-ray tube' and 'bomba kobaltowa' constitute different objects hence express different implicatures and communicative intentions. It is suggested here to translate 'a cathode-ray tube' as 'kineskop'.

(E) Sharpened knitting needles. [IW349]

(P) Maszynowe igły. [JP378]

The difference between the two types of needles is considered crucial, because the knitting needles are used as a handheld weapon. Moreover, the term 'sharpened' seems to be absent in the target text,

which might signify readiness and danger in the source text. It is suggested to translate this fragment as 'naostrzone druty'. It is argued that mistranslations concerning tools and devices are inconsistent with the principle of relevance, disrupt the code, and may result in a different set of connotations.

3.6.3.7 Music

It has been argued earlier in the chapter that music is considered important for the author of the novel. There seem to be various aspects of music presented in the source text. The following may be considered an attempt at writing a rap music lyric:

(E) ...cook street, spook street, we're all dead white meat... eat the beat... Raymie burst into an impromptu rap, shakin his erse and rollin his eyes. [IW14]

(P) ...gotuj ulice, gotuj życie, martwe białe mięcho... zjem sobie sam... - Raymie improwizuje, trzęsąc dupą i przewracając oczami. [IW14]

The code of music suggests that rhymes are necessary in rap music, thus they would have to be expressed in the target text in order to correspond to that genre of music. The Polish version does not seem to be consequent in this respect and it includes an expansion 'zjem sobie sam' which does not exist in the source text and does not seem to be supported by the context. It is claimed that the rap is based on the pronunciation of the words and the rhyming pattern they created. The following is a suggestion of a correction:

(PPJ) Biorę zapałkę, gotuję działkę, wstrzykuję w pałkę... truposze z nas całkiem... - Raymie improwizuje, trzęsąc dupą i przewracając oczami.

The suggested text is claimed to be consistent with the musical code presented in the source text because there are four lines and each of them seems to rhyme with the rest. The communicative intention and the code of drug users are also claimed to be expressed in the suggestion because 'cook' and 'dead' are translated as 'gotuję działkę' and 'truposze'.

(E) Back on the mooch, he says to himself. [IW324]

(P) W drogę ruszamy, chłopcy - podśpiewuje pod nosem. [JP352]

The target text fragment presents 'podśpiewuje' which does not seem to be expressed by the source text fragment. It is suggested to translate 'says' as 'mówi' in order to express the source text code and communicative intention.

3.6.3.8 Food and drink

This section presents translation problems regarding eating and drinking. The following target text example is claimed to constitute an expansion and an omission:

(E) Packet ay frozen peas. [IW205]

(P) Paczka marchewki z groszkiem. [JP222]

The following is a suggestion of a correction:

(PPJ) Paczka mrożonego groszku.

'Scran' seems to constitute a slang term which indicates food in general:

(E) Scran. [IW207]

(P) Szpinak. [JP225]

It is claimed here that a Polish slang term depicting food might be a translation consistent with the code and the principle of relevance, thus it is suggested to translate 'scran' as 'żarło'.

'Alcohol' seems to be a general term, whereas 'gorzała' might be a particular example of an alcoholic drink.

(E) Wi alcohol instead ay phones. [IW235]

(P) Zamiast telefonu majom gorzałe. [JP253]

The following is a suggestion of a correction:

(PPJ) Z alkoholem zamiast telefonów.

In the next fragment 'a fresh orange' is translated as 'juice' and there is also an expansion 'cokolwiek':

(E) It might be an idea, he considers, to have a tomato juice for his aching guts, or a fresh orange and lemonade to combat his dehydration. [IW270]

(P) Byłoby dobrze - pomyślał - wypić sok pomidorowy na znękane trzewia, albo pomarańczowy,

cytrynowy, cokolwiek, co przeciwdziała odwodnieniu. [JP294]

The following is a suggestion of a correction:

(PPJ) Byłoby dobrze - pomyślał - zamówić sok pomidorowy na zniekane trzewia, albo pomarańczę z lemoniadą, aby zwalczyć odwodnienie.

The next fragment concerns food as well as culture and medicine:

(E) He sips his cup ay tea and munches oan a chocolate digestive. [IW203]

(P) Pije herbatę i żuje czekoladowy środek na trawienie. [JP220]

A digestive is a kind of biscuit which originated in Scotland. It is supposed to aid digestion hence its name. 'Środek na trawienie' might invoke medical associations, because it sounds like a medication or a dietary supplement. The following is a suggestion of a correction:

(PPJ) Pije herbatę i przeżuwa czekoladowe ciastko.

The next example seems to concern the British cuisine and culture:

(E) Fill breakfasts aw roond. [IW276]

(P) Śniadania dla wszystkich. [JP301]

The target text omitted the word 'full' which is considered important in the plot. 'Full breakfast' depicts a traditional English breakfast which typically contains sausages, beans, bacon, toast, and other ingredients. It is suggested to translate 'fill breakfasts aw roond' as 'śniadanie w stylu angielskim dla wszystkich'. The concept of a full English breakfast is argued to be significant in the context, because its ingredients constitute an object of a discussion and a resulting argument.

(E) Dae ye use vegetable oil whin ye fry, or fat? - Naw, fat, the waitress says. [IW277]

(P) Smażycie na oleju roślinnym czy na smalcu? - Na jakim smalcu!?! - pyta kelnerka. [JP301]

The source text question does not seem to be answered in the target text. Moreover, the waitress' reaction might be interpreted as a shock or a mockery hence the target text fragment might be a starting point of the codes absent in the source text.

(E) Ah deliver the two pate starters and two soups tae the table, making sure that the skinny, gelled fuck-up has got the spiked one. One ay the party, a guy wi a brown beard and phenomenally ugly, protruding teeth, is telling the table, again very loudly, aboot how terrible Hawaii is. [IW310]

(P) Zanosze dwa pasztety (przekąska) i dwie zupy na stół. Dbam o to, żeby zupe z wkładkom dostał chudy, galaretowaty piździelec. Jeden z nich, facet z rudą brodą i fenomenalnie obrzydliwych, końskich zembach, opowiada reszcie - znów bardzo głośno - jak strasznie było na Hawajach. [JP336]

This fragment is claimed to present multiple mistranslations and a blend of the codes. The first problem seem the insertion '(przekąska)' which seems to disrupt the style. The second problem concerns the appearance of one guest who was 'gelled' in the source text but 'galaretowaty' in the target one. The third problem concerns tenses. In the source text there is a general description of Hawaii, but the translation depicts a particular trip. The following is a suggestion of a correction:

(PPJ) Zanoszę dwa pasztety w charakterze przystawek i dwie zupy na stół. Dbam o to, żeby zupę z wkładką dostał chudy, nażelowany piździelec. Jeden z nich, facet z rudą brodą i fenomenalnie brzydkimi, wystającymi zębami, opowiada reszcie - znów bardzo głośno – jak to strasznie jest na Hawajach.

The following example concerns dietary choices:

(E) Vegan flatmates. [IW145]

(P) Lunatykujący współpacze. [JP158]

The adjective 'vegan' depicts a person who does not eat or use any animal products. 'Wegańscy współlokatorzy' is a suggestion of a correction of this fragment.

3.6.3.9 Medicine and chemistry

Medical and chemical codes seem to appear frequently throughout the novel thus they might be considered responsible for shaping a considerable portion of reality therein.

3.6.3.9.1 Drugs

The chemical substances considered to play a key role in the novel constitute various drugs and medications used by the characters.

(E) Johnny wis bombed ootay his box whin we finally made it up the stairs. A shootin gallery wis set up. [IW13]

(P) Kiedy wreszcie dowleliśmy się na górę, Johnny otworzył nam napierdolony jak autobus. W środku leżał rozłożony sprzęt. [JP13]

The problem with 'napierdolony' has already been discussed in this chapter. The target text term suggests drunkenness whereas the context indicates drug abuse. 'Shooting gallery' presents an opportunity to create the same metaphor in Polish. 'To shoot' as 'strzelać' and 'a shot' as 'strzał' are claimed to function in the Polish language in reference to drugs, thus a metaphor 'strzelnica' seems understandable to native speakers of Polish. The following is a suggestion of a correction:

(PPJ) Johnny był wystrzelony jak rakieta w kosmos kiedy wreszcie dowleliśmy się na górę. Strzelnica była rozłożona.

It is argued that the expression 'wystrzelony jak rakieta w kosmos' functions in the Polish slang.

(E) Johnny often snorted some coke wi his fix or mixed up a speedball concoction ay smack and cocaine. [IW13]

(P) Johnny biorąc działkę, często wachał koke albo strzelał sobie spida z mieszanki hery i kokainy. [JP13]

The code of medicine and chemistry suggests that 'to snort coke' means to inhale it through the nose, whereas 'wachać koke' depicts smelling it, which does not constitute an activity performed by drug users hence it disrupts the medical code. It seems that the translator might have mistaken 'to snort' (wciągać) with 'to sniff' (wachać) as in 'to sniff glue' (wachać klej) which constitutes an activity performed by some drug users. However, glue seems absent in the context. 'A speedball concoction' depicts a mixture of drugs, whereas 'spid' in Polish signifies amphetamine only. The abovementioned mistranslations might confuse the reader, because they include both nouns and verbs. The target text is considered ineffective and inconsistent with the principle of relevance, because retrieving the original message seems to consume a lot of processing effort. The following is a suggestion of a correction:

(PPJ) Johnny często wciągał koks ze swoją działką albo robił bombkę z hery i kokainy.

'Bombka' is claimed to be the Polish equivalent of 'speedball' within the code of drugs.

The following examples seem similar to the above because they present mistranslations concerning portions and application of drugs:

(E) Smokin and snortin skag. [IW210]

(P) Palom i wachajom. [JP228]

The following is a suggestion of a correction:

(PPJ) Jarają i wciągają hereę.

In the Polish language there seem to be fewer terms depicting heroin than in the English language. Nevertheless, there seem to be more terms depicting the activity of smoking in the Polish language than in the English language. This difference between the both languages presents an opportunity to compensate and translate 'smokin' as 'jarają' to introduce more variety, which seems maintained in the source text by the various terms referring to heroin, e.g. skag, smack, and H.

(E) Take aw three jellies at once and go oot scorin. [IW183]

(P) Po trzech szprycach idom sie nawalić. [JP198]

It is argued that 'jellies' are administered orally, whereas 'szpryca' is administered intravenously. Moreover, 'nawalić' seems to indicate drunkenness, whereas 'go oot scorin' is claimed to depict the activity of procuring drugs. The following is a suggestion of a correction:

(PPJ) Biorą wszystkie trzy tabsy naraz i idą coś skombinować.

The next fragment also refers to the jellies, which seem depict methadone portions in the form of pills or tablets:

(E) It's still fourteen hours n fifteen minutes until ah kin git ma new fix. [IW183]

(P) Do nastempnej szprycy jest jeszcze czternaście godzin i pientnaście minut. [JP198]

The following is a suggestion of a correction:

(PPJ) Do następnej dawki metadonu jest jeszcze czternaście godzin i piętnaście minut.

The next source text and target text fragments depict different units of measuring drugs:

(E) Feeling the crisp note in my hand. A few grains worth. [IW212-213]

(P) Czujonc w kieszeni świeżutki banknot. Stykłoby na pare gramów. [JP231]

The code of volume suggests that one gram is approximately fifteen times more than one grain. A suggestion of a correction is to translate 'a few grains worth' as 'stykłoby na pare kryształków'.

(E) We hud a quart ay hash oan us n hud tae eat the lot. [IW238]

(P) Mieliśmy przy sobie ćwierć grama haszu i musieliśmy wszystko zjeść. [JP256]

'A quart' seems to refer to a quarter ounce of the product which is approximately seven grams. A suggestion of a correction is to translate 'a quart' as 'ćwierć uncji' or 'około siedem gramów'.

(E) Uncut Colombian brown. [IW334]

(P) Brązowa kolumbijka. [JP362]

'Uncut' seems absent in the target text, however this information might be considered important.

'Uncut' suggests it is in its pure state and nobody mixed it with anything yet, thus the quality and the price is high. It is argued that the target text fragment ought to be expanded in the following way:

'czysta, brązowa kolumbijka', to express the same aspects of the code and communicative intentions.

(E) He could be a source of blow. [IW156]

(P) Mógł ją zadziwić. [JP169]

'Blow' constitutes a slang term for cocaine. The following is a suggestion of a correction:

(PPJ) Mógł być źródłem koki.

