

Natalia Szeligowska

18320163

*A Case of Happenstance or Instinct?
Prose, Poetry and Song through Literary Translation*

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MPhil in Literary Translation
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Supervised by Dr. Krzysztof Rowiński and Dr. Clemens Ruthner

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Introduction

Connections are not always obvious from the start. When I was choosing the texts for this portfolio, I was convinced that the main driving force of my choices was simply my own preference – needless to say, this was not the case. This portfolio is a collection of two short stories, two songs and four poems with seemingly nothing in common bar their genre or elements of subject matter. It was only through my research to prepare the briefs that I realised the pieces in this portfolio have a common denominator – namely, all the poems have been made into songs. I don't know whether it was just a coincidence or undefinable instinct, but through this portfolio I came to realise that my heart truly lies with the translation of music. As a person who comes from a family of only musicians, bridging music and translation is like bridging the two worlds I live in – connecting them in a way I never expected. It allows me to manoeuvre seamlessly between them and as I have

come to see in this portfolio, it gives me an even bigger insight into both than I had before. I hope that these texts, which called out to me in their unobvious melodicism, will be just as enjoyable for you, the reader.

I would like to thank all the lecturers in the Literary Translation MPhil who helped me and nurtured my skills over the course of this year, my supervisors, Dr. Krzysztof Rowiński and Dr. Clemens Ruthner, who helped me find my voice in translation, and my friend, Adrianna, for her advice and support throughout the year.

Student Number	18320163	Text Number	1
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Source Text		Target Text	
Title	Jaskółka uwięziona	Title	Swallow Imprisoned
Year Published	1974		
Author	Stan Borys		
Language	Polish	Language	English
Word Count	126	Word Count	177
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is lyrics from the song released in 1974 by Stan Borys based on a poem written by Kazimierz Szemioth. The song has achieved cult status in Poland and is considered to be emblematic of the 70s alternative scene (Chetminiak, 2020, 324). It tells the story of a swallow's state of existence. The ST features: - Irregular rhyme (lines 1, 2, 14, 15) 14 or 15 syllables in each line (e.g., lines 8, 9, 10) except line 4 and 5 which feature 7 syllables - Set to 4/4 beat - Each line contains a metaphor or simile with the repetition of 'the swallow' when beginning a new line of thought e.g., 'Jaskółka czarny sztylet' [The swallow, black dagger] - Religious imagery and symbols, images of entrapment representing both peace and anxiety awakened by a church setting as well as the need for spiritual freedom (bibliotekapiosenki.pl, 2013, n.p.) - Written in third person perspective, with one exception showing the narrator's emotions from his perspective in line 14 - Swallow ('Jaskółka', 2023, n.p) is a female noun in Polish referred to with female pronouns and nouns 4 times in the ST e.g., 'siostra' [sister] or 'jej' [her], adding anthropomorphism to the bird		

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	My TA is a concert in celebration of Stan Borys in Opole, where the song was performed for the first time. The song will be performed in different languages, including English. To maintain stylistic features, singability and melodic features of the ST, I plan to: • Initially write a literal translation of the ST, without musical rhythm to convey content • Edit content to maintain the same number of syllables per line for singability as in ST, except in lines 4 and 5 where I will add an extra syllable to keep the sense of the metaphors ('z'[with] and 'w'[in] count as syllables to maintain rhythm of the song) • Maintain rhyme in lines 1, 2, 14, 15 by adding a rhyming word at the end of each line for singability with the melody e.g., line 14, 15: away -> sway • Maintain title in an inverted form i.e., adjective after noun, to keep association with the ST title • Keep the same imagery, also focusing on the church and nature, for comparability to other language versions at the concert • Use third person female pronouns for 'Jaskółka' to keep anthropomorphism effect in the TT e.g., line 7
Critical Reflection • <i>textual analysis</i> (200 words max)	Although the ST also anthropomorphises the bird, the effect is much stronger in the TT as every verb in English requires a subject pronoun in absence of a noun (Straus and Kaufman, 2008, n.p.). In the ST, only the conjugated verb is used i.e., 'will not cut' rather than 'she will not cut.'. This increases the sense of entrapment as it is now presented in terms of a human's experience, rather than an animal's. A similar change can be seen when maintaining syllables for singability. The TT switches from 'The swallow', in lines 1, 6, 8 to just 'Swallow' in lines 10, 15. This inadvertently creates a transfer from the swallow as a bird to Swallow as a name or title intensifying the anthropomorphism through representing Swallow as its own being, separate from other swallows.

	In line 1, the word ‘wrenched’ is stretched into two syllables to maintain the same number of syllables as in the ST. The stretching of the word on the vowel ‘e’ allows the song to feature more vibrato which is a key feature of Stan Borys’ style of singing and a feature this song is particularly well known for. (Gameplay, 2017, n.p)
Works Cited 1. <i>use of sources and reference material</i>	1. Chełminiak, Patrycja. 2020. ‘The Polish Rock Music in ‘Nowa Wies’’ in <i>Komunizm. System/ Ludzie/ Dokumentacja</i> [Communism. System/ People/ Documentation], No.9, Lublin: Instytut Pamięci Narodowej [Institute of National Memory]: 311-337. 2. Biblioteka Piosenki [Library of song]. 2013. ‘Jaskółka uwięziona’. Accessed: April 4, 2023. https://bibliotekapiosenki.pl/utwory/Jaskolka_uwieziona 3. Gameplay. 2017. ‘Legends Polskie Allegro pod względem muzycznym’[Polish Legends under a musical lens]. Accessed: May 1, 2023. https://gameplay.pl/news.asp?ID=104229 4. Słownik języka polskiego PWN [Dictionary of the Polish Language]. 2023. ‘Jaskółka’. Accessed: April 3, 2023. https://sjp.pwn.pl/slowniki/jask%C3%B3%C5%82ka.html 5. Straus, Jane and Lester Kaufman. 2021. ‘Pronouns’ in <i>The Blue Book of Grammar and Punctuation 12th Ed.</i>, Canada: Wiley.

Source Text

Jaskółka uwięziona

Jaskółka czarny sztylet, wydarty z piersi wiatru
Nagła smutku kotwica, z niewidzialnego jachtu
Katedra ją złowiła w sklepienia sieć wysoką
Jak śmierć kamienna bryła
Jak wyrok naw prostokąt.
Jaskółka błyskawica w kościele obumarłym
Tnie jak czarne nożyce lęk, który ją ogarnia.

Jaskółka siostra burzy, żałoba fruująca
Ponad głowami ludzi, w których się troska błąka
Jaskółka znak podniebny jak symbol nieuchwytna
Zwabiona w chłód katedry przestroga i modlitwa.

Nie przetnie białej ciszy pod chmurą ołowianą
Lotu swego nie zniży nad łąki złotą plamą
Przeraża mnie ta chwila, która jej wolność skradła
Jaskółka czarny brylant, wrzucony tu przez diabła.
Na wieczne wirowanie, na bezszelestną mękę
Na gniazda niezaznanie, na przeklinanie piękna.

Target Text

Swallow Imprisoned

- 1 The swallow, a black dagger wrenched from the breast of the wind
- 2 Sudden anchor of sorrow, from an invisible yacht pinned
- 3 The cathedral caught her in a vaulted ceiling net up high
- 4 Like death, a heavy block of stone
- 5 Like judgement of church aisles.
- 6 The swallow, blazing lightning in a decayed church
- 7 She cuts, like black scissors, the fear that engulfs her.
- 8 The swallow, a sister of the storm, like flying morning
- 9 Above the heads of people in which anxiety wanders
- 10 Swallow, a sign in the sky, like an elusive symbol
- 11 Lured into the cold of the cathedral, warning and prayer.
- 12 She will not cut the white silence under the leaden cloud
- 13 Will not descend her flight over the meadow's golden stain
- 14 This moment terrifies me, which stole her freedom away
- 15 Swallow, a black diamond, cast here by the devil to sway
- 16 Into never-ending spinning, into silent torment
- 17 For nests never to be known, for beauty to be cursed.

Student Number	18320163	Text Number	2
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Source Text		Target Text	
Title	Lucifer	Title	Lucifer
Year Published	1902		
Author	Tadeusz Miciński		
Language	Polish	Language	English
Word Count	224	Word Count	319
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The poem was released in a collection titled 'W mroku gwiazd' [in the darkness of the stars]. The poem is written from the perspective of Lucifer himself. However, instead of the conventional representation, Lucifer is shown here as a deeply lonely, unhappy and lost figure. The poem is part of a quadriptych and serves as the first instalment. (Fines, 1974, n.p) The ST features: - antinomies which convey the paradoxical nature of Lucifer's being in Stanzas 2, 3 with the repetition of 'a' [yet], lines 5, 7, 9, 11 - First person perspective, featuring personal pronouns e.g., lines 1, 9, 15, 20 - A switch of focus between first 3 stanzas and remaining stanzas from Lucifer's power and weaknesses to emotions and desires i.e., lines 13, 14 - A formal register with archaic vocabulary e.g., lines 1,11 where 'Jam jest' [I am] is used as opposed to 'Jestem' [I am] which is the modern version. 'Jam' would be used in the bible for instance. (Pismo Święte Nowego i Starego Testamentu, 2002, n.p.) - ABAB rhyming scheme except for the last verse which is written in ABABA		

	• Metric scansion with interchanging stressed and unstressed syllables e.g., lines 1,2 • 9-14 syllables per line • Historical references e.g., line 33
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	My TA are the students of a module called 'Hail Satan' in Trinity College Dublin. This text will be used as class material for the analysis of the figure of the devil in Polish poetry. To replicate the style, I plan to: • Maintain the rhyming pattern but in the form AABB to maintain content – I will only add content (rhyming words) to not take way from the metaphors in the ST and add footnotes explaining what was added e.g., lines 3, 4, 'line' -> 'sign' • Maintain the use of 'Jam' and 'Ja' by showing the difference through 'I am' for 'Jam' and 'I' with a hyphen i.e. 'I -' for 'Ja' to convey switch from archaic style • Maintain the ambiguity of the gender of the pronoun in lines 20 and 22, referring to a star or lover, through keeping both 'it/she' • Not maintain the scansion as I believe for the purpose of my target audience, the content rather than the syllabic rhythm is more important • Maintain the historical references used in the ST but anglicise the names e.g., 'Nala' • Maintain stanzas in ST format to show change of focus between stanza 3 and 4 e.g., lines 13, 14
Critical Reflection • <i>textual analysis</i> (200 words max)	The AABB rhyming scheme required addition of content e.g., lines 9, 14. Any addition that was made is highlighted in the translator's footnotes to explain to the students why it was added and the difference in the ST. Hence, the TT still fulfils its purpose. Another effect of these additions is that the TT is almost 50% longer than the original. Through the added length, the lack of metric scansion and inclusion of personal pronouns, the TT almost takes on a monologue-like quality, possibly allowing it to be repurposed for theatre.

	In some lines e.g., line 35, the unusual syntax adds to the archaic tone of the TT even more than in the ST with the verb in 3rd position. The cadence as a result of the AABB rhyme and vocabulary used e.g., line 8, also contribute to this effect.
Works Cited 2. <i>use of sources and reference material</i>	1. Fines, Sue Ashton. 1974. <i>Lucifer, man and Christ in the works of Tadeusz Miciński</i> , Stanford University. 2. <i>Pismo Święte Nowego i Starego Testamentu</i> [Scriptures of the New and Old Testament]. 2002. Palottinum.

Source Text**Lucifer**

Jam ciemny jest wśród wichrów płomień boży,
lejący z jękiem w dal — jak głuchy dzwon północy —
ja w mrokach gór zapalam czerwień zorzy
iskrą mych bólów, gwiazdą mej bezmocy.

Ja komet król — a duch się we mnie wicherzy
jak pył pustyni w zwiewną piramidę —
ja piorun burz — a od grobowca cichszy
mógł swych kryję trupiość i ohydę.

Ja — otchłań tęcz — a płakałbym nad sobą
jak zimny wiatr na zwiędłych stawu trzcinach,
jam blask wulkanów — a w błotnych nizinach
idę, jak pogrzeb, z nudą i żałobą.

Na harfach morze gra — kłębi się rajów pożoga,
i słońce — mój wróg słońce! wschodzi, wielbiąc Boga.

Mój duch łańcuchem skuty do ziemi
zwisa się w przepaść piekielnych łań,

Target Text**Lucifer**

1 I am the dark flame of God amidst the whirlwinds divine,
2 flying with a groan into the distance - like a deaf midnight bell's chime -
3 I, in the darkness of the mountains, light the red auroral line
4 with the spark of my sorrows, the star of my powerlessness' sign.