In the following example the problem seems to be the target text version of the term 'smack':

(E) The smack heebie-jeebies are now just an unpleasant memory. [IW36]

(P) Ćpuny od smaku są już nieprzyjemnym wspomnieniem. [JP39]

The Polish version of this fragment does not seem to express the codes or the communicative intentions of the source text fragment. 'Ćpuny od smaku' is considered unclear and the only relation with the English version one seems to be able to find is 'smak' which constitutes a calque of the English 'smack'. The two terms may have similar pronunciation and spelling, but a different meaning.

The following is a suggestion of a correction:

(PPJ) Heroinowy niepokój jest teraz tylko nieprzyjemnym wspomnieniem.

The following source text fragment presents the state of a drug user:

(E) The truth ay the matter is, ah'm a bit too skaggy-bawed tae fuck n a bit too fucked tae jist talk.

[IW19]

(P) Prawda jest taka, że jestem za bardzo napierdolony, żeby się pieprzyć, a nawet żeby gadać. [JP20]

The source text fragment seems to present the fact that the character is in-between and does not know what to do next. The state of being in-between is claimed not to be expressed in the target text and it also contains a recurring mistranslation 'napierdolony', which has already been discussed in this chapter. The following is a suggestion of a correction:

(PPJ) Prawda jest taka, że jestem za bardzo naćpany, żeby się pieprzyć, i trochę za bardzo zjebany, żeby po prostu pogadać.

The three following excerpts present a similar problem with the depiction of a person under the influence of drugs:

(E) Hash-stoned, wasted face. [IW138]

(P) Spito-napalona, zniszczona twarz. [JP149]

The following is a suggestion of a correction:

(PPJ) Zjarana haszem, zniszczona twarz.

(E) Stoned smile. [IW141]

(P) Pijany uśmiech. [JP152]

The following is a suggestion of a correction:

(PPJ) Ujarany uśmiech.

(E) Ah wis bevvied n stoned. [IW206]

(P) Byłem nachlany i nawalony. [JP224]

The following is a suggestion of a correction:

(PPJ) Byłem nachlany i upalony.

It is argued that the lack of distinction between the influence of drugs and alcohol may result in confusion and elimination of possible inferences. Mistranslations concerning depictions of the state of drug users are considered to disrupt the code and communicative intentions.

3.6.3.9.2 Illnesses and viruses

The following are further examples of mistranslations concerning medical and chemical codes. This section focuses on illnesses and viruses presented in the novel.

(E) He told me in the cafeteria that he had HIV. [IW36]

(P) W kafeterii facet przyznał się, że ma AIDS. [JP39]

There is a difference between HIV and AIDS disease. Some people live all their lives without ever developing a virus into a disease. It is suggested to preserve the source text HIV in the target text.

(E) My feelings were that my parents married at eighteen and had produced four screaming brats by the time they were my age. They think I'm "queer" already. Bringing AIDS into the picture will only serve to confirm this suspicion. [IW258]

(P) Uczucia podpowiadały, że moi rodzice pobrali się w wieku osiemnastu lat, a w moim wieku mieli już cztery rozwrzeszczane bachory. Już i tak uważają mnie za odmieńca. HIV potwierdziłby tylko ich skrywane przeczucia. [JP280]

The clues in the hermeneutic code suggest that the meaning of the word 'queer' in this context is a homosexual, because it seems to fit the fact that he is unmarried, childless, and infected with HIV. These clues seem enough for his parents, because they have a stereotypical outlook. It is suggested to translate 'queer' as 'ciota'.

(E) Chills equal colds and colds can equal death. [IW251]

(P) Chłód oznaczał przeziębienie, przeziębienie oznaczało śmierć. [JP272]

The source text presents a probability with the word 'can', there does not seem to be certainty. It is suggested to add the word 'może' to the second part of the target text sentence: 'przeziębienie może oznaczać śmierć'.

(E) Venters, in common with a lot of HIV-infected punters who take the junk route, escaped the horrible skin cancers more prevalent amongst gays. [IW256]

(P) Venters, podobnie jak wielu zakażonych HIV-em ćpunów, uniknął straszliwego raka skóry, który nie wiedzieć czemu atakuje przeważnie gejów. [JP277]

The expansion of 'nie wiedzieć czemu' is considered unnecessary and confusing. There seems to be a reason for that situation, but it is not revealed in the novel. It is suggested to remove this expansion from the target text.

(E) Cystitis is a problem for me. [IW310]

(P) Mam pewien problem z cystem. [JP336]

The medical code suggests that cystitis depicts an inflammation of the urinary bladder, which does not seem to be expressed in the target text. The following is a suggestion of a correction:

(PPJ) Zapalenie pęcherza jest moim problemem.

The next fragment seems to constitute a blend of medical, geographical, and sociological codes:

(E) Scotland's goat eight per cent o the UK population but sixteen per cent o the UK HIV cases... they say thit they discovered this blood-testin punters in Muirhoose fir summit else, hepatitis or that, n discovered the scale o the problem... [IW199]

(P) W Szkocji mieszka osiem procent populacji Zjednoczonego Królestwa, ale notuje sie tu szesnaście procent wszystkich przypadków AIDS... pizsom, że dzienki badaniom krwi odkryto, że w Muirhoose jest najwiency przypadków zapalenia wątroby... odkryto skale problemu... [JP216]

The first problem in the target text seems 'HIV' translated into 'AIDS', which constitutes a mistranslation already discussed in this section. The second problem concerns 'hepatitis'. In the source text 'hepatitis' serves only as a means to the discovery of the real problem which is HIV. In the target text, however, 'hepatitis' might be considered a priority. The following is a suggestion of a correction:

(PPJ) W Szkocji mieszka osiem procent populacji Zjednoczonego Królestwa, ale notuje się tu szesnaście procent wszystkich przypadków AIDS... piszą, że odkryli to badając krew ludzom w Muirhoose na co innego, zapalenie wątroby czy coś, i odkryli skalę problemu...

In the following example a genetic illness is presented:

(E) Poor Ma, still blaming hersel fir that fucked-up gene that caused ma brother Davie tae be born a cabbage. [IW196]

(P) Biedna mama, wcionż wini sie za ten zjebany gen, który zamienił Daviego w kapuste. [JP212]

The code of genetics suggests that the genes constitute the encoded information which shapes human beings from the onset, thus 'zamienił' seems a mistake. The source text 'caused' is considered scientifically accurate. The following is a suggestion of a correction:

(PPJ) Biedna mama, wciąż wini się za ten zjebany gen, który sprawił, że mój brat Davie urodził się jako kapusta.

The following source text seems to constitute a thesis and the target text an antithesis.

(E) Fitful sleep. [IW149]

(P) Głęboki sen [JP161]

The two language versions present two types of sleep, which are claimed to vary to a considerable extent. The source language text presents an uncomfortable and restless night, whereas the target text presents the opposite. It is suggested to translate the source text fragment as 'niespokojny sen'.

(E) I'll be what the medical staff call a long-term survivor. [IW268]

(P) Zostanę tym, kogo w szpitalach nazywają "niewiarygodnym przypadkiem". [JP291]

The target text is considered to present an exaggeration. There seems to be a difference between 'long term' and 'niewiarygodny'. Moreover, it does not seem to be clear why the fragment "niewiarygodnym przypadkiem" is located in quotation marks. The following is a suggestion of a correction:

(PPJ) Zostanę tym, kogo w szpitalach nazywają długoterminowym przypadkiem.

It is argued that illnesses and viruses constitute important codes in the plot of *Trainspotting* because they concern some of the main characters. Moreover, the novel seems to present the actual medical, geographical, and sociological information, which is the reason why it may be used as a reference book.

3.6.3.9.3 Gynecology

Another section of the medical code in the novel depicts gynecology. The following fragments present anatomical information, medical procedures, pregnancy, parturition, and women's psychology.

(E) Kelly had just had the abortion last week. If ah went and saw her, ah'd be too squeamish tae fuck her, assuming that she'd want us tae. Surely though, there would still be something there, gunge, bits ay the thing, or even a sortay rawness? [IW19]

(P) Kelly miała zabieg całkiem niedawno, chyba w zeszłym tygodniu. Jeśli umówię się z nią, będę zbyt wypłoszony, żeby się z nią pierdolić, zakładając, że będzie chciała. Poza tym w środku coś musiało jej zostać, jakaś rana, może kawałki tego czegoś albo odparzenia? [JP19]

The Polish fragment is claimed to include a generalization. The source text presents 'the abortion', however, it has been translated into 'zabieg' which seems unclear. The fact that the character had an abortion is considered important in this fragment, because it influences the other character's decisions. Another problem seems to be the translated text term 'odparzenia' which is claimed to be absent in the source text and does not seem to be supported by the context or the medial code. Moreover, 'last week' translated as 'całkiem niedawno, chyba w zeszłym tygodniu' is claimed to disrupt the proairetic code. The following is a suggestion of a correction:

(PPJ) Kelly miała aborcję w zeszłym tygodniu. Jeśli się z nią umówię to będę zbyt przeczulony, żeby się z nią pierdolić, zakładając, że będzie chciała. Poza tym w środku coś musiało jej zostać, gluty, może kawałki tego czegoś albo zaczerwienienia?

The following translated text fragment is claimed to be confusing and disrupt the style of the novel:

(E) Billy's burd, whae's goat a big bun in her oven. [IW219]

(P) Laska Billy'ego z nadmuchanom macicom. [JP238]

'A bun in her oven' is considered a colloquial expression for pregnancy. The target text does not seem to function in the same way and the expression 'z nadmuchanom macicom' does not seem to be listed in dictionaries or encyclopedias thus it may constitute the translator's neologism. 'Laska Billy'ego, która jest w ciąży' is a suggestion of a correction.

(E) Ah think aboot how close she is tae poppin and how far up ah am, an ah can see masel stickin it in the foetus's mooth. [IW225]

(P) Myśle o tym, jak blisko jest orgazmu i ile mi brakuje, i widze, jak mój kutas wsuwa się w usta dziecka. [JP244]

‘Poppin’ is considered a colloquial term for parturition. The first part of the source text fragment presents the advancement of the pregnancy and the position of the speaker's penis. The target text fragment, however, discusses orgasms which is considered to constitute a mistranslation. The following is a suggestion of a correction:

(PPJ) Myślę o tym jak bliska jest porodu i jak głęboko w niej jestem, i widzę jak go wkładam w usta płodu.

The next target text fragment is argued to include mistranslations and an expansion:

(E) Ah'm smack-bang in the middle ay a heavy period, and ah'm feeling that scraped out, drained way.

[IW309]

(P) Mój zły humor wziął się stąd, że jestem w samym środku ciężkiej ciotki, dlatego wszystko mnie wnerwia i czuje się jakaś pusta. [JP335]

This fragment seems to contain mistranslations both on a physical and psychological level. ‘Pusta’ is claimed not to function as ‘scraped out, drained way’ in this context and there is no indication that the character feels nervous as ‘wszystko mnie wnerwia’ suggests. The following is a suggestion of a correction:

(PPJ) Jestem w samym środku ciężkiej ciotki i czuję się taka wyskrobana i wycieńczona.

The gynecological information presented in the novel is considered important because the novel belongs to the genre of realism. If the events and descriptions presented in the novel contradicted facts, the literary codes, the style, and the genre would be disrupted.

3.6.3.9.4 Anatomy

The following sections discuss further the anatomical information presented in the novel.

(E) Nervous system. [IW24]

(P) System nerwowy. [JP26]

The target text seems to constitute another example of calque. In the Polish medical language ‘nervous system’ is claimed to be ‘układ nerwowy’.

(E) Grey matter. [IW198]

(P) Materia. [JP215]

This target text seems to constitute a calque as well, but it is not complete. ‘Materia’ is a general term.

The suggestion of a correction is ‘szare komórki’.

The following examples present problems concerning denotations:

(E) Pus. [IW294]

(P) Śluz. [JP319]

Both substances constitute bodily liquids but different ones. It is suggested to translate ‘pus’ as ‘ropa’.

(E) Ambulanceman. [IW186]

(P) Truponosze z karetki. [JP202]

The target text in this example disrupts the code and seems illogical. Ambulancemen are people who help the living and may only occasionally transport the dead. Moreover, the source text presents the singular, whereas the target text depicts the plural. It is suggested to translate ‘ambulanceman’ as ‘sanitariusz pogotowia ratunkowego’.

(E) Less chance of hitting the rib cage. [IW349]

(P) Mniejsza szansa, że trafi się w serducho. [JP378]

In the source text the aim is not to hit the rib cage so the weapon can penetrate the body. In the target text the aim is not to hit the heart, which seems to contradict the source text. It is suggested to translate the source text fragment as ‘mniejsza szansa, że trafi się w żebra’.

(E) Crutch. [IW316]

(P) Proteza. [JP343]

Both objects are designed to help people walk, however, the target text suggests it is a part of a person’s body, whereas the source text presents a handheld walking aid. It is suggested to translate the source text term as ‘kula inwalidzka’.

(E) He had accompanied her to get her false teeth fitted. [IW299]

(P) Zabrała go do dentysty, który uzupełniał jej ubytki koronkami. [JP324]

In the source text the character needs an entire set of artificial teeth, whereas the target text suggests

implants fitted on existing teeth. It is suggested to translate the source text fragment as ‘zabrała go do dentysty, który miał zamocować jej sztuczną szczękę.

(E) Choose rotting away, pishing and shiteing yerself in a home. [IW193]

(P) Wybierz gnicie, lanie i sranie po sobie w domu. [JP210]

‘In a home’ signifies an institution, e.g., nursing home or old people's home. Otherwise, it seems that the text would read ‘at home’. It is suggested to translate ‘in a home’ as ‘w domu opieki’.

(E) They rot away slowly in homes and hoespitals, or places like this. [IW321]

(P) Gnijom powoli w domach i szpitalach i tym podobnych miejscach. [JP348]

This fragment presents the same problem as the former fragment, namely ‘in homes’ translated as ‘w domach’. It is suggested to translate ‘in homes’ as ‘w domach opieki.’

(E) It has just clamped him, and these things do not let go. [IW185]

(P) Piesek sie przyssał, a jest z tych, co zazwyczaj nie puszczają. [JP201]

The code of zoology supports the source text, because Pitt Bull dogs do not seem to let go once they have bitten. The target text disrupts the code with an expansion ‘zazwyczaj’. A suggestion of a correction is a removal of the expansion.

3.6.4 Context

Trainspotting belongs to the genre of psychological realism, where contextual information seems to be crucial for the comprehension of the text and to allow the reader to experience the reality depicted in the novel. The following examples present discrepancies between the source text and the target text in terms of context.

3.6.4.1 Media

Media seem responsible for shaping the culture to a large extent, thus their depiction in the novel is considered to be of importance and consequence.

(E) They've got that three-second delay on the so-called live radio, the edit that sort of thing out.

[IW303]

(P) Mieli wtedy w radiu tylko trzysekundowe opóźnienie i wszystko leciało na żywo. Ciekawe, jak to wycięli. [JP328]

The first problem here seems to concern logic. The three-second delay is designed for editing purposes. The target text presents the delay and then negates it with 'wszystko leciało na żywo'. The second problem seems to be 'ciekawe, jak to wycięli', which disrupts the hermeneutic code. It is claimed that this target text fragment constitutes an expansion, which seems unclear. The source text provides an explanation of the editing process. Finally, an unclear expansion seems to be 'tylko'. It is argued that these expansions are not supported by the context. The following is a suggestion of a correction:

(PPJ) Mają trzysekundowe opóźnienie w tak zwanych transmisjach na żywo w radiu aby wycinać takie rzeczy.

The next example regards television:

(E) Shut up, will yis! Ah'm tryin tae watch the telly! [IW258]

(P) Przymknijcie się, dobrze? Próbuje obejrzeć film! [JP280]

The source text 'the telly' translated as 'film' disrupts the cultural code, because the character is watching 'Coronation Street', a British television programme. It is suggested to translate 'ah'm tryin tae watch the telly' as 'usiłuję oglądać telewizję'.

(E) Aw the films are pornographic, except fir one excruciatingly violent documentary, where various animals tear each other apart in exotic locations. Its graphic nature takes it a million miles fae David Attenborough's jobs. [IW238]

(P) Wszystkie filmy to pornosy... z wyjątkiem pełnych przemocy dokumentów, pokazujących rozmaite zwierzęta rozszarpujące się nawzajem w różnych egzotycznych zakątkach świata. Ciekawe, co na to David Attenborough. [JP256]

In the source text fragment the films seem to be compared to David Attenborough's films to show the difference. The presentation of David Attenborough in the target text does not seem to function in the

same way. The target text fragment includes the word ‘ciekawe’ similarly to the first example in this section, however it is argued that this word constitutes an expansion which disrupts the codes and communicative intentions. It is suggested to translate the last sentence in the source text ‘its graphic nature takes it a million miles fae David Attenborough's jobs’ as ‘jest miliony mil od filmów Davida Attenborough ze względu na swój drastyczny charakter’.

The next example regards games and magazines:

(E) Ah'll bring oot the Subbuteo and the dirty books. [IW204]

(P) Zaraz przyniose *Penthouse'a* i całom reszte. [JP222]

Subbuteo depicts a tabletop game which does not seem to be expressed in the target text. Penthouse is a men's magazine which might be considered an explication consistent with the principle of relevance, however ‘i całom reszte’ seems to disrupt the cultural code. In the source text there is one reference to the magazines, whereas in the target text there are two. It is suggested to translate the source text fragment as ‘wyciągnę piłkarzyki i pornosy’.

3.6.4.2 Law and order

It seems that there is a difference between synonyms, especially in culturally informative literary texts.

The following generalization is claimed to deprive the source text term of its connotations:

(E) Muirhoose-Leith mob. [IW12]

(P) Ludzie z Muirhoose-Leith. [JP12]

A mob might be defined as a large group or crowd of people who are angry, violent, or difficult to control. Another meaning of ‘a mob’ might depict a secret organized group of criminals. All these meanings are considered to fit into the context, because the said ‘mob’ lives in a dangerous area of the city and deals drugs often mixed with harmful chemicals. The target text, however, seems to reduce the meaning to ‘people’ ignoring all the connotations of the source text term. The semantic and the cultural codes does not seem to exist in the target text fragment. It is suggested to translate ‘mob’ as ‘gang’.

(E) Foot the bill. [IW208]

(P) Poprzeć ustawę. [JP226]

It seems that to foot the bill means to pay it. It is suggested to translate the source text fragment as ‘zapłacić rachunek’.

(E) Power devolved is power retained. [IW208]

(P) Kto ustępuje władzy, ten władze zachowuje. [JP226]

There seems to be a problem with logic in the target text fragment. To devolve power is to transfer or delegate some of it to a lower level. The authority, however, is still in charge. In the target text the opposite terms were used, namely ‘ustępuje’ and ‘zachowuje’, which seem mutually exclusive and disrupt the proaireic code. It is suggested to translate the source text fragment as ‘władza przekazana jest władzą zatrzymaną’.

(E) Stoat the baw, they call it. [IW154]

(P) Deprawowanie nieletnich – tak na to mówiom. [JP166]

The source text fragment depicts a child molester. The target text presents a negative influence on minors, however it does not depict a child molester. It is suggested to translate the source text fragment as ‘nazywają to molestowaniem dzieci’.

(E) Stoat the baw, pimpin, drug-dealin, extortin money fae people. [IW214]

(P) Chłanie, ćpanie, alfonsienie i wymuszanie pieniędzy od ludzi. [JP232]

The source text presents the same phrase for a child molester as the previous fragment, but the target text does not reflect it. ‘Stoat the baw’ is translated as ‘chłanie’ and ‘drug-dealin’ is translated as ‘ćpanie’. It seems that consumption of alcohol and drugs is absent in the source text thus the target text constitutes a mistranslation. It is suggested to translate the source text fragment as ‘molestowanie dzieci, alfonsienie, handlowanie dragami i wymuszanie pieniędzy od ludzi’.

(E) A few Edinburgh merchant school punters representing Scotland. [IW308]

(P) Szkocje reprezentuje tylko paru gości po zawodówkach. [JP334]

The code of education and institutions suggests that Merchant Company Schools of Edinburgh consist

of a high school and two colleges, thus the term ‘zawodówka’ is claimed to disrupt the code and the communicative intention. It is suggested to translate the source text fragment as ‘Szkocję reprezentuje paru gości po szkole handlowej’.

3.6.4.3 Time and numbers

There seems to be a considerable number of mistranslations concerning time and numbers in the novel. The following section presents examples with comments and suggestions of correction.

3.6.4.3.1 Fixed phrases

Some fixed phrases are based on numbers. Most of them seem self-explanatory:

(E) It's Mick's fault, him and his quick-one-after-work. [IW305]

(P) Wszystko przez Micka i te jego "dwa szybkie po pracy". [JP331]

It is claimed that the source text fragment does not necessarily have to be understood literally, it seems to be a figure of speech. The target text, however, disrupts the code by changing the number. It is suggested to translate ‘quick-one-after-work’ as ‘jeden szybki po pracy’.

(E) Second Prize has drunk off a crippling hangover. [IW339]

(P) Drugi zapił już pierwszego kaca. [JP367]

The target text seems illogical because of ‘pierwszy kac’. The medical code suggests that a person may only suffer from one hangover at a time. It is suggested to translate the source text fragment as ‘drugi zapił już obezwładniającego kaca’.

(E) All that's left is the nine-to-five arsehole. [IW306]

(P) Został tylko ten dupek od dziewiątej do piątej. [JP332]

Nine-to-five is claimed to signify typical working hours for many office workers. In Polish ‘od dziewiątej do piątej’ does not seem to have any idiomatic or metaphorical meaning and its literal translation disrupts the codes and the communicative intention. It is suggested to translate ‘nine-to-

five' as 'na pełny etat'.

(E) Third time lucky. [IW20]

(P) Udało mi się za trzecim razem. [JP22]

The source text fragment constitutes an idiomatic phrase which seems to have its counterpart in Polish, namely 'do trzech razy sztuka'. The target text fragment does not seem equivalent to the source text in terms of style.

(E) Nothing exists outside the moment. [IW23]

(P) Nic nie istnieje poza jedną chwilą. [JP25]

The target text fragment is argued to constitute a generalization, because it presents any moment. In the source text fragment 'the moment' seems to refer to the present moment. 'Nic nie istnieje poza tą chwilą' is a suggestion of a correction.

The last example concerning numbers suggests also a spatial relation:

(E) About three feet away from where some junkies are using. [IW244]

(P) Trochę dalej, może - może dwie, przywołajom ćpuny. [JP263]

The target text fragment seems hesitant and unclear. Moreover, it presents a different number than the source text. 'Okolo trzy stopy dalej' is a suggestion of a correction.

3.6.4.3.2 Expansion

The term expansion might be considered a situation when the target text takes more space than the source text. In the next two target text fragments it seems that the translator decided to determine how long the actions lasted, even though the source text does not specify them.

(E) Eventually he turns. [IW182]

(P) Po minucie Franco odwraca się. [JP197]

A suggestion of a correction:

(PPJ) W końcu się obraca.

The next fragment includes two expansions, namely 'znów' and 'po kilku minutach'. It is suggested

to remove those expansions to increase the quality of the translated text.

(E) Strutting doon the Walk wi Begbie makes us feel like a predator, rather than a victim, and ah start looking fir cunts tae gie the eye tae, until ah realise what a pathetic arsehole ah'm being. [IW314]

(P) Spacer z Begbiem po Deptaku sprawia, że znów czuje sie jak drapieżnik, a nie jak ofiara, i zaczynam szukać wzrokiem pizd, które krzywo na mnie spojrzom. Dopiero po kilku minutach zdaje sobie sprawe, że jestem żalonym skurwysynem. [JP340]

The following example presents an expansion of 'po roku'. It is suggested to remove this expansion to increase the quality of the translated text.

(E) Ah've goat mair scar tissue oan ma boady fi one night wi her, than ah ever goat fi needles. [IW206]

(P) Po jednej nocy z nim miałem więcej blizn na całym ciele niż po roku kłucia sie igłami. [JP224]

The following target text fragment 'wiency razy, niż mam włosów na głowie' is claimed to constitute an expansion and an exaggeration:

(E) Forgotten is the fact thit that cunt's brought the labdicks tae the hoose mair times thin ah hud ivir done. [IW177]

(P) Zapomniano mu, że pizda ściongał gliny do chaty wiency razy, niż mam włosów na głowie. [JP192]

The suggested correction of 'wiency razy, niż mam włosów na głowie' is 'więcej razy, niż ja'. The changes in numbers in the target text do not seem to be supported by the contex and are claimed to disrupt the codes and communicative intentions.