5 I - the king of comets - and yet the spirit within me whirls
6 like dust of the desert in ethereal pyramid swirls -
7 I - the thunderbolt of storms - and yet quieter than a tomb
8 I hide the truculence and abomination of my doom.

9 I - the abyss of rainbows - and yet I would weep over myself at will,
10 like a cold wind on the withered reeds of a pond still,
11 I am the glow of volcanoes - and yet in the marshy lowlands I walk,
12 like a funeral, with boredom and mourning locked.

13 On harps the sea plays where paradises' conflagrations roar,
14 and the sun - my enemy the sun! rises, worshipping God once more.

15 My spirit, chained to the earth and bound,
16 hangs in the abyss of infernal wombs profound,

a kiedy targnie skrzydły dźwięcznymi
głuche się echo ozwie jak dzwon.

U stropu mego gwiazda się żarzy
[serce me niegdyś kochało ją],
w przeanieleniu złotych witraży
ona się moją syciła krwią.

I znowu płynie gwiazdzista rosa
pocałunkami morderczych zórz —
oh, duszo moja, oh, me niebiosa,
rzućcie swe płomień w toń zimnych mórz.

Nie pragnę słońca — osamotniony —
z krzykiem złowieszczym upiornych snów,
bogowie mogli — jam był pojony
jak wy — ambrozją — i mlekiem lwów.

Organy grają Requiem żalu,
organy grają Centaurów zgon,
jak Damajanti płacze po Nalu,
tak burze, wichry, grady i szron —

17 and when its sonorous wings fly
18 a deafening echo rings like a bell on high.

19 At my threshold a star glows bright
20 [my heart once loved it/her with might],
21 In the angelic stained-glass display
22 with my blood her hunger did she/it allay?

23 And again, the starry dew flows
24 kissed by the murderous auroral beams -
25 oh, my soul, oh, my heavens,
26 cast your flame into the depths of the cold seas' streams.

27 I thirst not for the sun - alone I remain -
28 with the ominous cry of ghastly dreams' domain,
29 Gods of the graves - I was fed and fawned
30 like you - with ambrosia - and milk of lions spawned.

31 Organs play the Requiem of pain,
32 organs play the Centaurs' death in vain,
33 as Damayanti weeps for Nala,
34 so, storms, winds, hail and frost that remain-

wieczne są we mnie, jak łzy w opalu.

35 eternal are in me, like tears in opal.

Footnote: This is the added content required for the poem to rhyme.

These words do not appear in the ST:

Stanza 1: divine, chime, line, sign

Stanza 2: swirls, doom

Stanza 3: will, still, locked

Stanza 4: roar, once more

Stanza 5: bound, profound, high

Stanza 6: bright, might, display, allay

Stanza 7: beams, streams

Stanza 8: domain, fawned, spawned

Stanza 9: vain, remain

Student Number	18320163	Text Number	3
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Source Text		Target Text	
Title	Moja krew	Title	Mein Blut
Year Published	1986		
Author	Republika		
Language	Polish	Language	German
Word Count	149	Word Count	182
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a song by the famous alternative band Republika. It tells the story of an individual tired of living in a flawed system. The song uses blood as a currency or object used by corrupt officials to gain control over the masses at their cost. It is an indirect critique of the corrupt communist government during PPR. (Brzozowicz, 2017, n.p.) The ST features: - Repetition of ‘Moja Krew’ [My Blood] or ‘Moją krwią’ [With my blood] at the start of every new idea (total of 16 times) e.g., lines 1, 9, 16, 24 - Metaphors of blood used to describe governmental actions e.g., lines 7, 9, 12, 13 - Irregular syllabic pattern in text yet set syllabic rhythm when sung (there is a beat for every syllable in the melody, set in 12/8 time) - Word play referencing blood e.g., ‘przelewają’ [they are pouring] can mean to pour but also to transfer money (‘Przelewają’, 2023, n.p) - Informal register e.g., lines 28, 30		

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	My TA is the editor in chief of the Trinity College Literary Journal of Literary Translation. The TT will be featured as part of a songs section in the upcoming issue. To convey the features of the ST, I plan to: • Translate the poem into English first only focusing on content to allow my supervisor to understand the ST and then translate into German from Polish, using the English as a guide in cases of multiple choice e.g., line 4 in ST • Recreate the same number of syllables as in the ST: ideally the same per line, if not I will move words or phrases a line up or down e.g., if one line has less syllables and one line too many - lines 2, 3 or 4, 5 • Cut definite and indefinite articles where possible to maintain the same number syllables e.g., line 19 • Keep repetition of 'Moja Krew' [My Blood] at the start of new ideas and add 'oh' to bring it up to 3 syllables e.g., line 14, 15 • Prioritise vocabulary relating to blood in cases of double meaning as the other meaning can be taken from context e.g., line 8
Critical Reflection • <i>textual analysis</i> (200 words max)	The TT takes on a different perspective as it can now be read through the prism of Germany rather than Poland e.g., 'Banker gießen es in geheime Konten, geheime Waffe' [Bankers transfer it into secret accounts, secret weapons]. The shared history between these countries means that the TT is not limited to PPR conventions and becomes just as relatable for a German audience who remember or know about the GDR. This can broaden the interpretation of this song as it can now be applied to events and experiences it was not in contact with before. Considering it can be reminiscent of the GDR, it can be used as a text which combats the increasing movement of Ostalgie, i.e., nostalgia for the GDR caused by forgetting the reality of the regime and focusing on the carefree elements, such as brands. (Boyer, 2006, 361)

	The TT's melodicity is similar to the ST thanks to cognate words e.g., diskreten -> dyskretnych [discrete] which use the same number of syllables. This allowed for the TT to flow with the ST's melody in the exact same tempo i.e., Andante (walking speed). (Nutlandia, 2023, n.p.)
Works Cited 3. <i>use of sources and reference material</i>	1. Boyer, Dominic. 2006. <i>Ostalgie and Politics of the Future in Eastern Germany</i>, Duke University Press. 361-381. 2. Grzegorz Brzozowicz, 2017, 'Moja Krew Republika' in Audycje Kulturalne (podcast), Spotify. https://open.spotify.com/episode/2qcYTiAjVhFNjQq3gt9l6T?si=AL35nBGPSseSj5puroGHqUw 3. Nutlandia. 2023. 'Moja Krew nuty', accessed: March 3, 2023. https://www.nutlandia.pl/product/moja-krew/ 4. Słownik języka polskiego PWN [Dictionary of the Polish Language]. 2023. 'Przelewają'. Accessed: March 3, 2023. https://sjp.pwn.pl/szukaj/przela%C4%87.html

Source Text***Moja krew***

Moja krew, co chyłkiem płynie w głębi ciała
Które kryje się po ciemnych korytarzach
W alkoholu w ustach kobiet krew
Podskórne życie me mierzone w litrach
I płynące wspólną rzeką w morze krwi
Moja krew, moja krew

Mrożona wysyłana i składana w bankach krwi
Bankierzy przelewają ją na tajne konta, tajna broń
Moją krwią tajna broń konstruowana
Aby jeszcze lepiej, jeszcze piękniej
bezboleśniej ucieleśnić krew
Moją krew wypijaną przez kapłanów
Na trybunach na mównicach, na dyskretnych rokowaniach
Moja krew

Moja krew
To moją krwią zadrukowane krzyczą codzien
rano stosy gazet
Nagłówkami barwionymi krwią

Target Text***Mein Blut***

- 1 Mein Blut, das heimlich tief in meinem Körper fließt
- 2 Versteckt sich in dunklen Korridoren, im Blut
- 3 Im Alkohol in Mündern der Frauen
- 4 Mein Subkutanes Leben, gemessen in Litern
- 5 In einem Fluss zusammenfließt zum Meer aus Blut
- 6 Oh Mein Blut, Oh mein Blut
- 7 Eingefroren, verschickt und deponiert in Blutbanken
- 8 Banker gießen es in geheime Konten, geheime Waffe
- 9 Mit meinem Blut eine Geheimwaffe konstruiert
- 10 Um es noch besser, um es noch schöner,
- 11 Um Blut schmerzloser zu verkörpern
- 12 Mein Blut wurde von den Priestern getrunken
- 13 Auf Tribünen, auf Kanzeln, in diskreten Proklamationen
- 14 Oh, mein Blut
- 15 Oh, mein Blut
- 16 Es ist mit meinem Blut, dass die gedruckten Zeitungstapel
- 17 schreien jeden Morgen
- 18 Mit Schlagzeilen, die mit Blut befleckt sind

Moją krew - wykrztusił z gardła spiker!

Na ekranie liczę ślady mojej krwi

Moją krwią, moją krwią!

Leciutko podchmielone damy, delikatnie przechylają szkło,

Na rautach w ambasadach

Tak to moja krew

To moją krwią podpisywano wojnę, miłość,

Rozejm, pokój, wyrok, układ, czek na śmierć

Moja krew!

Moja krew!

I Twoja też

Moja krew!

I wasza też

19 Mein Blut hustet aus Kehle des Verkünders

20 Auf Bildschirm zähle die Spuren meines Blutes

21 Oh, mit meinem Blut

22 Die leicht beschwipsten Damen kippen grazil ihr Glas bei

23 Empfangen in Botschaften

24 Ja, es ist mein Blut

25 Es ist mit meinem Blut unterzeichnet Krieg, Liebe

26 Waffenstillstand, Frieden, Urteil, Scheck für Tod

27 Oh, mein Blut

28 Oh, Mein Blut!

29 Und deines auch,

30 Oh, mein Blut!

31 Und eures auch

English Content Text

My Blood

My blood, flowing secretly in the depths of my body
Which hides in dark corridors, in the
alcohol in the mouths of women—blood
My subcutaneous life measured in litres
Flowing together in a river to the sea of blood
My blood, my blood

Frozen, sent and deposited in blood banks
Bankers transfer it into secret accounts, secret weapons
With my blood a secret weapon constructed
To embody it even better
even more beautifully, painlessly
My blood drunk by priests
on bleachers, on pulpits, in discreet negotiations
My blood

My blood
It is with my blood that the stacks of newspapers
scream every morning
With headlines stained by blood

Target Text

Mein Blut

- 1 Mein Blut, das heimlich tief in meinem Körper fließt
- 2 Versteckt sich in dunklen Korridoren, im Blut
- 3 Im Alkohol in Mündern der Frauen
- 4 Mein Subkutanes Leben, gemessen in Litern
- 5 In einem Fluss zusammenfließt zum Meer aus Blut
- 6 Oh Mein Blut, Oh mein Blut
- 7 Eingefroren, verschickt und deponiert in Blutbanken
- 8 Banker gießen es in geheime Konten, geheime Waffe
- 9 Mit meinem Blut eine Geheimwaffe konstruiert
- 10 Um es noch besser, um es noch schöner,
- 11 Um Blut schmerzloser zu verkörpern
- 12 Mein Blut wurde von den Priestern getrunken
- 13 Auf Tribünen, auf Kanzeln, in diskreten Proklamationen
- 14 Oh, mein Blut
- 15 Oh, mein Blut
- 16 Es ist mit meinem Blut, dass die gedruckten Zeitungstapel
- 17 schreien jeden Morgen
- 18 Mit Schlagzeilen, die mit Blut befleckt sind

My blood is coughed up from the throat by the announcer
On the screen I count the traces of my blood
With my blood, with my blood
Slightly tipsy ladies gently tip their glass
At receptions in embassies
Yes, it is my blood
It is with my blood they signed war, love
Truce, peace, sentence, cheque for death
My blood!

My blood!
And yours too,
My blood!
And yours(pl) too

19	Mein Blut hustet aus Kehle des Verkünders
20	Auf Bildschirm zähle die Spuren meines Blutes
21	Oh, mit meinem Blut
22	Die leicht beschwipsten Damen kippen grazil ihr Glas bei
23	Empfängen in Botschaften
24	Ja, es ist mein Blut
25	Es ist mit meinem Blut unterzeichnet Krieg, Liebe
26	Waffenstillstand, Frieden, Urteil, Scheck für Tod
27	Oh, mein Blut
28	Oh, Mein Blut!
29	Und deines auch,
30	Oh, mein Blut!
31	Und eures auch

Student Number	18320163	Text Number	4
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Source Text		Target Text	
Title	Bądź mi	Title	Sei für mich
Year Published	2011		
Author	Rafał Wojaczek		
Language	Polish	Language	German
Word Count	128	Word Count	161
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	This text belongs to a collection of poetry released posthumously in 2011. The ST was originally written sometime in the early 1970s. The poem is told from the perspective of a lover asking his partner to exist for him and be with him, in any shape or form. The ST features: • 6 tercet stanzas • Repetition of the word 'Bądź' [You be] at the start of each tercet e.g., line 1, 4, 7, and within the tercets e.g., lines 6, 8 (Altogether, 11 times) • Metaphors comparing his partner and his desires to abstract ideas e.g., Bądź mi życiem, radością, bądź śmiercią, zazdrością [Be my life, joy, be death, envy] • Range between 10-14 syllables per lines with interchanging stressed and unstressed syllables e.g., line 1 • Imagery focused on the mundane aspects of life and the body e.g., 'Jedz mi brud z paznokci, pij miesięczną krew' [Eat the dirt from underneath my nails, drink my monthly blood] • First person perspective addressing a second person e.g., line 16		

	• Characteristics of the turpism movement which focused on using ugly imagery to shock the reader e.g., lines 5, 9, 18 (Górniak-Prasnal, 2018, n.p) • Outdated and offensive term in line 15 describing an African or African American
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	My TA is college students and academics, aged 20-30 years old, interested in erotic/romantic international poetry. To convey the ST's features, I plan to: • Translate the text into English first focusing only on meaning to allow my supervisor to understand the content • Translate straight from Polish into German and consult with English translation in instances of multiple choice for the TT e.g., line 7 • Prioritise content and meaning over format to cater to the TA's genre interests but maintain it where it is possible i.e., tercets • Maintain the repetition of the word 'Bądz' [You be] to signify his strong desires in the requests e.g., stanza 5 • Update the term in line 15 to modern social convention by using a nationality instead and include a footnote explaining the ST word
Critical Reflection • <i>textual analysis</i> (200 words max)	A big issue in translating from Polish to German is that Polish does not use definite and indefinite articles. (Pereltsvaig, 2013, 201) Through this lack of article specificity in the ST, the objects and people described in the metaphors take on an almost non-corporeal form, serving as an abstract expression of servitude. In German, I had to use possessive pronouns or articles in relation to body parts and the elements, signalling ownership of these things which is not conveyed in the ST.

	Updating the term in line 15 to 'African' alters the meaning and still could be seen as inappropriate due to the connotations I described in the footnote. These two changes; the intensified ownership present in the TT and the problematic term cause the poem to take on a more cold or even harmful tone by modern social conventions.
Works Cited 4. <i>use of sources and reference material</i>	1. Górniak-Prasnal, Karolina, 2018 'Turpizm i antyestetyzm w poezji Tymoteusza Karpowicza' [Turpism and anti-aestheticism in the poetry of Timoteusz Karpowicz] in <i>Brudne, odrażające, niechciane w języku i literaturze</i> [Dirty, repulsive, unwanted in language and literature], Poznań: Bogucki Wydawnictwo Naukowe: 41-54. 2. Pereltsvaig, Asya. 2013. 'Noun Phrase Structure in Article-less Slavic Languages: DP or not DP?' in <i>Language and Linguistics Compass</i>, Stanford University Press: 202-219.

Source Text***Bądź mi***

Bądź mi od stóp do głowy, od pięty do ucha
Od kolan do pachwiny, od łokcia do paznokci
Pod pachą, pod językiem, od łechtaczki do rzęs

Bądź biegunem mojego pomyłonego serca
Rakiem, który mózg jedząc pozwoli poczuć mózg
Bądź wodą tlenu dla spalonych płuc

Bądź mi stanikiem, majtkami, podwiązką
Bądź kołyską dla ciała, niańką co kołysze
Jedz mi brud zza paznokci, pij miesięczną krew

Bądź żądzą i spełnieniem, rozkoszą, znowu głodem
Przeszłością i przyszłością, sekunda i wiecznością
Bądź chłopcem, bądź dziewczyną, bądź nocą i dniem

Bądź mi życiem, radością, bądź śmiercią, zazdrością
Bądź złością i pogardą, nieszczęściem i nudą
Bądź Bogiem, bądź Murzynem, ojcem, matka, synem

Target Text***Sei für mich***

- 1 Sei für mich von Kopf bis Fuß, von der Ferse bis zum Ohr
- 2 Von den Knien bis zur Leiste, vom Ellbogen bis zu den Fingernägeln
- 3 Unter meiner Achsel, Zunge, der Klitoris bis zu meinen Wimpern
- 4 Sei der Pol meines verwirrten Herzens
- 5 der Krebs, den das Gehirn isst, um das Gehirn zu spüren lassen
- 6 Sei das Wasser des Sauerstoffs für die verbrannte Lunge
- 7 Sei der Büstenhalter, mein Slip, mein Strumpfband
- 8 Sei eine Wiege für den Körper, ein Kindermädchen, das einlullt
- 9 Friss den Dreck hinter meinen Nägeln, trink das monatliches Blut
- 10 Sei Lust und Erfüllung, Genuss, wieder Hunger
- 11 Vergangenheit und Zukunft, Sekunde und Ewigkeit
- 12 Sei ein Junge, sei ein Mädchen, sei Tag und Nacht
- 13 Sei für mich Leben, Freude, sei Tod, Neid
- 14 Sei Wut und Verachtung, Elend und Langeweile
- 15 Sei Gott, sei Afrikaner*, Vater, Mutter, Sohn

Bądź - i nie pytaj, jak Ci się wypłacę

A wtedy darmo weźmiesz najpiękniejszą zdradę:

Miłość, która obudzi śpiącą w Tobie śmierć

16 Sei - und frage nicht, wie ich dir zurückzahlen werde

17 Und dann nimmst du umsonst den schönsten Verrat:

18 Liebe, die den schlafenden Tod in dir wecken wird

Fußnote:

* Dies ist ein veralteter Begriff für eine schwarze Person im

Ausgangstext, den ich in "Afrikaner" geändert habe, um Beleidigungen zu vermeiden.

English Content Text

Be

Be mine from head to toe, from heel to ear
From the knees to the groin, from the elbow to the nails
Under the armpit, under the tongue, from clitoris to eyelashes

Be the pole of my confused heart
Be the cancer that allows to feel the brain, eating the brain
Be the water of oxygen for burnt lungs

Be the bra, panties, garter
Be a cradle for the body, a nanny that lulls
Eat the dirt from behind my nails, drink my monthly blood

Be lust and fulfilment, delight, hunger again
Past and future, second and eternity
Be a boy, be a girl, be night and day

Be my life, joy, be death, envy
Be anger and contempt, misery and boredom
Be a God, be an African, a father, a mother, a son

Target Text

Sei für mich

- 1 Sei für mich von Kopf bis Fuß, von der Ferse bis zum Ohr
- 2 Von den Knien bis zur Leiste, vom Ellbogen bis zu den Fingernägeln
- 3 Unter meiner Achsel, Zunge, der Klitoris bis zu meinen Wimpern
- 4 Sei der Pol meines verwirrten Herzens
- 5 der Krebs, den das Gehirn isst, um das Gehirn zu spüren lassen
- 6 Sei das Wasser des Sauerstoffs für die verbrannte Lunge
- 7 Sei der Büstenhalter, mein Slip, mein Strumpfband
- 8 Sei eine Wiege für den Körper, ein Kindermädchen, das einlullt
- 9 Friss den Dreck hinter meinen Nägeln, trink das monatliches Blut
- 10 Sei Lust und Erfüllung, Genuss, wieder Hunger
- 11 Vergangenheit und Zukunft, Sekunde und Ewigkeit
- 12 Sei ein Junge, sei ein Mädchen, sei Tag und Nacht
- 13 Sei für mich Leben, Freude, sei Tod, Neid
- 14 Sei Wut und Verachtung, Elend und Langeweile
- 15 Sei Gott, sei Afrikaner*, Vater, Mutter, Sohn

Be - and ask not how I will pay you back

And then you will take the most beautiful betrayal for free:

Love that will awaken the sleeping death in you

16 Sei - und frage nicht, wie ich dir zurückzahlen werde

17 Und dann nimmst du umsonst den schönsten Verrat:

18 Liebe, die den schlafenden Tod in dir wecken wird

Fußnote:

* Dies ist ein veralteter Begriff für eine schwarze Person im

Ausgangstext, den ich in "Afrikaner" geändert habe, um Beleidigungen zu vermeiden.

Student Number	18320163	Text Number	5
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Source Text		Target Text	
Title	Niebo złote ci otworzę	Title	Einen goldenen Himmel werde ich für dich öffnen
Year Published	Around 1944 – exact date unknown		
Author	Kamil Baczyński, released under pseudonym Jan Bugaj		
Language	Polish	Language	German
Word Count	127	Word Count	191
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)		The ST was released underground during WW2, no exact date is known. It was originally written in 1944. The ST is a love poem describing what the writer wants to do for his lover to help her. The underlying theme is the interruption of life as a result of WW2 and the desire to go back to more carefree times. (Spyra, 2015, 161) The ST features: • 4 stanzas with irregular number of lines each e.g., stanza 1 has 8, stanza 2 has 7 • Irregular rhyming pattern e.g., lines 2, 4, with 7 or 8 syllables per line e.g., lines 4, 5 except the last line of each stanza which are either 3 or 5 syllables, e.g., lines 7, 14 • Metric scansion with interchanging stressed and unstressed syllables e.g., lines 1, 2 -> Niebo złote ci otworzę [A golden sky I will open for you] • First person perspective addressing another person e.g., line 1, 9, 18 • Epithets e.g., lines 1, 5	

	• Metaphors and similes focused on nature describing the things the writer will change or do and the aftermath e.g., lines 3 ,7, 8 • Repetition of Silesian dialect word 'Jeno' [only] ('Jeno', 2023, n.p.) in the last stanza where the author makes his first request from his lover
Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	My TA is a dear friend of mine who originally comes from Germany but has lived in Ukraine her whole life. When the Ukrainian War started, her family were forced to flee the country and abandon their life there. I hope to convey support to her through this poem. To do this, I plan to: • Translate the poem into English first only focusing on content to allow my supervisor to understand the ST and then from Polish into German • Add her name at the start of the first two stanzas where the writer addresses his lover to directly address the poem to her i.e., line 1 and 9 • Maintain the irregular format by using the same number of lines per stanza to maintain the dynamic flow mimicking the unforeseeable nature of war e.g., lines 28, 29, 30, 31 • Maintain irregular rhyme e.g., ABCBDEFG in the first stanza to ease readability through rhyme and symbolise comfort of the known • Maintain the use of the word 'jeno' [only] in the last stanza to highlight its function as a plea • In the last stanza, line 23, switch the recipient of the request from the writer to the reader i.e., change 'mi' [my] to yours
Critical Reflection • <i>textual analysis</i> (200 words max)	The TT contains four more personal pronouns than the ST, e.g., line 1, putting the focus on the speaker more than in the ST, which is focused mainly on the recipient. Together with the added length in the TT, the lack of regular form or rhyme

	and inclusion of my friend's name, the TT takes on an almost letter-like quality. It made it more personal - a clear exchange of love particularly between these two people. Considering my TA, this worked better than I initially expected as now my feelings of wanting to understand and support my friend are at the forefront. The changing of pronouns in the last stanza also changed the perspective of the poem from a person who experienced war first hand to an outsider trying to help. This strengthens the reception for my TA as it highlights support, rather than a shared experience which could be seen as insensitive.
Works Cited 5. <i>use of sources and reference material</i>	1. Słownik języka polskiego PWN [Dictionary of the Polish Language]. 2023. 'Jeno'. Accessed: March 8, 2023. https://sjp.pwn.pl/szukaj/jeno.html 2. Spyra, Paweł. 2015. <i>Optymizm i Wojenna Zawierucha. O Wybranych Lirykach Krzysztofa Kamila Baczyńskiego</i> [Optimism and Wartime Suspense. On the Selected Lyrics of Krzysztof Kamil Baczyński], Uniwersytet Rzeszowski:159 -166.

Source Text

Niebo złote ci otworzę,

Niebo złote ci otworzę,
w którym ciszy biała nić
jak ogromny dźwięków orzech,
który pęknie, aby żyć
zielonymi listeczkami,
śpiewem jezior, zmierzchu graniem,
aż ukaże jądro mleczne
ptasi świt.

Ziemię twardą ci przemienię
w mleczów miękkich płynny lot,
wyprowadzę z rzeczy cienie,
które prężą się jak kot,
futrem iskrząc zwiną wszystko
w barwy burz, w serduszka listków,
w deszczów siwy splot.