3.6.4.3.3 Age

Different ages of the characters in the novel may be considered of importance. The following character, Dianne, pretends to be an adult person. In reality she is very young.

(E) Dianne seemed about ten years old. [IW151]

(P) Dianne wyglądała jak dwunastolatka! [JP164]

It is suggested here to translate the source text fragment as 'Dianne wyglądała na dziesięciolatkę'.

(E) He could hear the psycho lags now, cunts, he reflected, like Begbie: - Ah heard thit the wee lassie wis jist six. [IW154]

(P) Już słyszał ten śmiech psycholi. Pizd, takich jak Begbie: - To ile w końcu miała lat? Sześć? Siedem? [JP166]

The source text fragment offers a statement 'ah heard thit the wee lassie wis jist six', whereas the target text fragment presents a question 'to ile w końcu miała lat? Sześć? Siedem?'. Moreover, the target text fragment constitutes an expansion 'siedem?'. It is suggested to translate 'ah heard thit the wee lassie wis jist six' as 'słyszałem, że ta mała dziewczynka miała tylko sześć lat'.

(E) Still, I suppose you're only twenty-two once in a lifetime. Dianne's parents looked as unconvinced as Renton by the last remark. He was twenty-five going on forty. [IW154]

(P) Ale co zrobić, tylko raz w życiu ma się dwadzieścia jeden lat. Zdaje się, że rodziców Dianne wcale to nie przekonało, tak samo zresztą jak jego. Renton był dwudziestopięcioletkiem dobiegającym czterdziestki. [JP167]

The first problem in the translated text fragment seems to be 'twenty-two' translated as 'dwadzieścia jeden lat'. The second problem regards the juxtaposition 'Renton był dwudziestopięcioletkiem dobiegającym czterdziestki' in the last sentence of the target text fragment. It does not seem possible to be twenty-five and in the late thirties at the same time. The source text fragment seems to suggest that he is twenty-five, but looks like he is forty. It is suggested to translate 'he was twenty-five going on forty' as 'miał dwadzieścia pięć lat ale wyglądał na czterdzieści'.

(E) Yis make us feel ancient! - Ye are. [IW177]

(P) Przez to czuje sie jak emerytka. - Bo niom jesteś. [JP191]

The target text fragment seems contradictory to the context of the novel because the person is not retired yet. It is suggested to translate the source text fragment as 'sprawiasz, że czuję się wiekowa! – Bo jesteś.'

(E) Ah've been nickin books oot ay fuckin shoaps fir the last six years. Ah've goat four grand's worth ay books at Ma's n in ma flat. [IW174]

(P) Podpierałam ksionżki z księgarni od dobrego pół roku. W moim pokoju u mamy jest ich za całe cztery patyki. [JP188]

‘Six years’ in the source text has been translated as ‘pół roku’. Apart from the factual mistake therein, the target text is claimed to render the situation unrealistic. It seems more difficult to steal four thousand pound worth of books in six months than in six years. It is suggested to translate ‘six years’ as ‘sześć lat’.

3.6.4.3.4 Time and date

The next two target text fragments refer to similar periods as the source text fragments, however the style is claimed to be different. The source text phrases are considered to be idiomatic, as opposed to the target text phrases.

(E) Many moons ago. [IW324]

(P) Wiele miesięcy temu. [JP352]

A suggestion of a correction:

(PPJ) Wiele miechów temu.

It is claimed that the suggested correction constitutes a starting point of the cultural code, which also seems to be present in the source text fragment. Both the source and the target text fragments present colloquial expressions.

(E) Ages ago. [IW320]

(P) Lata temu. [JP348]

In the previous example the source text seems to constitute an exaggeration designed to stress the fact that the period is very long. In the target text the exaggeration is considered absent. It is suggested to translate the source text fragment as 'wieki temu'.

(E) The other day. [IW184]

(P) Wczoraj. [JP200]

It is claimed that 'the other day' does not signify a particular day. The source text fragment seems to mean that something happened several days ago. It is suggested to translate the source text fragment as 'niedawno'.

(E) Eftirnin. [IW198]

(P) Wieczór. [JP215]

'Eftirnin' is argued to constitute an alternative spelling of the word 'afternoon' thus it is suggested to translate it as 'popołudnie'.

The following four examples concern holidays. In the first one there seems to be a problem with time:

(E) Merry Christmas and a Happy New Year (except between 3.00 and 4.40 on New Year's Day).
[IW221]

(P) Wesołych Świąt i Szczęśliwego Nowego Roku (tylko nie między 13.00 a 14.40 w Nowy Rok).
[JP240]

It is suggested to preserve the time depicted in the source text. The suggestion is claimed to present the source text openness because the fragment does not specify whether the times refer to the morning or afternoon hours.

In the following two examples the word 'holidays' is translated into 'niedziela' and 'świenta' respectively, whereas the context of the source text only seems to signify free time.

(E) Ye can be freer here, no because it's London, but because it isnae Leith. Wir all slags on holiday.
[IW234]

(P) Człowiek może tu być w pełni wolny, nie dlatego, że to Londyn, ale dlatego, że to nie Leith. Gdzie w niedziele wszyscy som sobie równi. [JP252]

Another problem with the above target text fragment seems to regard comparatives and superlatives. The source text fragment presents the word 'freer', which is translated as 'w pełni wolny'. It is suggested to translate 'ye can be freer here' as 'możesz tu być bardziej wolny' because the Polish word 'wolniejszy' might also denote 'slower' and seem confusing. Moreover, it is argued that 'gdzie w niedziele wszyscy som sobie równi' constitutes a mistranslation because it does not express the codes

and communicative intentions of the source text. It is suggested to translate this source text fragment as 'jesteśmy wszyscy śmieciami na wakacjach'.

The following example presents the same phrase as the previous source text fragment, however the target text fragment depicts a different phrase than the previous target text fragment.

(E) We are all slags oan holiday. [IW245]

(P) W święta wszyscy jesteśmy równi. [JP264]

There seem to be two problems with this target text fragment. Firstly, it is argued that it constitutes a mistranslation because it does not express the codes and communicative intentions of the source text. Secondly, the target text presents a different version in each situation. It is claimed here that in order to express the style of the novel in translation it is advisable to translate the source text repetitions in the same way, thus 'jesteśmy wszyscy śmieciami na wakacjach' as suggested above.

(E) Break. [IW344]

(P) Długie wakacje. [JP373]

'A break' seems indefinite, thus the target text is claimed to constitute an expansion. It is suggested here to translate the source text term as 'przerwa'.

It is argued that discrepancies between the source text and the target text concerning times, dates, and duration of activities may cause comprehension problems or result in the target text depicting a different reality.

3.6.4.3.5 Singular and plural

The following seems to be a group of target text fragments with the same problem. In the source text there is a singular number, whereas in the target text there is a plural number:

(E) Sick Boy and Andreas had got to know each other through going out with the same woman.

[IW345]

(P) Sick Boy poznał Andreasa przez kobiety, z którymi razem chodzili. [JP373]

The source text depicts only one woman. The following is a suggestion of a correction:

(PPJ) Sick Boy poznał Andreasa przez kobietę, z którą razem chodzili.

The code of relationships appears disrupted by the former and the latter target text fragments:

(E) He's very fortunate to have such a good friend. [IW252]

(P) To szczęście, że ma tak dobrych przyjaciół. [JP273]

The context seems to support the claim that there is only one friend.

(E) You ay aw fuckin people should. [IW314]

(P) Wszystkie powiniśta do niego iść. [JP340]

The context implies that 'you' in the source text is one person. It is suggested to translate the source text fragment as 'to ty najbardziej ze wszystkich pierdolonych ludzi powinienes do niego iść'.

The next target text fragment presents a different number than the source text fragment:

(E) He had been responsible for bringing quite a few of them into the world at one time, when a certain type of a woman found him attractive. [IW270]

(P) Swego czasu przyczynił się do przyjścia na świat sporej grupy takich nieokrzeszańców, ale to było dawno - wtedy, kiedy jeszcze podobał się niektórym kobietom. [JP293]

The source text depicts only one woman. Likewise, the next source text fragment presents only one child, whereas the target text implies the plural.

(E) It wouldn't go hungry with the bairn in the house. [IW340]

(P) Piesek będzie miał co jeść z tyloma dzieciakami w domu. [JP368]

'Bairn' is claimed to be a colloquial Scottish English term for a baby, thus the plural would be 'bairns'.

(E) Wishing that Louise or Marisa were on tonight, another woman tae talk tae. [IW309]

(P) Szkoda, że nie ma dziś Louise i Marisy, przynajmni byłoby z kim o tym porozmawiać. [JP335]

It seems that the reason for wishing in the source text is to be able to talk to one of the women, hence the conjunction 'or'. The target text implies that the speaker wishes to talk to both of them. It is suggested to translate the source text 'or' into 'albo'. The following source text fragment suggests singular, whereas the target text fragment implies plural:

(E) Because ah wis tall n awkward as a wee laddie, ah started tae believe thit thir wis something wrong wi me n aw, that ah wis somehow like Davie... [IW190]

(P) Jako chłopak byłem wysoki i niezdarny i zacząłem wierzyć, że z nami wszystkimi coś jest nie tak, że wszyscy jesteśmy tacy jak Davie... [JP206]

The following is a suggestion of a correction:

(PPJ) Jako chłopak byłem wysoki i niezdarny dlatego zacząłem wierzyć, że ze mną jest coś nie w porządku, że w jakiś sposób jestem jak Davie...

In the next two fragments the situation seems to be reversed. The source text presents the plural, whereas the target text depicts the singular:

(E) Ye might bloody sing, ya fuckin bastards! [IW175]

(P) Śpiewaj se, śpiewaj, cholerny bandziorze! [JP190]

The source text fragment presents the plural noun ‘bastards’, which seems also supported by the context.

(E) Thrashing at Renton's now raised wrists. [IW340]

(P) Odpycha uniesioną dłoń Rentona. [JP369]

The target text fragment presents the plural noun 'wrists', which seems also supported by the context.

3.7 Literariness

Literariness is claimed to be a complex concept which is studied by literary theorists. The following is a definition of literariness as proposed by the Oxford Dictionary of Literary Terms:

The sum of special linguistic and formal properties that distinguish literary texts from non-literary texts, according to the theories of Russian Formalism. The leading Formalist Roman Jakobson declared in 1919 that ‘the object of literary science is not literature but *literariness*, that is, what makes a given work a literary work’. Rather than seek abstract qualities like imagination as the basis of literariness, the Formalists set out to define the observable ‘devices’ by which literary texts—especially poems—foreground their own language, in metre, rhyme, and other patterns of sound and repetition. Literariness was understood in terms of defamiliarization, as a series of deviations from ‘ordinary’ language. It thus appears as a relation between different uses of language, in which the contrasted uses are liable to shift according to changed contexts (Baldick, 2008, 141).

It seems to be important to distinguish between literary and non-literary texts. According to dictionaries, literary texts are characterized by having a marked style intended to create a particular

emotional effect and they are composed of words and expressions which are often unusual in some way. Literary texts may also be characterized by a balanced and polished language of literature. The above definition presents certain devices characteristic to poetry, however, it is the author's conviction that the five literary codes present the devices necessary for literariness to exist in prose texts.

This section discusses the fragments of the target text which are claimed not to meet the standards of a literary genre. There are also cases of implicit ideology which are not included in the source text. Some of the problems concerning the literary quality of the source text have already been presented in the previous sections of this chapter:

- Imagery is language used by novelists and other writers to create images in the mind of the reader and especially to create an impression or mood. Imagery includes figurative and metaphorical language to improve the reader's experience through their senses (Baldick, 2008, 121).
- Double entendre is a French phrase for 'double meaning', adopted in English to denote a pun in which a word or phrase has a second, usually sexual meaning (Baldick, 2008, 71).

Failure to preserve the literary quality of the novel in its Polish translation may result in lower quality and value of the target text.