I powietrza drżące strugi
jak z anielskiej strzechy dym
zmienię ci w aleje długie,

Target Text

Einen goldenen Himmel werde ich für dich öffnen

1 Laura, einen goldenen Himmel werde ich für dich öffnen,
2 in dem ein weißer Faden der Stille,
3 wie eine große Nuss aus Tönen,
4 die knacken wird, um zu leben mit Willen
5 mit grünen Blätterchen,
6 mit dem Gesang von Seen, dem Spiel der Dämmerung,
7 bis ein milchiger Kern enthüllt wird,
8 bei der Morgendämmerung der Vögel.

9 Laura, die harte Erde werde ich für dich verwandeln,
10 in den weichen Flug des Löwenzahns schwebend,
11 ich werde die Schatten der Dinge vertreiben,
12 die sich wie Katzen strecken und heben,
13 glitzernd mit Fell, sie werden alles mitnehmen,
14 in die Farben der Stürme, in die Herzchen der Blätter,
15 in die graue Bindung des Regens sich webend.

16 Und die zitternden Ströme der Luft,
17 wie Rauch von eines Engels Strohdach,
18 werde ich für dich in lange Alleen verwandeln,

w brzóz przejrzystych śpiewny płyn,
aż zagrają jak wiolonczel
żał — różowe światła pnące,
pszczelich skrzydeł hymn.

Jeno wyjmij mi z tych oczu
szkło bolesne — obraz dni,
które czaszki białe toczy
przez płonące łąki krwi.
Jeno odmień czas kaleki,
zakryj groby płaszczem rzeki,
zetrzyj z włosów pył bitewny,
tych lat gniewnych
czarny pył.

19	in die singenden Bäche durchsichtiger Birkenbach,
20	bis sie wie Celli spielen,
21	ein Klagelied - die rosarote Rebe des Lichts,
22	der Hymnus der Bienenflügel.
23	Nur entferne aus deinen Augen,
24	das schmerzhaftes Glas - das Bild von Tagen,
25	das weiße Schädel rollt,
26	durch brennende Wiesen von Blut.
27	Nur ändere die gelähmte Zeit,
28	bedecke die Gräber mit dem Mantel eines Flusses soweit,
29	wische den Kampfstaub aus dem Haar,
30	Den schwarzen Staub
31	dieser wütenden Jahre.

English Content Text

A Golden Sky I Will Open for You

A golden sky I will open for you,
in which silence's white thread
like a great nut of sounds,
that will crack to live
with little green leaves,
the singing of the lakes, the playing of the twilight,
until a milky core/Milky Way's core is revealed
by bird's dawn.

The hard earth I will transform for you
into soft dandelions' flowing flight,
I will cast out the shadows of things,
which stretch themselves like a cat,
sparkling with fur, they will take everything
into the colours of storms, into the little hearts of leaves,
into the grey weave of rain.

And the trembling streams of air
like smoke from an angel's thatch roof

Target Text

Einen goldenen Himmel werde ich für dich öffnen

1 Laura, einen goldenen Himmel werde ich für dich öffnen,
2 in dem ein weißer Faden der Stille,
3 wie eine große Nuss aus Tönen,
4 die knacken wird, um zu leben
5 mit grünen Blätterchen,
6 mit dem Gesang von Seen, dem Spiel der Dämmerung,
7 bis ein milchiger Kern enthüllt wird,
8 bei der Morgendämmerung der Vögel.

9 Laura, die harte Erde werde ich für dich verwandeln,
10 in den weichen Flug des Löwenzahns,
11 ich werde die Schatten der Dinge vertreiben,
12 die sich wie Katzen strecken,
13 glitzernd mit Fell, sie werden alles mitnehmen,
14 in die Farben der Stürme, in die Herzchen der Blätter,
15 in die graue Bindung des Regens.

16 Und die zitternden Ströme der Luft,
17 wie Rauch von eines Engels Strohdach,

I will change for you into long avenues,
into singing sap of transparent birches,
until they play like cellos
a lament - the pink vine of light,
the hymn of bee wings.

Only remove out of these eyes
The painful glass - the image of days,
which rolls white skulls
through burning meadows of blood.
Only change the crippled time,
cover the graves with a river's cloak,
wipe the battle dust from your hair,
of those angry years
the black dust.

18	werde ich für dich in lange Alleen verwandeln,
19	in die singenden Bäche durchsichtiger Birken,
20	bis sie wie Celli spielen,
21	ein Klagelied - die rosarote Rebe des Lichts,
22	der Hymnus der Bienenflügel.
23	Nur entferne aus deinen Augen,
24	das schmerzhaftes Glas - das Bild von Tagen,
25	das weiße Schädel rollt,
26	durch brennende Wiesen von Blut.
27	Nur ändere die gelähmte Zeit,
28	bedecke die Gräber mit dem Mantel eines Flusses,
29	wische den Kampfstaub aus dem Haar,
30	Den schwarzen Staub
31	dieser wütenden Jahre.

Student Number	18320163	Text Number	6
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Source Text		Target Text	
Title	Ballada o lęku	Title	Ballad of Anxiety
Year Published	2008		
Author	Rafał Wojaczek		
Language	Polish	Language	English
Word Count	107	Word Count	132
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text</i> <i>familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	This text belongs to a collection of poetry, ‘Wiersze Zebrane’ [Collected Poems] released posthumously in 2008. It was originally written sometime in the early 1970s. The ST describes the relationship between humans and fear/anxiety and the effect it has on us physically and mentally. (Bednarz, 2023, n.p.) The ST features: - A fragmented style, with only 6 words per line on average and no rhyme - Personification of fear/anxiety e.g., lines, 2,3 and its interaction with humans, e.g., lines 5, 9 - One long stanza to convey the all-encompassing and devouring nature of fear/anxiety - Similes e.g., lines 3, 4, 18 - Enjambment e.g., lines 2,5,10 - Repetition of the phrase ‘Wiemy, że to jest’ [We know that this is] - A third person plural perspective focusing on the experience of us, as humans e.g., lines 1, 13, 15 - Imagery focused on poison and the body, characteristic of the turpism movement (Górniak-Prasnal, 2018) e.g., lines 3, 6, 15, 19		

Strategy • <i>identification of translation problems</i> • <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	My TA for this text are academics and college students who avail of the Trinity Counselling Services. The poem will be used as an example of humans' relationship with fear and anxiety which then can be used as a prompt to help discuss the participants' own experiences. To maintain the style and content of the ST, I plan to: • Maintain fragmented style and format to mimic the speed of anxiety taking over the body e.g., line 19 • Maintain enjambment to create disrupted reading pattern which imitates distress e.g., lines 5, 6, 7 • Avoid using rhyme in instances where it could happen naturally in English to keep the bleak tone and irregular style • Maintain similes and imagery of poison to show the poisonous and treacherous effect of fear on the mind and body e.g., lines 14, 18 • Add third person male pronouns as it is a male noun in Polish, ('lęk', 2023, n.p.) for fear where only the conjugated verb is used in Polish to intensify the personification of fear e.g., line 9 • Translate 'lęk' as anxiety rather than fear for the purpose of a therapy session as anxiety is used as the medical term (NHS, 2022)
Critical Reflection • <i>textual analysis</i> (200 words max)	The fragmented format in the TT worked better than I expected as some of the sentences are longer in the TT e.g., lines 7, 11, creating an even bigger sense of distress through enjambment. It mimics talking quickly during a panic attack which will be relatable for the TA. The added pronoun of 'he' in lines 5, 9 results in anxiety being presented as more of a separate identity from the humans it affects than in the ST. Although fear is personified in the ST e.g., lines 2,3 it is not given a gender (grammatical gender does not hold the same effect as it is less noticeable to ST readers). Now that it can be considered a male character with human features e.g., a face, it moves from an abstract concept to a character in the TT. This can be very useful in counselling as it can be used to help in a form of therapy which treats anxiety as a separate part of yourself in order to distance yourself from its effects.

Works Cited 6. <i>use of sources and reference material</i>	1. Górniak-Prasnal, Karolina, 2018 'Turpizm i antyestetyzm w poezji Tymoteusza Karpowicza' [Turpism and anti-aestheticism in the poetry of Timoteusz Karpowicz] in <i>Brudne, odrażające, niechciane w języku i literaturze</i> [Dirty, repulsive, unwanted in language and literature], Poznań: Bogucki Wydawnictwo Naukowe: 41-54. 2. NHS. 2023. 'Overview - Generalised anxiety disorder in adults'. Accessed: April 5, 2023. https://www.nhs.uk/mental-health/conditions/generalised-anxiety-disorder/overview/#:~:text=Anxiety%20is%20a%20feeling%20of,medical%20test%20or%20job%20interview. 3. Słownik języka polskiego PWN [Dictionary of the Polish Language]. 2023. 'lęk'. Accessed: May 1, 2023. https://sjp.pwn.pl/szukaj/l%C4%99k.html 4. Bednarz, Robert. 2011. 'Konteksty poezji Rafała Wojaczka' [Context in Rafał Wojacek's poetry], Serwis Humanistyczny Hamlet [Humanities Service Hamlet]. Accessed: April 7, 2023. http://hamlet.edu.pl/shi/uczen/?id=wojaczek2
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Source Text***Ballada o lęku***

Zbliża się do nas
lęk: ma twarz
ze śniegu zielonego jak fosfor lub kość
spróchniałego drzewa.
Wkłada nam do ust
dłoń i już
jemy ją wysysając jakby z sopla sok
idący do serca.
Daje nam swej pić
krwi i szpik
mózgu wyjąć musimy mu z czaszki, aż dno
o zęby zazgrzyta.
Wiemy, że to jest
krew, co nie
przyjmie się w naszych żyłach, żeby mogły nią
do woli oddychać.
Wiemy, że to jest
szpik jak krew
trujący: po nim nasze trzewia będą w głos
zawodziły: zdrada!

Target Text***Ballad of Anxiety***

1	Approaching us
2	anxiety: it has a face
3	of snow as green as phosphorus or bone
4	of a rotten tree.
5	He puts his hand
6	in our mouth and already
7	we are eating it, sucking as if from an icicle, the juice
8	going to the heart.
9	He gives us a drink of his
10	blood and marrow of brain
11	that we suck out of his skull until our teeth
12	grind against the bone.
13	We know that this is
14	blood that will
15	not take in our veins, so that they could
16	freely breathe.
17	We know that this is,
18	marrow like blood
19	poisonous: after which our bowels will wail
20	aloud: treason!

Ale lęk jak ból

nie być już

nie może: nas bez niego nie ma, a i on

bez nas nie przeraża.

21 But anxiety like pain

22 can no longer

23 not be: we do not exist without it, and it

24 does not terrify without us either.

Student Number	18320163	Text Number	7
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Source Text		Target Text	
Title	Garby	Title	Humps
Year Published	1966		
Author	Leszek Kołakowski		
Language	Polish	Language	English
Word Count	2,346	Word Count	2,904
Description of Source Text • <i>understanding of source text</i> • <i>knowledge of genre within source contexts</i> • <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	‘Garby’ is the second short story in <i>13 Tales from the Kingdom of Lailonia</i>. The stories are designed to explain challenging philosophical concepts in a more accessible way through parable-like narrative. In ‘Garby’, Kołakowski tells the story of a man who develops a hump which grows into a doppelgänger on his back and steals his identity. (Bobrowska, 2015) The ST features: • Informal register in speech of characters e.g., “Co wy, oczu nie macie?” [What you(pl), do you not have eyes?] - Referring to a group without a verb and the polite form, i.e., ‘Państwo’ [Mr/Mrs. plural], shows informality (‘Państwo’, 2023, n.p.) • Informal register in the narration: slang e.g., ‘Miał teraz pełno koleżków’ [He had lots of friends(mates)] and interjections e.g. (Ajio był tam, oczywiście, nieobecny) [Aijo was, of course, absent] • Compound word creation, e.g., ‘garb-dziwoląg’ [hump-an-oddity] and word play ‘po-twór’ [after/mal-formation]. • Third person perspective with substantial dialogue e.g., line 37 and moderate-length sentences, on average 20 words in length, e.g., line 65 • Idioms e.g., “kubek w kubek” [cup in cup]		

	- Switching between past and present tense between plot and dialogue e.g., lines 23, 25 - Colloquialisms e.g. A to ci heca” [that for you is a lark]
Strategy <i>identification of translation problems</i> <i>knowledge of genre within target context and situation of target text</i> <i>justification of translation production of genre for target context</i> (200 words max)	My TT is to be used during the first class of term in a high school philosophy class as an introduction to the subject. I will use the translation software, DeepL as it handles complicated syntax effectively and allows for choice of vocabulary in the programme, to translate the bulk of the text first and then post edit it to maintain fluency in English. As this text has been translated once before, I will also consult the published translation in cases of multiple choice. To maintain features of the ST, I plan to: - Maintain the present and past tense structures to show the differentiation between plot and dialogue e.g., lines 62, 65 - Shorten sentences for better readability (around 15 words) - Show the informal register in the narration by keeping interjections and colloquialisms e.g., ‘(Ajo był tam, oczywiście, nieobecny)’ [Ajo was, of course, absent] - Maintain informal register in speech by using non-polite addressal forms, i.e., ‘you’ or ‘you guys’ for plural and singular phrases and slang e.g., ‘mates’ for ‘friends’ - Maintain wordplay and word-creation through hyphenating and word compounding e.g., line 12 - Switch idioms to native English phrases e.g., ‘Chirurg Głowa Biada’ [Surgeon Woe Head] for better readability
Critical Reflection <i>textual analysis</i> (200 words max)	After giving my TT to a sample TA, I received feedback that although the text is informal and features idioms and slang; it retains an old-fashioned tone due to the style of narration. This is not as strongly present in the ST as the difference between polite and non-polite registers is much starker in Polish even in modern conventions (Marietta, 2013). The slang used in the TT may also sound outdated to a younger audience like Gen Z e.g. ‘What a hoot.’.

	I also gave two versions of the story to a sample TA of 4. In one version, I used the word hunchback while in the other I opted for humps. The readers gave the same feedback in each instance stating that a hunchback has connotations of deformities while a hump is somewhat neutral, more of a physical feature. In Polish, there is only one word for this ailment ('Garb', 2023, n.p.) meaning that the word chosen changes the reception in English as it has different associations. I think the use of hump increases the plot twist element of the story more, however hunchback might have been another option if I were to make the plot more explicit.
Works Cited 7. <i>use of sources and reference material</i>	1. Bobrowska, Olga. 2015. <i>Reinterpretation of Revisionism. Marek Serafiński's „Hunchbacks” in the Context of the Thought of Leszek Kołakowski and the Heritage of Polish School of Animation</i>, Warsaw: Instytut Sztuki Polskiej Akademii Nauk. 2. Nagy, Marietta, Przemysław Turek, and Wiesław Stefańczyk. 2013. <i>Formy Grzecznościowe We Współczesnym Języku Polskim I Węgierskim (na Przykładzie Języka Mówionego)</i> [Patterns of Politeness in the Contemporary Polish and Hungarian Languages (on the Basis of the Spoken Language)], n.d.. 3. Słownik języka polskiego PWN [Dictionary of the Polish Language]. 2023. 'Państwo'. Accessed: April 6, 2023. https://sjp.pwn.pl/slowniki/pa%C5%84stwo.html 4. Ibid., 'Garb'. Accessed: April 6, 2024. https://sjp.pwn.pl/szukaj/garb.html

Source Text***Garby***

Kiedy Ajio, kamieniarz pracujący przy budowie dróg, zachorował na garb, zebrało się czterech lekarzy, aby radzić nad jego chorobą. Nie należy wcale przypuszczać, że w Lailonii zawsze tak się zdarzało, że ilekroć jakiś kamieniarz zachorował, zbierało się czterech lekarzy; nie, przeważnie nie zbierał się ani jeden. Tym razem było ich aż czterech nie dlatego, że Ajio zachorował, ani tym bardziej że był kamieniarzem. Po prostu choroba Ajio była dziwna, a lekarze chętnie oglądają dziwne rzeczy, podobnie jak wszyscy ludzie. Dziwność choroby, z kolei, nie polegała na garbie, bo garb nie jest wcale dziwny, ale bardzo zwyczajny. Polegała na tym, że nie był to właśnie garb zwyczajny, ale garb-dziwoląg, garbosobliwość, garb-jaki-tylko-raz-na-sto-osiem-lat-zdarza-się-wcałej-Lailonii-a-może-nawet-rzadziej. Mianowicie, garb, rosnąc i pęczniejąc, zaczął obrastać w różne nadzwyczajne odrośle i rozgałęzienia, które z biegiem czasu jęły się upodabniać do różnych części ciała – rąk, nóg, głowy, szyi, brzucha i pupy. (Był to, trzeba dodać, tak zwany garb kryptogeny; nazwa ta oznacza pewną szczególną właściwość garbu, polegającą na tym, że lekarze nie mają pojęcia, skąd się wziął).

Target Text***Humps***

When Ajio, a stonemason building roads, developed a hump, four doctors gathered to advise on his illness. It should not, however, be assumed that this was always the case in Lailonia, whenever a stonemason fell ill, for four doctors to gather; no, most of the time not a single one would appear. This time there were as many as four, not because Ajio fell ill and even less so because he was a stonemason. It was simply the detail that Ajio's illness was strange, and doctors like to see strange things, as all people do. The strangeness of the illness, on the other hand, did not come from the hump itself as a hump is not strange at all, but rather very ordinary. The crux of the issue was in the fact that it was precisely not an ordinary hump, but a hump-an-oddity, a hump-personality, a hump-which-happens-once-every-one-hundred-and-eight-years-in-all-of-Lailonia-and-maybe-even-rarer. Namely, the hump, growing and swelling, began to grow into various extraordinary offshoots and outgrowths, which, over time, began to resemble various parts of the body - arms, legs, head, neck, stomach and bottom. (This was, it should be added, a so-called cryptogenic hump; the name denotes a particular characteristic of the hump, namely that doctors have no idea where it came from).

Lekarze więc zebrali się i radzili nad tym, czy można uleczyć Ajio z garbu. Kiedy zebrali się razem w specjalnym gabinecie (Ajio był tam, oczywiście, nieobecny), jeden stary lekarz powiedział:

– Panowie, przyznajmy otwarcie, że medycyna jest bezsilna w tym przypadku. Sto osiem lat temu nasz wielki poprzednik, chirurg Głowa-Biada, opisał zupełnie podobny przypadek i też nie mógł go wyleczyć. A jeśli nie wyleczono tego garbu sto osiem lat temu, to tym bardziej, rzecz jasna, my go nie możemy wyleczyć. Wtedy bowiem ludzie byli mądrzejsi. – A więc co mamy robić? – spytał młody lekarz. – Musimy bowiem coś zrobić, inaczej będziemy uchodzić za nieuków.

– Jak to, co? – zdziwił się stary lekarz. – Leczyć chorego!

– Ale skoro nie mamy żadnych widoków...

– Leczenie chorego, drogi przyjacielu, nie ma nic wspólnego z widokami na uzdrowienie – powiedział lekarz starszy. – Jest to główna zasada naszej sztuki. Celem leczenia jest leczyć, podobnie jak celem śpiewania jest śpiewać, a celem grania – grać.

21 The doctors then gathered together and advised on whether Ajio could
22 be cured of the hump. When they got together in a special office (Ajio,
23 of course, was absent), one old doctor said:
24
25 “Gentlemen, let us openly admit that medicine is powerless in this case.
26 One hundred and eight years ago, our great predecessor, Surgeon
27 Worryhead, described a completely similar case and could not cure it
28 either. And if such a hump was not cured a hundred and eight years ago,
29 all the more reason that we also cannot cure it now. For people were
30 smarter then.”
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32 “So, what should we do?” - asked the young doctor. – “Because we have
33 to do something, otherwise we will be considered uneducated.”
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35 “What do you mean, what?” - the old doctor was surprised. – “Treat the
36 patient!”
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38 “But since we don't have any prospects... “
39
40 “Treating the sick, my dear friend, has nothing to do with the prospects
41 of healing,” - said the senior doctor. – “That is the main principle of our
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– Ja uważam, że moglibyśmy wyleczyć chorego częściowo – powiedział trzeci lekarz. – Mam na myśli, że nie możemy wprawdzie usunąć garbu, ale możemy przeszkodzić jego dalszemu rośnięciu; w tym celu trzeba garb włożyć w gips, wtedy nie będzie miał miejsca do powiększania się i zostanie, jaki był. A że ludzie sto osiem lat temu byli mądrzejsi niż dziś – to rzecz nie-pewna.

– Ja uważam to za oburzające – krzyknął czwarty lekarz. – Skoro nie możemy wyleczyć garbu całkiem, stanowczo nie powinniśmy w ogóle go leczyć!

– Ależ dlaczego?

– Przecież to jasne! Właśnie dlatego, że nie można go wyleczyć.

– Całkiem nie można, ale można częściowo.

– To znaczy, że nie można. Garb i tak zostanie, więc nie powinniśmy się łudzić, że można go wyleczyć.

Lekarze debatowali w ten sposób bardzo długo. Tymczasem garb rósł i rósł coraz szybciej. Różne części ciała, które z niego odrastały, formowały

art. The purpose of treating is to treat, just as the purpose of singing is to sing and the purpose of playing is, to play.”

“I think that we could partially cure the patient,” said the third doctor. “I mean, we can't remove the hump, but we can prevent it from growing further. You must put the hump in a plaster cast - then it won't have room to grow and will stay as it is. Also, the fact that people a hundred and eight years ago were smarter than they are today? That is not a certainty.”

“I find this outrageous” - shouted the fourth doctor. – “If we can't cure the hump completely, we should definitely not cure it at all!”

“But why?”

“But of course, it is obvious! Precisely because it cannot be cured.”

“You can't cure it completely, but you can cure it partially.”

“That means that you can't. The hump will stay anyway, so we should not delude ourselves that it can be cured.”

się coraz wyraźniej i nabierały kształtów. Głowa garbu zaczęła porastać włosami, pojawiły się oczy, uszy, nos i usta; ręce wydłużyły się, a nogi niebawem sięgnęły ziemi. Ani się obejrzano, jak z garbu zrobiła się pełna postać ludzka. Postać ta był to po prostu drugi Ajio, kubek w kubek podobny do pierwszego. Był przyrośnięty do pierwszego Ajio plecami, a poza tym wyglądał dokładnie tak samo jak on. Od razu też zaczął mówić.

Pierwszy Ajio, ten właściwy, od początku martwił się swoją chorobą, bo nikomu nie jest przyjemnie z garbem. Kiedy jednak zobaczył, że wyrósł mu na plecach jego własny sobowtór, Ajio był naprawdę przerażony i nie wiedział, co ma robić. Ajio był to człowiek spokojny i rzetelny, sumienny robotnik, ogólnie lubiany i szanowany. Teraz, kiedy wyrósł mu sobowtór, ludzie nie mogli już odróżnić, który Ajio był pierwszy, a który powstał z garbu.

Ale, co gorsza, sobowtór okazał się wprawdzie zupełnie podobny do Ajio – tak że nawet własna żona Ajio nie mogła ich odróżnić – ale było to podobieństwo zupełnie zewnętrzne. Drugi Ajio miał zupełnie inny charakter niż pierwszy.

Gdy tylko zaczął mówić, krzyczał i irytował się o byle co, i pomstował na wszystkich, a w szczególności na pierwszego Ajio. Nie chciał też wcale

65 The doctors debated this way for a very long time. Meanwhile, the
66 hump grew ever faster. The various parts of the body that grew out of it
67 formed more clearly and took shape. The head of the hump began to
68 grow hair - then the eyes, ears, nose and mouth all appeared; the arms
69 lengthened, and the legs soon reached the ground. Hardly a moment
70 passed before the hump became a full human figure. This figure was
71 simply a second Ajio, a mirror-image to the first. He was attached to the
72 first Ajio by his back but otherwise looked exactly like him. He also
73 immediately started to talk.

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75 The first Ajio, the right one, was worried about his illness from the
76 beginning because no one is ever comfortable with a hump. However,
78 when he saw that he had grown his own double on his back, Ajio was
79 truly terrified and did not know what to do. Ajio was a quiet and reliable
80 man, a conscientious worker, generally liked and well respected. Now
81 that he had grown a double, people could no longer distinguish which
82 Ajio was the first and which had risen from the hump.

83
84 To make matters worse, as the double turned out to be completely
85 identical to Ajio, even Ajio's own wife could not tell them apart - but it
86 was a completely external resemblance. The second Ajio had a
87 completely different character to the first.

pracować, wszystkich obrażał i skarżył się, że pierwszy Ajio nie pozwala mu chodzić. Było to prawdą o tyle, że obaj byli zrośnięci plecami, a więc mieli nogi zawsze skierowane w przeciwną stronę i kiedy jeden szedł naprzód, drugi musiał posuwać się do tyłu. Było to niesłychanie niewygodne.