3.7.1 Literary devices

According to the definition of literariness presented in this chapter, the following target text fragments seem to disrupt the literary style:

(E) He drew the line at touching the sausage, however, as he reckoned these things were loaded with poison. Thinking of all the junk he had done, he sardonically reflected to himself: You have to watch what you put into your body. He wondered whether Dianne would like it, and started sniggering uncontrollably, through nerves, at his own hideous *double entendre*. [IW154]

(P) Nie odważył się jednak spróbować parówek, uważał, że są naładowane trucizną. Myśląc o heroinie, którą brał, zwrócił się sardonicznie do siebie: Musisz uważać, co wpuszczasz do organizmu. W przeciwieństwie do Dianne, dodał w myślach i zachichotał nerwowo, myśląc o własnej, ohydnej podwójnej moralności. [JP167]

The first problem in this fragment seems 'he drew the line' translated into 'nie odważył się', and the second problem seems 'double entendre' translated into 'podwójna moralność'. 'Double entendre' is claimed to signify a double meaning, with one of them usually indecent, which refers to 'putting something into your body' in the English text.

The following is a suggestion of a correction:

(PPJ) Odmówił jednak jedzenia parówek ponieważ uważał, że są naładowane trucizną. Myśląc o całej heroinie, którą dotąd zażył, zwrócił się sardonicznie do siebie: Musisz uważać na to, co wpuszczasz do swojego ciała. Zastanawiając się czy Dianne by się to spodobało zaczął chichotać spazmatycznie przez nerwy z powodu tego ohydneho, podwójnego znaczenia.

The following fragment has already been discussed in a previous section:

(E) His eyes focus on the streaked-blonde backpacker. [IW340]

(P) Jego oczy zatrzymują się na jasnowłosej (pasemka) dziewczoi, która na co dzień z pewnością chodzi z napletkiem na plecach. [JP368]

The main problem in this target text fragment seems to be the second part of the sentence. Firstly, it constitutes an expansion because it is absent in the source text. Secondly, this expansion does not seem supported by the context. Lastly, it is unclear what this expansion means, since 'napletek' is a part of a man's body and it is not located on the person's back. The minor problem in this fragment constitutes an insertion '(pasemka)', which seems to be additional information in the target text, however, in the source text it is claimed to be an integral part of the text. Additionally, the insertion in the target text disrupts the style, cohesion, and coherence of the text. The following is a suggestion of a correction:

(PPJ) Jego oczy skupiają się na dziewczynie z blond pasemkami i plecakiem.

The following example presents a similar problem:

(E) Ah deliver the two pate starters and two soups tae the table. [IW310]

(P) Zanosze dwa pasztety (przekąska) i dwie zupy na stół. [JP336]

The word inserted in brackets is claimed to be disruptive to the style and literary genre. It seems to be additional in the target text, similarly to the above '(pasemka)', however in the source text it is

argued to be seamlessly interwoven into the text. The following is a suggestion of a correction:

(PPJ) Zanoszę dwa pasztety w charakterze przystawek i dwie zupy na stół.

Slang, colloquial language, and figures of speech may be considered important for the style of the novel. It may be argued that the following source text fragment has been translated twice; first from the English slang into the standard English which constitutes intralingual translation, and then interlingually from the standard English language into the standard Polish language:

(E) Ah decide tae pad the hoof. [IW293]

(P) Ide tam piechotom. [JP317]

The following is a suggestion of a translation into the Polish language, which is claimed to retain the metaphorical expression of the source text fragment: 'Zdecydowałem iść z kopyta'.

Explication seems a common occurrence in the target text, however it is argued that in most cases it is unnecessary. Freddie Mercury is a well-known singer in Poland, thus the following explication does not seem crucial:

(E) Freddie Mercury. [IW208]

(P) Klon Freddiego, tego z Queen. [JP227]

It is suggested to retain the source text 'Freddie Mercury' in the target text.

The second sentence in the next target text fragment seems to contain an unnecessary expansion 'jak ksywa wskazuje', which is absent in the source text. The second sentence in the source text suggests an explanation and reasoning, whereas the target text offers an explication.

(E) Perfume James wis a pain in the erse; he wis eywis tryin tae punt perfume tae ye. [IW295]

(P) James Perfuma to wrzód na dupie. Handluje - jak ksywa wskazuje - perfumami. [JP319]

The following is a suggestion of a correction:

(PPJ) James Perfumy to wrzód na dupie. Zawsze próbuje ci opchnąć perfumy.

Problems with logic seem also common in the target text and the following is another example of that:

(E) The discussion cannot be fruitfully advanced. [IW342]

(P) Dyskusja tego rodzaju nie przyniesie żadnych pozytywnych owoców. [JP370]

'Pozytywnych owoców' is claimed to be tautology because 'przynieść owoce' always seems to be a positive occurrence. The following is a suggestion of a correction:

(PPJ) Ta dyskusja nie może owocnie postępować.

Literary texts are claimed not only to serve informative function but also an aesthetic one. If the literary style and devices found in the source text are not present in the target text, then the translation may be rendered incomplete.

3.7.2 Text organization

There are situations where one source text paragraph is divided into two or three paragraphs in the target text. Such measures may be claimed to be disruptive, because every element and treatment in a literary work seems to have a reason.

The following examples present situations where long source text sentences are translated into shorter sentences and result in language mistakes or lack of logic :

(E) A twilight zone ay the senses where nothing's real except the crushing, omnipresent misery n pain in your mind n body. [IW194-195]

(P) Pogrążam się w strefie mroku, gdzie nic nie jest rzeczywiste, oprócz potwornej, wszechobecnej rozpacz i bólu. Ciała i umysłu. [JP211]

Additionally, the second sentence seems ungrammatical because there is no verb in it. It is suggested to link the two target text sentences:

(PPJ) Pogrążam się w strefie mroku, gdzie nic nie jest rzeczywiste, oprócz potwornej, wszechobecnej rozpacz i bólu ciała i umysłu.

The following fragment presents a similar problem.

(E) We were heading tae these places oan a shoplifting spree. [IW234]

(P) Nie różni się od sklepów z meblami albo z płytami. Gdzie często kradliśmy. [JP252]

The second sentence might be confusing because it seems to be a question. Nevertheless, there is no question mark and the context of the novel suggests these sentences are linked, thus the reader has to

spend energy on processing and guessing what the structure should have been. Again, the second sentence seems ungrammatical.

(E) Renton thinks that he thinks she is beautiful. Qualification is necessary, as his past experiences have taught him never to quite trust his judgement when there are chemicals racing around in his body and brain. [IW142]

(P) Renton myśli, że myśli, że jest piękna. Tego rodzaju wstrzemięźliwość sądów jest konieczna, ponieważ jego przeszłe doświadczenia nauczyły go nie dowierzać zmysłom. Gdy w organizmie krążą chemikalia. [JP154]

It seems that the second and the third sentences ought to be linked in order to create a comprehensible and grammatical structure:

(PPJ) Renton myśli, że myśli, że jest piękna. Tego rodzaju wstrzemięźliwość sądów jest konieczna, ponieważ jego przeszłe doświadczenia nauczyły go nie dowierzać zmysłom gdy w organizmie krążą chemikalia.

The analysis in this section suggests that some target text sentences are divided and as a result may be perceived as incomplete. The examples present problems on a sentence level, which affect larger structures in the target text.

3.7.3 Style

The following examples contain language mistakes which undoubtedly affect the style of the novel. It seems that they were overlooked by the translator, the proofreader, and the editor, even though the target text under scrutiny is claimed to be a new and improved edition:

(P) Dianne nie wie, co myśleć o Rentonu. [JP155]

A suggestion of a correction:

(PPJ) Dianne nie wie, co myśleć o Rentonie.

(P) Piździe [JP233]

A suggestion of a correction:

(PPJ) Piździe.

(P) Pąddy [JP211]

A suggestion of a correction:

(PPJ) Paddy.

(P) A może Wrzeszczom do mnie? [JP338]

A suggestion of a correction:

(PPJ) A może wrzeszczom do mnie?

(P) Zdaj om sie na naszom pomoc [JP339]

A suggestion of a correction:

(PPJ) Zdajom sie na naszom pomoc.

(P) Pion talu [JP346]

A suggestion of a correction:

(PPJ) Piontal.

(P) Zakochała się w Sick Boyem [JP360]

A suggestion of a correction:

(PPJ) Zakochała się w Sick Boyu.

(P) Myśli o Sick Boyem. [JP377]

A suggestion of a correction:

(PPJ) Myśli o Sick Boyu.

The next fragment is claimed to contain multiple problems, most of which disrupt the genre and style:

(E) They are asked to leave after chanting: - *Ooooh to, ooh to be, ooh to be a Hibby!* when a nervous and uncomfortable looking guy in a Hearts shell-top walks in for a takeaway. [IW278]

(P) Wypraszają ich z lokalu, gdy po śniadaniu ryczą pieśń: - Uuu, uuu, uuu, co za rozkosz być Hibsem!
- Dzieje się tak prawdopodobnie dlatego, bo do kafejki wszedł nerwowy gość w kurtce Heartsów, który chciał zamówić coś na wynos. [JP302]

The first problem seems 'prawdopodobnie dlatego, bo' which could be substituted with 'gdy' in order to express the communicative intentions of the source text. Moreover, the hermeneutic code became disrupted because of the explication 'dzieje się tak prawdopodobnie dlatego'. The novel is claimed to stimulate thinking by including enigmas, thus when the translator answers them, the text seems deprived of this function of the hermeneutic code. The proairetic and the cultural codes are involved because of the translation of the song. 'Chanting' translated into 'ryczą' is argued to invoke different connotations and suggests different reasons for the subsequent situation. In the Polish version meter and dynamics of the song are altered because of the aforementioned problem and the translation of the lyric. It is suggested to translate 'chant' as 'skandować'.

(E) She was planning to go out for a curry on the Saturday night, leaving me alone in her flat with the kid. [IW256]

(P) Chciała zjeść *curry* ze znajomymi w sobotni wieczór, zostawiła mnie w mieszkaniu samego z synem. [JP277]

This fragment presents another common problem in the Polish translation of *Trainspotting*, namely the lack of conjunction. In this situation there is no conjunction between 'wieczór' and 'zostawiła'. The Polish translation is claimed to be grammatically incorrect.

(E) Sorry mater. I know that it's a trifle self-indulgent of me, your HIV offspring, to crave your attention when Mike Baldwin in making an important choice which will determine his future. [IW258]

(P) Wybacz, matko, wiem, to ździebko samolubne z mej strony, ze strony twej HIV-iastej latorośli, odwracać twą uwagę od Mike'a Baldwina, który dokonuje życiowego wyboru, wyboru decydującego o jego przyszłości. [JP280]

Another situation disrupting the genre and style is claimed to be unnecessary repetition which is not to be found in the English text. 'Z mej strony, ze strony' and 'wyboru, wyboru' are argued to result in lowering the quality of the text and degrading its status as a literary work. It is suggested to reduce the target text and add conjunctions in the following way:

(PPJ) Wybacz matko, wiem, że to ździebko samolubne ze strony twojej HIV-iastej latorośli aby odwracać twą uwagę od Mike'a Baldwina, który dokonuje życiowego wyboru decydującego o jego przyszłości.

The following two fragments may have a similar effect, however the source text presents a different phrase in each situation. The target text depicts the same phrase in both situations which is claimed to be a reduction:

(E) Still though. [IW271]

(P) I co z tego. [JP294]

(E) Aw the same but. [IW271]

(P) I co z tego. [JP295]

A suggestion of a correction in order to introduce the source text variety into the target text:

(PPJ) Wisi mi to.

In these two excerpts the character is being persuaded, however he declines the offer twice. In the source text the speaker refuses each time using different words. In the target text the response is the same in both situations, which is claimed to eliminate the variety and some effects the text may have on a reader.

In different situations the fragments which included repetition in the source text for stylistic and emphatic reasons were translated using different words, thus eliminating the effect of the source text:

(E) Something hud happened. Junk hud happened. [IW207]

(P) Coś sie stało. Przydarzyła nam sie hera. [JP225]

A suggestion of a correction:

(PPJ) Coś sie stało. Hera się stała.

The following is a case of a linguistic joke:

(E) Aw... perr Mark... wir just havin a woman's crack... ye ken the score... Ali sais, guiltily. - Which woman's crack are we havin? ah sais. We're all fallin about laughing wildly. [IW283]

(P) Och... Mark, Marky... żartujemy sobie... obrabiamy dupy... jak to kobiety... wiesz, jak to jest...
Mówi Ali z udawanym poczuciem winy. - Która teraz pokaże dupe? - pytam. Znow przewracamy sie na podłoge ze śmiechu. [JP308]

The fragment can be translated in a way which would achieve a similar effect on a Polish reader. The target text is argued not to express the communicative intention and the literary codes of the source text. The following is a suggestion of a correction: 'Oj... biedny Mark... my tylko ciśniemy pizdę... wiesz, jak jest... Mówi Ali z poczuciem winy. - Czyją pizdę ciśniemy? pytam. Przewracamy się ze śmiechu'. 'Pizda' is claimed to constitute a double entendre signifying a vagina and laughter. 'Cisnąć' is argued to be a collocation with 'pizda' also constituting a double meaning in Polish slang, because it can be interpreted as a sexual act or laughing.