Ale nie to było najgorsze. Najgorsze było to, że drugi Ajio, kiedy tylko wyrósł zupełnie i kiedy już nie można go było odróżnić od pierwszego, zaczął głośno wołać, że on właśnie jest tym prawdziwym Ajio, tym, który był na początku, a tamten był właśnie tym garbem i w ogóle nie jest prawdziwym człowiekiem.

– Utnijcie mi ten przeklęty garb! – wołał wściekły do lekarzy i do kogo mógł. – Dlaczego mam wiecznie nosić na plecach tę wstrętną narośl! Co za nieucy ci lekarze! Nic nie umieją zrobić.

Znajomi, którzy spotykali Ajio, dziwili się. – Czy ty naprawdę jesteś Ajio? – pytali garbu, a garb wrzeszczał na cały głos: „Oczywiście, że jestem Ajio! A kim mam być! Co wy, oczu nie macie! Chyba widzicie, że jestem Ajio, znacie mnie przecież od lat! A tamto to jest garb, który mi wyrósł. Takie nieszczęście!”

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As soon as the double started talking, he would shout and become irritated about anything and everything. He slandered anyone he could find, especially the first Ajio. He also did not want to work at all, insulted everyone and complained that the first Ajio would not let him walk. This was true to the extent that they were both back-to-back, so they had their legs always pointing in the opposite direction and when one walked forward, the other had to move backwards. It was incredibly uncomfortable.

However, that was not the worst of it. The worst thing was that the second Ajio, as soon as he was fully grown and no longer distinguishable from the first one, started crying out loud that he was the real Ajio, the one who was there from the beginning, and that the other one was just the hump and not a real person at all.

“Cut this cursed hump off me!” - he cried out furiously to the doctors and to whomever else he could find. - Why do I have to carry this awful growth on my back forever?! These doctors are such slackers! They don't know how to do anything.”

Znajomi na wszelki wypadek pytali jednak pierwszego, a więc prawdziwego Ajio, chcąc się dowiedzieć, czy się nie mylą: „A ty, kto właściwie jesteś?” – Ja jestem Ajio – odpowiadał tamten, ale cicho, bo był człowiekiem skromnym i nie-śmiałym.

Kiedy drugi Ajio to słyszał, wybuchał szyderczym śmiechem i głośno wykrzykiwał:

– Patrzcie go, garb chce być człowiekiem! A to ci heca! Nie, czegoś takiego jeszcze nie widziałem! Bezczelny garb chciałby wmówić ludziom, że wcale nie jest garbem! A czym jesteś, ty worku skórzany?! Ludzie kochani, przecież to się w głowie nie mieści! Garb mówi, że on jest Ajio! Nie, ja nie wytrzymam! Utnijcie mi ten garb, bo pęknę z oburzenia! Milcz, ty garbie parszywy! Ludzie kochani, nie dajcie mówić temu po-tworowi!

I tak na każde nieśmiałe odezwanie się Ajio, który rozpaczliwie zapewniał, że on jest tym Ajio prawdziwym, garb wybuchał stekiem obelg i wymysłów i tak głośno i tyle razy klął się na wszystko i przysięgał, że w końcu ludzie, nawet lekarze, nawet przyjaciele Ajio, nawet jego żona – wszyscy najpierw w ogóle potracili głowy, a wreszcie uwierzyli, że prawdziwy Ajio to ten, który głośniej krzyczy, że jest prawdziwym Ajio. Natomiast prawdziwy Ajio, coraz bardziej zrozpaczony i załęczniony, coraz

110 Friends who met Ajio were surprised. – “Are you really Ajio?” - they
111 would ask the hump, and the hump would shriek at full volume: "Of
112 course I am Ajio! Who else am I supposed to be?! What, do you have no
113 eyes?! Can you not see I am Aijo, you have known me for years after all!
114 And that other one there is a hump I've grown. Such misfortune!"
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116 The friends, however, asked the first, and therefore the real Ajio, just in
117 case, wanting to know if they were wrong: "And you, who are you
118 really?" – “I am Ajio," replied the other, but quietly, for he was a modest
119 and shy man.
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121 When the other Ajio heard this, he would burst out into a mocking
122 laughter and exclaim loudly:
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124 “Look at him, the hump wants to be human! What a hoot! I haven't
125 seen anything like this before! The cheeky hump wants to make people
126 believe he's not a hump at all! Then what are you, you bag of leather!
127 People dear, this is beyond belief! The hump says he's Ajio! No, I can't
128 stand it! Cut this hump or I'll burst with outrage! Silence, you scabby
129 hump! People dear, don't let this mal-formation speak!"
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bardziej niepokorny, mówił jeszcze cichutko o sobie, ale jękał się coraz bardziej i w końcu przestali go słuchać. Nowy Ajio był bezczelny, krzykliwy, kłócił się o byle co.

– Ależ ten Ajio się zmienił – mówili zmartwieni znajomi. – Poznać go nie można. Dawniej był taki dobry i wszyscy go lubili, a dzisiaj wytrzymać z nim nie sposób.

– Cóż chcecie! – odpowiadali drudzy. – Garb mu wyrósł. Takie nieszczęścia bardzo ludzi zmieniają, nie można się dziwić.

Po czym rozmowa schodziła na wypadki różnych ludzi, którzy właśnie bardzo się odmieniali pod wpływem nieszczęść i chorób, a że każdy znał wiele takich wypadków, więc rychło zapominali o Ajio.

Jednocześnie przez cały czas lekarze pracowali. Pracowali bardzo pilnie dzień i noc, ślęczeli i badali, aż w końcu po wielu miesiącach, wymyślili lekarstwo na garb. Był to pewien proszek, który należało zażywać trzy razy dziennie i który powodował zanik garbu w ciągu kilku dni. Proszek był gorzki i bardzo niesmaczny, ale któż by tam na to zważał, kiedy szło o wyleczenie garbu. Lekarze wypróbowali swój środek na kilkunastu garbatych, takich ze zwyczajnymi garbami, i stwierdzili, że na ogół działa

132 And so, every timid answer uttered by Ajio, who desperately asserted
133 that he was the real Ajio, would result in myriad insults and curses from
134 the hump. He screamed so loudly and so frequently at everything,
135 swearing that he was the real one, that eventually everyone, even the
136 doctors, even Ajio's friends, even his wife - all lost their minds and finally
137 came to believe that the real Ajio was the one who shouted louder. The
138 real Ajio, on the other hand, increasingly distraught and fearful,
139 increasingly insecure, was still talking quietly about himself. He was now
140 stammering more and more, and eventually they stopped listening to
141 him. The new Ajio was insolent, flamboyant and argued about anything.
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143 "Ajio has really changed," said his worried friends. – "He's
144 unrecognisable. He used to be so kind, and everybody liked him, but
145 now? It's impossible to stand him."
146
147 "Well, what do you expect?!" - replied the others. – "He has grown a
148 hump. Such misfortunes change people, it's no wonder."
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150 From there, the conversation would descend into the accidents of
151 various people who had been greatly changed by misfortune and illness,
152 and since everyone knew many such accidents, they soon forgot about
153 Ajio.

bardzo dobrze. Ludzie pozbywali się garbów i bardzo byli zadowoleni z nowego leku.

Wreszcie lekarze postanowili zastosować swój wynalazek do choroby Ajio. Kiedy przyszedł do niego, Ajio – ale nie ten prawdziwy, tylko ten drugi, ten garb – zaczął natychmiast głośno się skarżyć i krzyczeć, jak zwykle, że on już nie może tego znosić i że żąda, aby go natychmiast wyleczyć.

Lekarze zaraz uspokoili go i powiedzieli, że właśnie wynaleźli świetny środek na garby. Pierwszy Ajio, ten prawdziwy, zaczął płakać cicho i mówić, że on przecież jest człowiekiem, a tamten drugi to tylko choroba; nikt jednak nie brał tego poważnie pod uwagę, bo drugi Ajio zakrzyczał go natychmiast i obrzucił wyzwiskami. Tylko mały synek Ajio płakał głośno i wołał, że to jest jego tatuś, a tamten jakiś obcy pan, ale nikt go nie słuchał, bo małe dzieci nie mają tyle rozumu, żeby lepiej od dorosłych odróżniać, co jest prawdziwe.

Tak więc lekarze, po krótkiej naradzie, dali swoje nowe proszki choremu, to znaczy dali je drugiemu Ajio, temu garbowi. Drugi Ajio łapczywie schwycił proszki i zaczął je jeść. Krzywił się, bo były gorzkie, i z tego powodu nawymyślał lekarzom, że powinni byli wymyślić słodkie proszki albo o smaku pomarańczowym.

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Nevertheless, the doctors continued working. They worked very diligently day and night, dawdling and investigating, until finally, after many months, they came up with a cure for the hump. It came in the form of a powder which had to be taken three times a day causing the hump to disappear within a few days. The powder was bitter and very unpleasant, but who cares when it comes to curing a hump? The doctors tried their remedy on a dozen or so hunchbacked people, those with ordinary humps, and found that it generally worked very well. People got rid of their humps and were very happy with the new remedy.

Finally, the doctors decided to apply their invention to Ajio's illness. When they came to see him, Ajio - but not the real one, just the other one, the hump - immediately started complaining loudly and shouting, as usual, that he couldn't take it anymore and that he demanded to be cured immediately. The doctors calmed him down and told him that they had just invented a great remedy for humps. The first Ajio, the real one, began to cry quietly and say that he was the human being after all, and that the other one was just a disease; but no one took this seriously as the other Ajio argued immediately and hurled insults at him. Only Aljo's little son cried loudly and protested that this was his daddy and the other one was some strange gentleman. But no one listened to him,

I stało się tak, jak należało oczekiwać. Kiedy tylko drugi Ajio zaczął zażywać proszki, pierwszy Ajio zaczął się kurczyć i maleć, aż w końcu zmienił się w prawdziwy garb na plecach drugiego Ajio; ponieważ jednak proszki dalej działały, i ten garb począł się zmniejszać, aż wreszcie drugi Ajio, ten, co najpierw był garbem, stanął zupełnie wyprostowany i zadowolony, nic nie mając na plecach. Pierwszy Ajio znikł zupełnie. Wszyscy lekarze i znajomi byli przekonani, że tym samym znikły wątpliwości; że skoro tamten Ajio zmienił się w garb, a w końcu znikł całkiem, to nie mógł być od początku czym innym, jak tylko garbem. I tylko mały synek Ajio płakał gorzko, że mu zabrali tatusia. Natomiast nowy Ajio bił go rzemieniem i wołał, że on jest jego ojcem i żeby mały nie odważał się gadać głupstw.

Po tej historii Ajio stał się sławnym człowiekiem, bo w końcu nie każdemu coś takiego się przydarza. Ludzie go nie lubili, bo był złośliwy i szkodził, komu mógł, ale jednocześnie bali się go, a to z tego samego powodu.

Ale Ajio nie poprzestał na tym, że zwyciężył w walce. Zaczął się zachowywać bardzo dziwnie. Kiedy spotykał znajomych, pytał ich ni stąd, ni zowąd: „Kiedy wreszcie pozbędziesz się swego garbu? Przecież teraz są

176 because little children do not have the brains to distinguish what is real
177 better than adults.
178
179 Hence the doctors, after a short deliberation, gave their new medicine
180 to the patient, that is, they gave it to the second Ajio, the hunchback.
181 The second Ajio greedily seized it and began to eat it. He croaked
182 because it was bitter, and for this bitterness he criticised the doctors
183 that they should have come up with sweet or orange-flavoured
184 medicine.
185
186 It happened just as expected. As soon as the second Ajio began to take
187 the medicine, the first Ajio began to shrink and become smaller, until he
188 finally turned into a real hump on the back of the second Ajio. As the
189 medicine continued to work, this hump also began to shrink, until finally
190 the second Ajio, the one that had first been a hump, stood completely
191 upright and content, with nothing on his back. The first Ajio disappeared
192 completely. All the doctors and his friends were convinced that with
193 this, the doubts had disappeared; that since the other Ajio had been
194 turned into a hump and disappeared completely, he could not have
194 been anything else but a hump from the beginning. It was only Ajio's
195 little son who cried bitterly that his daddy had been taken away from
196 him. The new Ajio, on the other hand, beat him with a leather strap and

takie doskonałe środki na leczenie garbu! Powinieneś zaraz pójść do lekarza!”

– Ależ ja wcale nie jestem garbaty – mówił ten lub ów znajomy, który to słyszał.

Ale Ajio wybuchał szyderczym śmiechem.