The following example seems to represent dark humour:

(E) – MARK HUNT! Kelly shouts across the bar. The drinkers, who are almost exclusively male, look around at her; faces breaking into smiles. – ANYBODY SEEN MARK HUNT? Some guys at the bar collapse into loud laughter. – Naw, but ah'd like tae! One says. [...] – This guy on the phone was after Mark Hunt... [...] – He's no the only one.

(P) JE TU CIPAMARKA? – woła zza baru. Pijący, w przeważającej części mężczyźni, patrzą na nią uważnie, a potem uśmiechają się. – CIPAMARKA DO TELEFONU! – Panowie stojący przy barze wybuchają głośnym śmiechem. – Ciekawe, czy załapie – zastanawia się jeden z nich. [...] – Dzwoni facet i pyta o gościa nazwiskiem Ciii... [...] – Nie on jeden.

The pronunciation of 'Mark Hunt' seems to generate the humorous effect in the source text fragment because in the Scottish English it sounds like 'my cunt'. The barmaid was asked on the phone to ask for Mark Hunt in the bar which was designed to be a joke. The humorous situation involves the whole situation depicted in the bar, however, the target text presents disruptions. It is claimed that the

name 'Mark' has been used only for its sounds and the combination it created thus it does not seem necessary to translate it as in 'cipamarka'. Moreover, 'Mark Hunt' was designed to refer to the speaker's genitals as in 'my cunt' which is not expressed in the target text. The next problem concerns the translation of 'Naw, but ah'd like tae!' into 'Ciekawe, czy załapie' which is claimed to disrupt the cultural, the hermeneutic, and the proairetic codes. Finally, the translation of 'He's no the only one' into 'Nie on jeden' may be considered confusing and disrupting because of the translation of the former fragment 'ANYBODY SEEN MARK HUNT?' into 'CIPAMARKA DO TELEFONU!'.

The following is a suggestion of a correction:

(PPJ) - MĄCI PE! Kelly woła z za baru. Pijący, prawie wyłącznie płci męskiej, odwracają się do niej a na ich twarzach pojawiają się uśmiechy. – CZY KTOŚ WIDZIAŁ MĄCI PE? Niektórzy kolesie przy barze pokładają się ze śmiechu. – Nie, ale chciałbym! Mówi jeden. [...] – Ten gość w telefonie chciał Mąci Pe... [...] – Nie tylko on.

The suggestion is claimed to be consistent with the literary codes and the principle of relevance. The name 'Mąci Pe' does not constitute a common name as 'Mark Hunt', however the humorous aspect seems accessible to the target text reader. 'Mąci' constitutes a word in the Polish language, which in this situation stands for the last name, whereas 'Pe' might be considered an initial of the first name.

The translation of humour in the novel might be considered crucial for the unity of the style and genre. The Polish translation states on the cover that the sense of humour is important in the novel. It seems advisable to incorporate the above corrections into the target text and allow it to express the same effects as the source text.

3.7.4 Ideology

In terms of implicit or explicit ideology in the source text, there have been certain alterations during the translation process. The Polish text is argued to suggest homophobia, racism, and sexual prejudice, which seem absent in the English text:

(E) Renton stopped feeling her and tried to imagine that he was shagging Margaret Thatcher, Paul

Daniels, Wallace Mercer, Jimmy Savile and other turn-offs. [IW147]

(P) Renton przestał ją dotykać i próbował wyobrazić sobie, że dmucha Margaret Thatcher, Paula Danielsa, Wallace'a Mercera, Jimmy'ego Savile'a i innych pedałów. [JP159]

In the target text there is a mistranslation 'i innych pedałów', which not only expresses a different communicative intention than the source text, but it may also be considered inconsistent because Margaret Thatcher is a woman. It is suggested to translate 'and other turn-offs' as 'i inne budzące odrazę osobistości'.

(E) The scourge of the schemie, the blooterer of the brain-dead. This one's for you Fido, or Rocky, or Rambo, or Tyson. [IW184]

(P) Król dewiantów, najtwardszy z betonów! Przyszedł czas na ciebie, Ciapek, Burek, Murzyn albo Tyson. [JP200]

'Rambo' translated into 'Murzyn' is claimed to be a racist remark. It might have been the case that the word 'Murzyn' was used in Poland as a name for a dog, however, in the 21 century it is considered offensive. Moreover, the figures of Rambo and Rocky seem well known to Polish readers, thus their names can be preserved in the target text.

(E) The junkies resented the two homosexuals in the group. They believed that HIV originally spread into the city's drug-using community through an exploitative buftie landlord, who fucked his sick junky tenants for the rent. [IW247]

(P) Ćpuny ścierały się z dwoma homoseksualistami spośród nas. Społeczność narkomanów głęboko wierzyła w mit, że powodem rozprzestrzeniania się wirusa wśród ćpunów w naszym mieście jest zgwałcenie narkomana - który nie płacił czynszu - przez zboczonego właściciela mieszkania. [JP267]

The difference between 'to resent' and 'ścierać się constitutes the first problem in this fragment, which seems to be minor in comparison with the others. A major difference between source and target texts is claimed to be the situation with the landlord. The target text implies a rape, whereas the source text depicts an exchange. It seems that the tenants were not forced to have sex, they did it voluntarily. 'Buftie', which signifies a homosexual, translated into 'zboczony' suggests prejudice and may have a negative effect on the translated text. It is argued that the target text readers may infer that Welsh is

prejudiced. The following is a suggestion of a correction:

(PPJ) Ćpuny miały pretensje do dwóch homoseksualistów w grupie. Wierzyły, że powodem rozprzestrzenienia się HIV w społeczności narkomańskiej był właściciel budynku, wyzyskujący pedała, który pierdolił ćpuny na głodzie w zamian za czynsz.

The next example concerns the language, which might be considered an ideological tool:

(E) Renton cannot help noting that Alison always speaks posh when she is angry. [IW272]

(P) Renton odnotowuje w pamięci po raz nie wiadomo który, że Alison - kiedy jest wściekła - mówi poprawną angielszczyzną. [JP296]

'Posh' translated into 'poprawna angielszczyzna' might be considered prejudice. It seems to suggest that all the other English language variations are incorrect. Another problem seems to be that 'posh' does not constitute a language variation. The following is a suggestion of a correction:

(PPJ) Renton zauważa, że Alison zawsze mówi wykwinnie gdy jest zdenerwowana.

The next target text fragment might be considered to present stigmatization:

(E) Me n Ali went back over the road tae the Cafe Rio wi the Aussies and the two wifies came along as well. The "Aussies" actually turned out tae be New Zealand lassies. They were jist travelling around the world together. That's too mad! Ah'd love tae gie that a go. Me n Ali; that would be crazy. Imagine coming tae Scotland in November, but. That is too fundamentally mad. [IW282]

(P) Ali, ja i te Australijki, oraz - dziw nad dziwy! - dwie starsze wiedzmy idziemy na drugom strone do Cafe Rio. "Australijki" przyjechały z Nowej Zelandii. Jeżdżom razem dookoła świata. Czyste szaleństwo! Może ja też mogłabym tego spróbować? Bardzo bym chciała... Może z Ali... Niesamowite... Podróżowałybyśmy razem i postanowiły odwiedzić Szkocje w listopadzie, tylko wtedy... to już szczyt szaleństwa. [JP306]

It seems that the translator decided to present the two older women in a negative way by using phrases such as 'starsze wiedzmy' and 'dziw nad dziwy!' which are absent in the source text, thus constitute expansions. As a result, the target text might be considered as reflecting the translator's prejudice again. Moreover, the translator does not seem to differentiate between the citizens of Australia and New Zealand, and disrupted the proairetic code by implying that Ali and the speaker would travel to

Scotland in November, which does not seem to be supported by the context because they already live there. The following is a suggestion of a correction:

(PPJ) Ja i Ali przeszliśmy przez ulicę i wróciliśmy do Cafe Rio z Australijkami i tymi dwiema babkami. „Australijki” okazały się być z Nowej Zelandii. Tak sobie podróżują po świecie. Szaleństwo! Też bym chciała spróbować. Ja i Ali; to by dopiero była jazda. Ale wyobraź sobie przyjechać do Szkocji w listopadzie, tej. Masakra.

The next fragment may be considered as another racist remark which does not seem to be supported by the context:

(E) It's not funny laughter. This is lynch mob laughter. [IW285]

(P) To nie jest radosny śmiech. To śmiech tłumu, który właśnie zlinczował Murzyna. [JP310]

The following is a suggestion of a correction:

(PPJ) To nie jest radosny śmiech. To jest śmiech zgrai dokonującej linczu.

The next fragment concerns the expression of emotions:

(E) Ma gies us a heart-wrenchingly tender and smotheringly indulgent smile. [IW209]

(P) Mama uśmiecha sie czule, co łamie mi serce. [JP228]

The first problem in this fragment seems to be its lack of equivalence because ‘tender and smotheringly indulgent’ is claimed not to be the same as ‘czule’. The second problem seems to be ‘co łamie mi serce’ which is claimed to be absent in the source text. It is argued that the words in literary texts are selected to create a specific effect. The English and the Polish versions of this fragment are claimed to express different effects and communicative intentions. The following is a suggestion of a correction:

(PPJ) Mama obdarzyła mnie czułym, chwytającym za serce i tłamsząco pobłażliwym uśmiechem.

The last example in this section presents a reduction in the target text:

(E) That gets right on ma tits, getting called a dyke, just because ah object tae being hassled by revolting, ignorant radges. [IW281]

(P) To mnie wkurwia, bo nie lubie być nazywana lesbom przez obrzydliwych ignorantów. [JP305]

The translation of this fragment again might seem to present a prejudice towards women, because it

does not give the reason for the speaker's anger. The source text is claimed to explain that she was called a lesbian because she refused to talk to the men. The following is a suggestion of a correction: (PPJ) To mnie wkurwia, bo nie lubie być nazywana lesbom przez obrzydliwych ignorantów tylko dlatego, że się sprzeciwiam ich dokuczaniu.

It follows from the analysis that the biggest number of mistranslations in the Polish translation of *Trainspotting* concerns the cultural code. The number of mistranslations regarding this code is 183. The second most problematic code seems to be the proairetic code or the code of actions. The number of mistranslations reaches 159. The remaining three codes do not list as many mistranslations as the former two, which might be caused by the fact that the hermeneutic, the semantic, and the symbolic codes typically regard large structures, whereas the cultural and proairetic codes often depict single words or phrases. The symbolic code section lists 26 mistranslations, the semantic code section lists 22 mistranslations, and the hermeneutic code section lists 18 mistranslations. The hermeneutic code, however, might be claimed to be present in the entire text because it concerns the title of the novel and seems to connect the whole plot by suggesting a mystery at the beginning, providing clues during the course of the novel, and offering the solution at the end.

It has been observed that translators often rely on intuition. The method presented here may allow translators and translation scholars greater insight into literary texts and awareness of the literary translation problems. The method has not reached its aim of becoming an exact science, however, it is claimed that the findings presented here constitute an advancement in that direction. The analysis presents a technique of dividing a literary text into its elements and assigning these elements to designated categories. These individual elements may be easier to translate and their organization seems to offer more clarity and suggest connections among these elements. The literary translation quality assessment method presented here might be considered to be a blueprint of literary works depicting their structures and presenting the workings.

The last chapter was designed to present the method of translation and translation quality assessment based on the theory of five literary codes combined with relevance theory. The method is claimed here to be thorough and versatile. It is argued that the method allows the translator or

researcher to analyze texts in detail, and to interpret them in a number of ways. The method is claimed not to be dismissive and it seems flexible enough to function with any literary texts. It is suggested that the method may be ultimate in literary translation because it is open to development, and thus, seems to be able to accommodate any needs and environments now or in the future.

CONCLUSION

This section presents the concluding remarks regarding the findings of the study presented in the current thesis. It discusses the contribution of the study to the research on literary translation quality assessment, its strengths and limitations, as well as its practical implications and potential for future research.