– Nie jesteś garbaty?! – wołał. – Tak ci się tylko zdaje! Jesteś garbaty, i to jak jeszcze! Wszyscy są garbaci, rozumiesz?! Wszyscy! Tylko ja jeden, ja – tu uderzał się po bokach rękami – ja jeden nie mam garbu. Wszyscy ludzie są potwornie garbaci i tylko z głupoty nie chcą się leczyć.

Kiedy tak Ajio przemawiał po kolei do wszystkich ludzi w miasteczku, strach i groza padły na ludność. Wszyscy z przerażeniem oglądali się w lustrze, aby się upewnić, czy czasem nie rosną im garby, a choć widzieli, że garbów nie ma, to jednak nie mogli się uspokoić i po chwili znów zaglądali do lustra. Nikt w końcu nie był pewien, czy nie jest naprawdę garbaty. Zapanował powszechny strach. Ludzie unikali się wzajemnie, przemykali się chyłkiem pod ścianami i co chwila badali i sprawdzali na nowo, czy jednak nie są garbaci. Tylko Ajio chodził pewny siebie, dumny jak paw i bez przerwy powtarzał: „Wszyscy jesteście garbaci! Wszyscy

197 shouted that he was his father and that the little one should not dare to
198 talk nonsense.

199

200 After this story, Ajio became a celebrity, because at the end of the day,
201 something like this doesn't happen to everyone. People didn't like him,
202 for he was mischievous and hurt anyone he could, but at the same time
203 they feared him, for the same reason.

204

205 However, Ajio did not consider this fight to be won. He started behaving
206 very strangely. When he met his friends, he would ask them out of the
207 blue: "When will you finally get rid of your hump? After all, there are
208 such excellent hump treatment products now! You should go to the
209 doctor right away!"

210

211 “But I am not hunchbacked at all,”- his friends objected.

212

213 But Ajio would burst out into a mocking laughter.

214

215 “You are not hunchbacked?!” - he exclaimed. - “You only think you
216 aren't! You are hunchbacked, and what a hump it is! Everyone is
217 hunchbacked, don't you understand?! All of them! I'm the only one, I'm
218 the only one” - here he was, slapping his hands at his sides – “I'm the

macie potworne garby! Jakże możecie tego nie widzieć! Chyba jesteście ślepi!”

Po pewnym czasie Ajio stopniowo zmienił metodę. Zaczął mówić ludziom, że nie o to chodzi, że są po prostu garbaci, tak jak się rozumie zwyczajnie, ale że sami są po prostu garbami, że kiedyś wyrosli na plecach swoich sobowtórów, którym zdarzyło się to samo, co jemu kiedyś; on jednak pozbył się swego garbu dzięki cudownym proszkom, a inni tego nie zrobili, wskutek czego doprowadzili do tego, że garby ich zjadły.

Teraz, poza nim jednym, chodzą po świecie same garby, a nie prawdziwi ludzie. Jesteś garbem – syczał do każdego spotkanego człowieka – rozumiesz? Jesteś garbem, a nie żadnym człowiekiem! Udajesz człowieka, a naprawdę zjadłeś człowieka i sam, garbie, zostałeś, żeby mnie oszukiwać. Tylko ja jestem prawdziwym człowiekiem!”

Tak to powtarzał, tak krzyczał i syczał, tak wszystkim wmawiał, że są garbami, tak się puszył i tak głośno zapewniał, że on jeden jest prawdziwym człowiekiem, aż w końcu ludzie zaczęli wierzyć, że są garbami i że powinni natychmiast coś zrobić, żeby przywrócić do istnienia

219 only one who doesn't have a hump. All people are monstrously
220 hunchbacked and it's only out of stupidity that they refuse to treat
221 themselves.”

222
223 As Ajio spoke one by one to all the people in the town, fear and horror
224 fell upon the populace. Everyone looked at themselves in the mirror in
225 horror to make sure they were not growing humps, and although they
226 could see that the humps were not there, they could not calm down and
227 after a while they looked into the mirror again. In the end, no one was
228 sure if they weren't really hunchbacked. A general fear prevailed. People
229 were avoiding each other, sneaking around the corners and every now
230 and then, examining and re-examining whether they were hunchbacked
231 after all. Only Ajio walked around confidently, proud as a peacock, and
232 kept repeating: "You are all hunchbacked! You all have monstrous
233 humps! How can you not see it?! You must be blind!"

234
235 After a while, Ajio gradually changed his method. He began to tell
236 people that it was not the case that they were simply hunchbacked as
237 ordinarily understood, but that they themselves were simply
238 hunchbacks: that they had once grown on the backs of their doubles,
239 the same thing that had happened to him. He, however, had got rid of
240

prawdziwych ludzi, bez garbów. Ludzie zaczęli się wstydzić i bardzo im było przykro, że popełnili taką niesprawiedliwość.

Wreszcie coraz większa ilość mieszkańców zaczęła sobie myśleć, że skoro Ajio tak skutecznie pozbył się garbu, to może warto spróbować proszków, których on zażywał, i może coś z tego wyjdzie. Wszyscy więc jęli masowo kupować sobie cudowne proszki i łykać je nawet w większych ilościach, niż to było potrzebne. Robili to nawet ci, którzy przedtem byli garbaci i właśnie pozbyli się garbów dzięki proszkom.

Ale ponieważ nikt z tych ludzi nie miał prawdziwego garbu, więc nie mógł też garbu stracić. Natomiast, o dziwo, zaraz po pierwszym okresie zażywania proszków wszyscy zauważyli z niepokojem, że dzieje się coś odwrotnego, niż miało się dziać: wszystkim mianowicie zaczęły wyrastać garby na plecach. Garby rosły i robiło się z nimi to samo, co działo się kiedyś w przypadku Ajio: garby jęły obrastać stopniowo w różne części ciała i coraz bardziej upodabniać się do ludzi, którzy je nosili na plecach. Otóż okazało się, że te same proszki, które likwidują garby garbatym, powodują wyrastanie garbów u prostych.

Kiedy to ludzie spostrzegli, było już za późno. Wszystkim wyrosły na plecach garbysobowtóry, które natychmiast, tak samo jak w przypadku

241 his hump thanks to the miracle medicine, while others had failed to do
242 so. The result was that the humps had eaten them up.

243

244 Now, apart from him alone, there are only humps walking around the
245 world, not real people. "You are a hump "- he hissed at every person he
246 met – "do you understand? You are a hump, not a human being at all!
247 You pretend to be a man, but really you have eaten a man and you
248 yourself, a hump, are left to deceive me. I am the only one who is a real
249 man!"

250

251 He repeated it over and over - he shouted and hissed, forced everyone
252 to believe that they were hunchbacks, puffed himself up and assured so
253 loudly that he was the only one who was a real human being, that
254 people finally began to believe that they were indeed hunchbacks and
255 that they should immediately do something to bring real people,
256 without hunchbacks, back into existence. People began to feel ashamed
257 and very sorry for having committed such an injustice.

258

259 Finally, more and more residents began to think that since Ajio had been
260 so successful in getting rid of his hump, it might be worth trying the
261 medicine he was taking and maybe something would come out of it. And
262 so, everyone started buying miracle medicine in droves and ingesting

Ajio, zaczęły głośno wrzeszczeć, że one są prawdziwymi ludźmi, a tamci garbami.

Ajio promieniał. Miał teraz pełno koleżków, takich samych jak on, chociaż jeszcze połączonych z dawnymi ludźmi sobowtórami. Wszystkie garby były też pod tym względem podobne do Ajio, że były kłótlive, bezczelne, krzykliwe i wszystkie natychmiast chciały pozbyć się swoich garbów – to znaczy prawdziwych ludzi, których one ogłosiły za garby. Za to między sobą garby były w dobrych stosunkach i gdy się spotkały, razem szydziły bezlitośnie z ludzi, których jakoby nosiły na plecach jako własne garby.

Wreszcie garby oświadczyły, że dość mają tego, że nie chcą być więcej garbate, i same zaczęły zażywać cudowne proszki.

W ten sposób w Lailonii powstało miasto garbów, w którym nie było jednak ani jednego garbatego. Dalsza historia tego miasta nie została opisana. O ile wiemy, istnieje dotychczas. Mały synek Ajio, którego też chciano zmusić do zażywania proszków, żeby i jego zmienić w garb, nie dał się jednak. Uciekł z miasta, żeby nie zostać garbem, a kiedyś, jak dorośnie, wrócić do miasta i rozprawić się z garbami. Było mu jednak bardzo smutno.

263 them in even larger quantities than needed. Even those who had been
264 hunchbacked before and had just got rid of their humps, thanks to the
265 medicine, got on the bandwagon.

266
267 However, because none of these people had a real hump, they could not
268 lose one either. Surprisingly, however, right after the first period of
269 taking the powder, everyone noticed with concern that the opposite of
270 what was supposed to happen was happening: everyone was getting
271 humps on their backs. The humps grew, and the same thing happened
272 as with Ajio: the humps gradually grew into different parts of the body
273 and became more and more like the people who wore them on their
274 backs. Well, it turned out that the same medicine that eliminates the
275 humps of the hunchbacks causes the humps to grow in straight-backed
276 people.

277
278 By the time people noticed this, it was too late. All of them grew
279 hunchback-doppelgangers on their backs and immediately, just like with
280 Ajio, they started yelling loudly that they were the real people and those
281 others were hunchbacks.

282
283 Ajio was beaming. He now had a full array of mates, just like him,
284 although still connected to the former human-doppelgangers. All the

285 humps were also similar to Ajio in this respect, in that they were
286 quarrelsome, insolent, shouting, and all immediately wanted to get rid
287 of their humps - that is, the real people whom they had declared to be
288 humps. On the other hand, the humps were on good terms with each
289 other and, when they met, they mercilessly mocked the people they
290 claimed to be carrying on their backs as their own humps.

291

292 Finally, the hunchbacks declared that they had had enough, that they
293 did not want to be hunchbacked anymore, and began to take the
293 miracle medicine themselves.

294

295 In this way, a city of hunchbacks was founded in Lailonia, in which,
296 however, there was not a single hunchback. The further history of this
297 city has not been described. As far as we know, it still exists. Ajio's little
298 son, who people also wanted to force to take the medicine in order to
299 turn into a hump, did not give in. He ran away from the town so that he
230 would not become a hump, and one day, when he grew up, he would
231 return to the town and deal with the humps. However, he felt very sad.

Student Number	18320163	Text Number	8
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Source Text		Target Text	
Title	Geistererscheinung	Title	The Apparition in Stredokluk
Year Published	Unknown, before 1811		
Author	Heinrich von Kleist		
Language	German	Language	English
Word Count	1,525	Word Count	1,619
Description of Source Text <i>understanding of source text</i> <i>knowledge of genre within source contexts</i> <i>situation of source text familiarity with the formal features of a text (language variation(s), register, dialect)</i> (200 words max)	The ST is a short story set in 1809 depicting a young boy's encounter with a ghost who asks him to find his bones in exchange for treasure. It is written as a semi-factual account of the event with the narrator serving as a quasi-journalist. The ST features: - Archaic language e.g., 'ward'[was] as opposed to the modern 'wurde' [was] ('werden', 2023, n.p.) - Formal register e.g., line 1, archaic phrase: 'Im Anfange' [In the start], ('Anfange', 2023, n.p.) as opposed to modern 'Am anfang' [At the start] ('Anfang', 2023, n.p.) - Mixing of factual elements with fictional e.g., the town of Schlan with an apparition of a ghost - Elevated language with long sentences, on average 50 words e.g., line 3 - Written in third person perspective as a report - Written in both the past tense e.g., description of the event told by the narrator, and present tense e.g., events described in the boy's bedroom, lines 1 and 20		
Strategy <i>identification of translation problems</i>	My TA are children aged 11-15 in Ireland who are interested in factual reports of supernatural events. I plan to modernise the text and simplify it to make it more accessible. To do this, I plan to:		