The present study was motivated by the claim that most literary translations into the Polish language are of unsatisfactory quality. It was hypothesized that the situation might be improved by the application of relevance theory and the theory of five literary codes. There are three reasons for the combination of the two theories. First of all, the two theories are claimed to cover the two main disciplines interfacing with the literary translation quality assessment. Relevance theory concerns mainly linguistics, whereas the theory of five literary codes discusses literature and literary theory. Second of all, both theories have already been applied to the study of translation and seem to have yielded satisfactory results. Finally, it was claimed here that the two theories complement each other. Relevance theory seems to address the criticism regarding the theory of five literary codes and vice versa.

Untranslatability was one of the issues addressed in the present study. It was argued that within the framework of the literary translation quality assessment model proposed here each literary text is translatable. The basis of the translatability were the notions of literary codes and communicative intentions. The translation was considered complete only when the target text expressed the same codes and communicative intentions as the source text. The notion of the pure language was proposed as substantiation of the reasoning. The pure language was argued to consist of the codes and communicative intentions which may be expressed in any language. In reaction to unclear translation quality assessment notions such as good, bad, satisfactory, etc., the binary method was proposed which awards one point for the presence of a given source text code in the target text and deducts one point for the absence thereof.

The analysis of the source text and the target text suggested that there are 408 mistranslations in the Polish translation of *Trainspotting*. The section on the cultural code listed the biggest number of translation problems which might be explained by the fact that the novel includes numerous references to bodies of knowledge such as psychology, medicine, chemistry, sociology, geography, music, language variations, and contextual information. The number of mistranslations regarding this code is 183. The second most problematic code seems to be the proairetic code or the code of actions which has been argued to be the most common code in literary works. The number of mistranslations within this code reaches 159. The remaining three codes do not list as many mistranslations as the former two, which might be caused by the fact that the hermeneutic, the semantic, and the symbolic codes typically regard large structures, whereas the cultural and proairetic codes often depict single words or phrases. The symbolic code section lists 26 mistranslations, the semantic code section lists 22 mistranslations, and the hermeneutic code section lists 18 mistranslations. The hermeneutic code, however, might be claimed to be present in the entire text because it concerns the title of the novel and seems to connect the whole plot by suggesting a mystery at the beginning, providing clues during the course of the novel, and offering the solution at the end. According to the method presented in the current thesis each element of a literary code presents communicative intentions and contextual effects. It has been argued that the literary codes are present in each literary text and the method may be used to perform translation or translation quality assessment tasks on any literary texts.

It has been claimed that translation practitioners often do not refer to translation theories and rely on their intuition. The present literary translation quality assessment method was designed according to the principle of relevance – its task is to yield large effects and consume small effort. The aim of the method is to facilitate the translator's or translation scholar's work. It was claimed that the strength of the current study is the openness and completeness of the method. It might seem easier and more productive for translators to refer to only one method during their work. Another strength might be the fact that anyone can develop the method by adding new elements which correlate with the two theories therein. The codes may serve as a map helping translators and translation scholars navigate in the source and target texts.

The principal weakness of the method, however, seems to be the fact that it does not explain the procedure of identification of the codes and communicative intentions. The method seems to require expert knowledge regarding source and target languages as well as extensive knowledge of literary texts. The method does not explain how to structure the target text but it serves as guidance. The theory of five literary codes is claimed not to be explained clearly in the literature on the subject and it may seem inaccessible or superfluous. The theory seems to have missed its aim to introduce the scientific methods to study literature. The translation model presented here might be regarded as time-consuming and not cost-effective.

The weaknesses of the method, however, do not seem to impair its potential for future development. It follows from the analysis that the application of the method to assess and correct literary translations might result in higher quality of the translated literature. Firstly, the method might be useful for publishing industry professionals such as translators, proofreaders, editors, and publishers. Secondly, the neural machine translation discussed in the first chapter might be improved with the findings presented here and produce higher quality translations as a result. The need for new translations might be addressed by translators using the neural machine translation which might seem to be less time-consuming and more cost-effective. Thirdly, another potential for application of the method constitutes education. Universities and translation training centers might include the findings in their curriculum. Fourthly, creative writing seems to be the next area where the method presented here could help improve both the creativity in students and the quality in their texts. The model might be the basis for exercises for future writers and a reference with ideas. Finally, the readers might be offered more insight into literary texts with the explanation and exemplification presented here. Further research seems necessary to accommodate the novelty in literature, writing, and communication. The method is not final and remains open for development.

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Appendix 1

1 Another Lost Empire

It. was. me. and. Jamieson.

Just us.

On this journey, this crazy high-speed journey through this strange land in this strange vehicle.

Just me and Sandy Jamieson.

But they were trying to disturb me, trying to wake me; the way they always did. They willnae let this sleeping dog lie. They always interfere. When the cunts start this shite it makes things get aw distorted and I have to try to go deeper.

DEEPER. Things get dis

up ----- - Were just
 coming going to take
 start your temperature,
 I Roy. Have you got the
 bedpan, Nurse Norton?
 Number Twos now Roy,
 time for Number Twos.
 - Yes, he's looking brighter this morning, isn't he, Nurse Devine? You're brighter this morning,
 Roy lower.

Aye right ye are, take your fuckin hand oot ma fuckin erse.

DEEPER

DEEPER -----

Sandy Jamieson is my best friend down here. A former professional sportsman and an experienced hunter of man-eating beasts, I enlisted Jamieson's aid in a quest I have been engaged in for as long as I can remember. However, as my memory is practically non-existent, this could have been a few days ago or since the beginning of time itself. For some reason, I am driven to eradicate the scavenger-predator bird known as the Marabou Stork. I wish to drive this evil and ugly creature from the African continent. In particular, I have this persistent vision of one large blighter, a hideous and revolting specimen, which I know somehow must perish by my own hand.

Appendix 2

from time to time and keen members of the viewing public with specialist knowledge like yourself provide an invaluable service in bringing such inaccuracies to our attention.

The vigilant and informed viewer has a key role to play in ensuring that we at the BBC maintain our high standards of broadcast excellence and adequately fulfill the responsibilities of our charter, namely: to educate, inform and entertain.

Once again, thank you for your correspondence.

Yours sincerely,



Roger Snape

Programme Controller, Nature Documentaries.

The old man showed every fucker that letter. He showed them in the pub, and at his work with Group Six Securities. He freaked out when my Uncle Jackie pointed out to him that they had misspelled his name. He wrote a letter to Roger Snape saying that if he was ever in London, he would kick fuck out of him.

Dear Mr Snap,

Thank you for your letter in which you show yourself to be an ignorant person not spelling my name right. I just want you to know that I do not like people not spelling my name right. It is S-T-R-A-N-G. If I am ever in London I will snap you. . . into small pieces.

Yours faithfully,



John STRANG.

Appendix 3

and the one behind us. He had recently bought a personal computer from a mate down The Gunner, and I was press-ganged into showing him how to set up files on the neighbours. I didn't want to encourage him in this pointless lunacy, but to refuse cooperation would have caused a bigger scene. Dad would watch the neighbours' comings and goings and record their *modus operandii* on his files, some of which became quite detailed.

I enjoyed having the odd look at them:

15/5 BROWN

Father: Arthur

Mother: Franca

Children: Maureen (10 ish) and Stephen (6 ish)

Arthur works for GPO. Seems not too bad. Frances seems a nice woman, clean. The two wee yins are always well-dressed. Arthur sometimes plays darts at The Doocot.

Verdict: Decent people; no real threat to security.

15/6 PEARSON

Father: Alan (no longer living there) Mother: 'Fat Cow' Maggie
Children: Debbie (16) Gillian (14) Donna (11)

That fat stupid cow tries to monopolise wash-room. Dirty cunt who does not wrap rubbish before putting it in chute. Caught her twice. Ignorant person with dirty mouth. Always ready to phone police. Alan Pearson a thief. Sold Jackie useless CDs at The Gunner. Lucky for him he has done runner. Debbie is a cheeky cow with a mouth like the mother's. A real slut, the kind of lassie who will end up in a ditch by the side of the road one day. Have told our Kim to keep away from this whore. The other sister is going the same way. The wee one is nice but should go into care before she turns out like the rest.

Verdict: Scum. Maximum security threat, repeat, maximum security threat.

While Dad's behaviour was obviously unhealthy, he actually seemed better after getting the computer, the effort of keeping up and monitoring the records seemed to dissipate a lot of his

Appendix 4

| | | |
|--------------------------------------|----|------------------------------------|
| She looked so fuckin cool and proud | up | --Up a little bit, eh itoy? |
| the way she danced, her hair aw sort | up | FUCK OFF |
| ay long and flowing, her mouth in | up | I've seen faces, places, |
| that pout that seemed tae spit out | up | And smiled for a moment, |
| contempt for all the world, her | up | But oh |
| lithic body twisting to the music. | up | You haunted me so. |
| She hud that clinging top and | up | Still my tongue-tied |
| short skirt on, the fuckin cock | up | Young pride |
| teaser --- deserved it up her -- | up | Would not let my love for you show |
| | | in case you'd say no. |

NO

DEEPER

DEEPER - - - - - Can't get deep enough to get at the Stork- - -
-only her - - - - - because we were all pretty out of it . . .

Aye.

We were all pretty out of it when we got back to Dempsey's. Lexo stuck a trip on her, and she was out of her nut. It was a crazy time. There was one tape deck set up in the front room blastin oot aw that fuckin techno shite, and in one ay the bedrooms we had the stuff ah wis intae; the Stone Roses n Happy Mondays n aw the indie stuff. Lexo nodded over to me

and then Ozzy, who moved across tae her. Ah don't think she really knew what was happening when Ozzy ushered her into the bedroom. By the time he got her there, Lexo and I were waiting, with Demps, who locked the door. I remember she was still giggling, until Lexo pushed her onto the bed. Demps and Ozzy held her down and Lexo put a knife to her throat.

The realisation ay what wis happening hit her hard. — Please don't kill me, she said quietly.

— Open yir mooth n yir fuckin deid, Lexo said. He pulled up her skirt. She struggled a bit, saying, — Please don't, please don't, over and over again.

I said to Lexo,—C'moan Lexo, we've put the shits up her enough man . . .

He turned and gave me a look like I'd never seen before, never suspected a human being could have been capable of. — Gaunny pit a wee bit mair up her thin the shits, eh, he sneered. I was scared: scared of Lexo. If I shat out I was dead. That's what I thought. Demps, Ozzy; they were just laughing.

— Think ay this is yir initiation, Ozzy said.

Appendix 5

So one day I ventured out and took a bus up the toon. Walking down Princes Street my attention was caught by a series of black posters with a huge white Z on them. They hung from hoardings along the Gardens side of the road.

The first one had:

ZERO TOLERANCE
Z.
NO MAN HAS THE RIGHT.

I felt as if I had been punched hard in the stomach. I couldnae get air, the blood seeming tae run right oot ay ma heid. I stood in Princes Street, shaking.

— THEY DINNAE KEN! THEY DINNAE KEN THE CIRCUMSTANCES! THEY DINNAE KEN WHAT IT'S LIKE! I found myself shouting, drawing puzzled, furtive looks from shoppers and tourists who moved to avoid me. A group of Japanese visitors looked on for a few seconds, and one actually took my picture: like ah wis some fuckin festival street theatre.
— FUCK OFF YA SLANTY-EYED CUNTS! FUCKIN

TORTURIN BASTARDS! ah shouted. They turned away and made hastily down the road, no doubt cursing ays in Japanese.

Composing myself, I wandered on. The whole ay Princes Street, on the gardens side like, was decked oot wi these fuckin Z posters. Each slogan ripped through me like a psychic machete, but I was compelled to read them all:

MALE ABUSE OF POWER IS A CRIME.
Z.
THERE IS NO EXCUSE.

WHEN SHE SAYS NO SHE MEANS NO.
Z.
THERE IS NO EXCUSE.

There were other ones; phoetaes ay bairns. Bairns that had been abused, making oot that what we had done wis like what aw they sick cunts that touch up bairns dae . . . like wi Gordon n South Africa n me. . . when ah wanted tae greet n he sais that ah wis dirty n that nae cunt would believe ays

Appendix 6

The basement was a dank, dark room. You could hear the sounds of running water below the rotting floorboards. A group of giant Storks surrounded us, shuffling closer like repulsive old beggars. A scent of charred, burning flesh filled my nostrils. We were helpless, unarmed. The largest of the Marabous came forward.

— Looks like it's sort ay panned oot tae oor advantage, eh boys, the creature observed.

It tore a large piece from a bloodied flamingo carcass with a ripping sound, and swallowed it whole. Another held the severed neck and head of a flamingo in its beak. I started gagging.

Dawson stiffened his back and pulled himself up: — As a businessman who is seeking controlling interest in this enterprise, the leisure park does not need the likes of you, people who care nothing for the . . .

The Stork's black, beady eyes focused on him, — Shut it, ya fat fuck! Whae's this cunt!

Dawson's eyes widened briefly with fear before petulance replaced it as

the dominant emotion. Shaking o
nervously, he whispered under i u
his breath, — You obviously v s
don't understand the b l
process of debate . . . ----- o y — I obviously had great
difficulty in going to the police. They say they've changed their procedures, but I didn't find a
great deal of understanding there. Must be something to do with the training, eh? Let me
quote to you from the advice given to police officers on the interrogation of rape complainants,
as it appeared in the Police Review.

It should be borne in mind except in cases of a very small child, the offence of rape is extremely unlikely to have been committed against a woman who does not show signs of extreme violence. If a woman walks into a police station and complains of rape with no signs of violence she must be closely interrogated. Allow her to make a statement to a policewoman and then drive a horse and cart through it. It is always advisable if there is any doubt of the truthfulness of her allegations to call her an outright liar . . . watch out for the girl who is pregnant or late getting home at night; such persons are notorious for

Appendix 7

Hearts two because they are the best time. No arguments like cause that's what Tony does who's going to rite something here.

Love from Kim Scott (soon to be the formir Kim Strang.)

XX
XX
XX
XX
XXXXXXXXXXXX

Hi Roy,

Tony here. We've got the Huns in the semi at Hampden, that's next week. A good night out, so get up for it. Hibees on a good run just now. I'm hoping we don't get any injuries or suspensions and have to play Joe Tortolano — a good Italian but a shite player. See you for the semi!

P.S. Hannah and the kids are okay and send their love.

Tony.

I came home to Edinburgh, a glazed-eyed basket case, back into the now strangely comforting chaos of my family.

I was ostensibly up for the League Cup semi-final, where Hibs were playing Rangers at Hampden. Nobody gave them a chance, but they won. I scarcely noticed. Tony's nails were bitten to the quick in that second half as we stood at the open end of the ground. Kevin, Kim's felly, was with us. He seemed an okay guy, a bit slow and bewildered, but harmless. A typical Jambo in fact. John got stropky and threatened some guys in front of us with assault for putting up their flag and interrupting his view. At the final whistle he crushed one of them in a victory bear-hug. Tony jumped on me, tearing my neck muscles. I allowed myself to be dragged along and slapped by everyone near me.

There was a party . . . -----Me. and. Sandy Jamieson.

Just the two of us.

Appendix 8

— Fair enough, he said. — I think you're being wise.

But I wisnae wise. I was talking to a guy in the posse called Art, a big fuckin pill-box this cunt, and I got carried away as he talked of his drug experiences. I fired down a Supermario.

At first it was great; the lights, the sounds. We headed for the heart of the bass and I was happily tripping oot ay ma box. Bernard looked fuckin amazing; I tried not to think of him having that fuckin virus in him, he just looked so good. Party chicks checked him out, well fucked off that he was gay. This shag in the posse called Laura shouted in my ear: — I'm madly in love with your brother. It's a shame he's gay. I still want to have his baby. I just smiled. I was enjoying her patter, even hoping that I might be a proxy fuck for Bernard.

Then I looked at the big sign above the stage:

REZURRECTION

The Z luminated and the slogans came rushing into my head:

NO MAN HAS THE RIGHT

WHEN SHE SAYS NO SHE MEANS NO

THERE IS NO EXCUSE

THERE IS NEVER AN EXCUSE

I felt terrible all of a sudden; just all hot, breathless and shaky. I tried to compose myself, moving through the crowd towards the exit and the chill-out zone. I needed to think. I needed to

A girl smiled at me, and it looked like

It was her

They all looked like her

Then there was a guy. A steward. It was Uncle Gordon. — Ah'm no fucking gaun wi you again, right! Ah'm no gaunny fuckin dae that again! I shouted at him.

— Calm doon mate, eh, a raver shouted at me as the security guy stood bemused.

I ran to the toilets and sat in a trap crying and talking to myself. Some guys came in and talked me down. They found Bernard. I heard somebody mutter, — Cunt cannae handle his drugs.

Appendix 9

Hospital Bed LYING IN YOUR HOSPITAL BED IN A COMA STUPID
RELATIVES NIPPING YOUR HEAD CAN THEY UNDERSTAND WHERE YOU
HIDE AND WHAT YOUR LIFE AMOUNTS TO

Their Africa YOU ARE A
DYING MAN
AND YOU ASK
The Well FOR NO PITY
ONLY UNDER-
STANDING **Capital City Service**
WHICH WILL
NOT HELP YOU
OR HER OR **Marabou Storks**
SANDY OR

BERNARD BUT IT IS STILL AN URGE YOU HAVE, A FUTILE
URGE TO MAKE SENSE OF THIS FUCKING CRAZY SHITE
YOU'RE INVOLVED IN THIS TROPICAL LAND THIS
COLONISED NATION OF YOUR DISEASED MIND

Africa, my Africa . . .

Why no death why only incompetence why when you purchase
the manual is it that you still can't do it right in our flat Dorie,
mind the time I fucked up putting up the shelves I had the
manual and all the right tools then

IT WON'T HURT ROY, YOUR UNCLE GORDON WOULD NEVER HURT YOU
JUST LIE STILL PERFECTLY STILL NOW ROY, OR THERE WILL BE BIG
TROUBLE WHEN YOUR DAD HEARS ABOUT THIS SHUT UP YOU LITTLE
BASTARD I'M WARNING YOU SHUT THE FUCK UP THAT'S BETTER THAT'S
BETTER THERE THERE THERE

I wanted to die. I thought I would die. It felt like the time. It had
felt like the time for a while.

Bernard took me home and I spent a couple of days in bed.
Kim indulged me a bit; I told them I had flu. Kim was kind, that
was what she was. She was nice Kim, and good and kind. That
was Kim; people took advantage, but her and Kevin seemed to
love each other, they were obviously happy.

I was upstairs in my old bedroom watching a video of the other
semi-final. Dad and Tony had kept on at me to take a look at it.
They said there was an astonishing refereeing decision in it.

Appendix 10

sticking out from my neck. . . Patricia runs to get help but she's
too late because Jamieson's facing me and he's pointing the gun
and I hear it going off and it's all just one big

Z.

Appendix 11

That was when I saw Jimmy Sandison, the real Jimmy Sandison, not Sandy Jamieson . . . who was Sandy Jamieson?

The bag was clear . . .

The bag was clear and I continued watching the telly through it as I drifted into unconsciousness. I could see Jimmy Sandison. Jimmy Sandison, the fitba player. The expression on his face as he gesticulated to the referee made me almost want to tear the bag off. I wanted to help him, I wanted to help all the people who'd ever suffered injustices, even though it was just a fuckin recorded tape of a fitba match I was watching. I'd never seen a man so shocked and outraged at what he felt was a miscarriage of sporting justice.

Never a man.

I once saw a woman who was worse, much worse; I saw her face in court. . . then I saw

DAD PUNCHING ME MA SCREAMING AT ME KIM'S
GREETING FACE MY FISTS SPLITTING BERNARD'S
MOUTH A MAN TWITCHING ON THE GROUND

GORDON WITHDRAWING HIS BLOOD-STAINED COCK
FROM A FRIGHTENED YOUNG BOY BENT OVER A
WORKBENCH THAT BOY LOOKING AT HIS DISCARDED
BLUE SHORTS AN EXPLOSION A HELICOPTER A KNIFE
AT A LASSIE'S THROAT A SCARRED FACE BURSTING
OPEN A KNIFE AT A LASSIE'S THROAT THEN

NOTHING

Just a blissful void.

After a long blackout, I woke up lying in a tropical grassland, with Jamieson mopping my sweating brow. We've been companions ever since, sharing an interest in wildlife, particularly ornithology, and a concern for social justice and the environment.

Sandy the Diamond.

Diamonds are forever.

Summary

The current dissertation was designed to investigate literary translation, and to explore methods of literary translation quality assessment. The literary translation quality assessment tool presented here is based on relevance theory and Barthes' theory of five literary codes.

The first chapter examined translation studies as well as definitions and approaches to translation. It discussed the history of research on the concept as well as its development into the present state. Literary translation in Poland and differences in its quality before and after 1989 were presented and so were recent advances in machine translation applied to literary texts. Further, relevance theory was discussed as it constitutes the theoretical basis in the present thesis. Here it was proposed to merge relevance theory and the theory of five literary codes in order to establish an improved literary translation quality assessment model which claims completeness and universality.

The second chapter presented the theory of five literary codes and an authorial attempt at the expansion of the method based on this theory. The presentation of the method including the relevant terms and definitions was followed by analyses of literary texts that reveal the performance of the theory of five literary codes. The analyses were followed by practical applications of the theory performed by other scholars.

The third chapter comprises of the analysis of the English-Polish translation of Welsh's dialectal novel *Trainspotting*. It was written in a Scottish Edinburgh-Leith dialect and its author's idiolect. It is claimed here that there are numerous semantic strata referring to social, psychological, medical, chemical, political, and economic issues. In the novel there are multiple narrators, who seem to increase the complexity of the composition. Literary translation quality assessment model presented here claims to be sufficient in the analysis because it revealed all aspects of both source text and target text. The analysis of the source text and the target text suggested that there are 408 mistranslations in the Polish translation of *Trainspotting*. In addition to the analysis, there are suggestions of corrections. The method claims its completeness due to its openness and flexibility. The literary translation quality

assessment model presented here might be used by translators, proofreaders, publishers, and translation scholars.

Streszczenie

Celem niniejszej rozprawy jest zbadanie przekładu literackiego oraz metod oceny jakości przekładu literackiego. Przedstawione narzędzie oceny jakości przekładu literackiego opiera się na teorii relewancji i teorii pięciu kodów literackich Barthes'a.

W rozdziale pierwszym omówiono badania nad przekładem oraz definicje i podejścia do przekładu. Omówiono w nim historię badań nad tym pojęciem oraz ich rozwój do stanu obecnego. Przekład literacki w Polsce oraz różnice w jego jakości przed i po 1989 roku, a także najnowsze osiągnięcia w dziedzinie tłumaczenia maszynowego tekstów literackich zostały przedstawione. W dalszej części omówiono teorię relewancji, która stanowi podstawę teoretyczną niniejszej rozprawy. Proponuje się tu połączenie teorii relewancji z teorią pięciu kodów literackich w celu stworzenia ulepszonych modelu oceny jakości przekładu literackiego, który zapewniłby kompletność i uniwersalność.

Rozdział drugi przedstawia teorię pięciu kodów literackich oraz autorską próbę rozwinięcia metody opartej na tej teorii. Po prezentacji metody wraz z odpowiednimi terminami i definicjami następują analizy tekstów literackich, które ujawniają działanie teorii pięciu kodów literackich. Po analizach następują praktyczne zastosowania teorii dokonane przez innych badaczy.

Rozdział trzeci zawiera analizę angielsko-polskiego przekładu powieści dialektalnej *Trainspotting* autorstwa Welsh'a. Jest ona napisana w szkockim dialekcie Edinburgh-Leith oraz idiolekcie autora. Występują tam liczne warstwy semantyczne odnoszące się do kwestii społecznych, psychologicznych, medycznych, chemicznych, politycznych i ekonomicznych. W powieści występuje wielu narratorów, którzy wydają się dodawać do złożoności utworu. Przedstawiony model oceny jakości przekładu literackiego wydaje się być wystarczający, ponieważ ujawnia wszystkie aspekty zarówno tekstu źródłowego, jak i docelowego. Analiza tekstu źródłowego i docelowego wykazała, że w polskim przekładzie *Trainspotting* występuje 408 błędnych tłumaczeń. Poza analizą pojawiły się również propozycje poprawek. Metoda wydaje się być kompletna dzięki swojej otwartości i elastyczności. Przedstawiony model oceny jakości przekładu literackiego może być wykorzystany przez tłumaczy, korektorów, wydawców, oraz badaczy przekładu.