• <i>knowledge of genre within target context and situation of target text</i> • <i>justification of translation production of genre for target context</i> (200 words max)	• Break up the sentences for easier readability, around 20-30 words per line, but maintain long sentences where the clauses are simple to maintain the style of the author e.g., lines 135, 136, 137 • Use modern language to update and simplify the story for the TA e.g., 'Kammer' [chamber] -> room • Use colloquialisms to simplify it further e.g., 'fuss', line 32 or 'finished off' line 90 • Keep the formal register to maintain the investigation atmosphere of ST e.g., 'hochlöbl. Kreisamt' [honourable district office] • Remove archaisms but keep the story setting in 1809 and the placenames to maintain the sense of semi-realism in the TT • Use only the past tense for easier comprehension e.g., line 20
Critical Reflection • <i>textual analysis</i> (200 words max)	Although the TT is 100 words longer, according to my sample TA it is a smooth and easy read thanks to the breaking up of sentences and keeping the whole text in one tense. However, according to the sample TA, the text would have been more enjoyable if I localised the story. A town in the Czech Republic was too distant for the younger children to picture and they felt they would have found the story scarier if it was set in a familiar area, such as Ireland or Scotland. The shorter sentences and added punctuation, such as commas or full stops e.g., lines 37, 38, also changed the rhythm of the text. Surprisingly, it decreased the reading time of the TT by 1 minute (Speech Time Calculator, 2023).
Works Cited 8. <i>use of sources and reference material</i>	1. Digitales Wörterbuch der deutschen Sprache. 2021. 'Anfang'. Accessed: March 8, 2023. https://www.dwds.de/wb/Anfang 2. Ibid., 'werden'. Accessed: March 8, 2023. https://www.dwds.de/wb/werden 3. Word Sense Dictionary. 2023. 'Anfänge'. Accessed: March 8, 2023. https://www.wordsense.eu/Anfänge/

	4. Text Converter. 2023. Accessed: March 8, 2023. https://www.textconverter.io/de/speech-time/
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Source Text

Geistererscheinung

Im Anfange des Herbstes 1809 verbreitete sich in der Gegend von Schlan (einem Städtchen vier Meilen von Prag auf der Straße nach Sachsen) das Gerücht einer Geistererscheinung, die ein Bauernknabe aus Stredokluk (einem Dorfe auf dem halben Wege von Schlan nach Prag) gehabt habe. Dies Gerücht ward endlich so allgemein und so laut, daß endlich ein Hochlöbl. Kreisamt zu Schlan eine gerichtliche Untersuchung der ganzen Sache beschloß, und demzufolge eine eigene Kommission ernannte, aus deren Akten zum Teil, und zum Teil aus mündlichen Berichten an Ort und Stelle, nachstehende Geschichte gezogen ist.

Ein Bauernknabe von ungefähr elf Jahren aus Stredokluk, mit Namen Joseph, bekannt bei seiner Familie sowohl als im ganzen Dorfe für einen erzdummen Jungen, schlief für gewöhnlich mit einem alten Onkel und einigen seiner Geschwister, von seinen Eltern getrennt, in einer besondern Kammer. Eines Nachts wird er durch Schütteln geweckt, und wie er aus dem Schlafe aufschreckt, sieht er eine Gestalt sich langsam vom Fuße seines Bettes fortbewegen und im Dunkel verschwinden. Joseph, dem Schlafen über alles geht, nimmt es gewaltig übel, so mutwillig gestört zu werden, und in der Meinung, die Gestalt sei der Onkel gewesen, der ihn habe necken wollen, fängt er an, sich laut zu

Target Text

The Apparition of Stredokluk

At the beginning of autumn in 1809, a rumour spread in the region of Schlan, (a small town four miles from Prague on the road to Saxony), of a ghostly apparition which a peasant boy from Stredokluk, (a village halfway between Schlan and Prague), had experienced. Eventually, this rumour became so widespread and so popular that the honourable district office in Schlan finally decided on a judicial investigation of the whole matter, and consequently appointed its own commission. The following story is partly drawn from the files of the commission and partly from oral reports on the scene.

A peasant boy of about eleven years of age from Stredokluk, named Joseph, was known by his family and the entire village to be a foolish boy. He usually slept with his old uncle and some of his brothers and sisters, separated from his parents, in a special room. One night, he was awakened by a shaking and as he woke up from his sleep, he saw a figure slowly moving away from the foot of his bed and disappearing into the darkness. Joseph, who loved sleep more than anything else, resented being disturbed so recklessly. As Joseph thought the figure was his uncle, teasing him, he began to complain loudly and scold him for such jokes. The uncle, an old disabled man, woke up from all the noise

beklagen und sich derartige Scherze scheltend zu verbitten. Der Onkel, ein alter Invalide, wacht über den Lärm ebenfalls auf, fragt ziemlich barsch nach der Ursache, und da Joseph ihn zu Rede stellt, warum er ihn necke und nicht schlafen lasse, so ergrimmt der alte Soldat, und nach einigen Beteuerungen und Fluchen, daß er von nichts wisse, die aber unserm Joseph nicht einleuchten wollen, steht er auf und, um seinen Gründen Gewicht zu geben, nimmt er den Stock und zerprügelt den ungläubigen Herrn Neffen. Joseph schreit fürchterlich, alle seine Geschwister werden wach und schreien mit, die Eltern eilen voll Angst herbei, sie besorgen Feuer oder Mord, beruhigen sich aber bald, da sie sehen, daß nur der dumme Joseph etwas geprügelt wird. Sie fragen nach dem Anlasse des Tumults; Joseph erzählt schluchzend seine Geschichte; der Onkel flucht laut über den Lügner; den Eltern ist der Fall zu spitzig; zum Untersuchen ist nicht Zeit, und da Joseph von seinem Satz nicht abgeht, so vereinigen sie sich der Kürze halber mit dem Onkel, prügeln gemeinschaftlich auf den Ärmsten und schicken ihn zu Bette. In der folgenden Nacht geht derselbe Spaß von neuem an, Joseph wird wieder geweckt, sieht eine Gestalt, hält sie wieder für den Onkel und, da er diesmal seiner Sache noch gewisser zu sein glaubt, als das erstemal, so beklagt er sich noch ungestümer; der alte Onkel erwacht, prügelt, die Eltern kommen herbei, prügeln auch, und Joseph flüchtet sich, ein gutes Teil mürber als die vergangene Nacht, in sein Bett. In der dritten Nacht

21 and asked rather harshly what caused the commotion. When Joseph
22 asked his uncle why he was teasing him and would not let him sleep, the
23 old soldier became angry. After a few objections and curses claiming he
24 knows nothing about anything, which did not make sense to our Joseph,
25 he stood up and, to give weight to his reasons, took a stick and hit the
26 unbelieving nephew. Joseph screamed terribly, waking up all his
27 brothers and sisters who joined in with the screaming. The parents
28 rushed over in fear, thinking it could have been a fire or murder,
29 however, soon they calmed down seeing that it was only stupid Joseph
30 who was being beaten.

31
32 They asked what caused all this fuss; Joseph, sobbing, told his story but
33 his uncle only cursed loudly at the liar. Joseph's parents found the
34 situation to be too vague and concluded there was no time to
35 investigate. As Joseph did not budge from his story, his parents joined
36 forces with his uncle for the sake of brevity. They hit the poor boy
37 together and sent him to bed. The next night the same joke started
38 again. Joseph was woken up, saw a figure and thought it was his uncle.
39 As he now thought he was certain about what was happening, as
40 opposed to the first time, he complained even more boisterously. His
41 old uncle woke up and hit Joseph again. The parents came again and hit
42 him as well. Joseph, a good deal more fainthearted than the previous

dieselbe Erscheinung, aber nicht dieselben Prügel. In dem Kopfe des dummen Josephs entwickelt sich allmählich die Idee vom ewigen Unrechte des Schwächern, er schweigt demnach, und versucht es, mit einem äußerst verdrießlichen Gesicht, sobald wie möglich wieder einzuschlafen, was ihm denn auch gelingt. Den Tag darauf kömmt Joseph abends vom Felde nach Hause, und erzählt der Mutter, wie um die Mittagsstunde ein fremder Herr zu ihm gekommen sei, in einem weißen Mantel und mit sehr bleichem Angesichte; wie dieser, als er sich anfangs vor ihm gefürchtet und davonlaufen wollte, ihm freundlich zugeredet habe, er solle sich nicht fürchten, er meine es gut mit ihm und wolle ihn belohnen, wenn er hübsch folgsam wäre. Als er sich hierauf beruhigt, habe der fremde Herr mit tiefbetrübter Miene gesagt, daß er schon sehr lange, lange auf ihn gewartet habe, daß er ihm die drei vergangenen Nächte erschienen sei, und jetzt komme, um von ihm einen Dienst zu begehren, dessen Gewährleistung er nicht zu bereuen Ursach haben würde. Morgen nämlich mit Sonnenaufgang solle er, mit einem Spaten versehen, aufs Feld hinausgehn und an einem Orte, den er ihm zeigen würde, nachgraben; er werde dort Menschenknochen finden, an denen fünf eiserne Ringe befestigt wären; diese wären seine Gebeine, über die sein Geist nun schon seit fünfhundert Jahren ohne Ruhe und ohne Rast herumirre; habe er die Gebeine gefunden und herausgenommen, so solle er noch tiefer graben, wo er sodann auf fünf verschlossene irdene

43 night, took refuge in his bed. The third night; the same occurrence, but
44 not the same beating. The idea of the eternal injustice of the weak
45 gradually developed in the mind of stupid Joseph. He remained silent
46 and with an extremely annoyed face, tried to go back to sleep as soon as
47 possible, which he succeeded in doing. The next day, Joseph came home
48 from the field in the evening and told his mother that a strange
49 gentleman had come to him at noon. He was dressed in a white coat
50 and had a very pale face. He told his mother how he was afraid of him at
51 first and wanted to run away, but the ghost persuaded him in a friendly
52 way that he should not be afraid, that he meant well with him and that
53 he would be rewarded if he was nicely obedient.

54
55 When Joseph calmed down, the stranger said, with a deeply saddened
56 face, that he had been waiting for him for a long, long time and that he
57 appeared to him the past three nights. Now, he was coming to ask him
58 for a service that he would not regret. The next day, at sunrise, he was
59 to go out into the field with a spade and dig in a place he would show
60 him. There, he would find human bones with five iron rings attached;
61 these were his bones, over which his spirit had been wandering for 500
62 years without rest. When Joseph would find the bones and take them
63 out, he was to dig deeper still, where he would then come across five
64 locked earthen chests. The ghost would reveal what to do with them

Truhen stoßen werde; was damit zu tun, würde er ihm später entdecken. Nachdem er ihm dies alles gesagt, sei der Herr plötzlich weggekommen, er wisse nicht wohin. Die Mutter hatte mit offenem Munde zugehört, und voller Verwunderung ihren Joseph betrachtet, welcher, da er sonst in dummer Unbehilflichkeit kaum ein halb Dutzend Worte aneinander zu reihen wußte, jetzt mit fließender Rede, im reinsten Böhmisches, seine Geschichte vortrug. So unheimlich ihr auch bei dieser Erzählung zumute sein mochte, so witterte sie doch als eine kluge Frau in den verheißenen Truhen so etwas von einem Schatze, und um des Schatzes willen beschloß sie, mit ihrem Joseph gemeinschaftlich das Abenteuer zu bestehn.

Den andern Morgen in aller Frühe machten Mutter und Sohn gehörig zum Graben gerüstet sich auf und gingen dem Felde zu, wo der Geist sich hatte sehn lassen; kaum waren sie vor das Dorf gekommen, als Joseph sagte: »Ei seht doch Mutter, da ist der Herr schon.« – »Wo?« rief die Mutter erblassend und schlug ein Kreuz über ihren ganzen Leib. »Hier dicht vor uns,« antwortete Joseph, »er hat mir aber gesagt, er komme, uns zu führen.« Die Mutter sahe nichts; der Geist, nur dem auserwählten Joseph sichtbar, zog still vor ihnen her. Die Reise ging querfeldein, einer Heide zu, die an einem Feldwege hinlief; dort steht Joseph still und sagt zur Mutter: »Hier Mutter, hier sollen wir graben, spricht der Herr.« Die

65 later. After he told Joseph everything, the gentleman suddenly left, his
66 destination unknown. The mother listened open-mouthed and looked in
67 amazement at her Joseph. This boy, who usually struggled to string
68 together half a dozen words in stupid awkwardness, now recited his
69 story in fluent speech, in the purest Bohemian. As eerie as she might
70 have felt during the narration, she was a clever woman and sensed
71 something of a treasure in the promised chests. For the sake of the
72 treasure, she decided to join her Joseph in his adventure.

73
74 The next morning, in the early hours, mother and son set out, duly
75 prepared for digging. They walked towards the field where the spirit had
76 made his appearance and just as they arrived at the village, Joseph said,
77 "Look, mother, the Lord is already there." "Where?" cried the mother,
78 pale and strained all over her body. "Here, close to us," Joseph
79 answered, "but he told me he was coming to guide us." The mother saw
80 nothing; the spirit, visible only to the chosen Joseph, moved silently
81 before them. The journey went across the country, towards a heath that
82 ran along a country lane. There, Joseph stood still and said to the
83 mother, "Here, mother, here we shall dig, says the Lord." The mother,
84 with the sweat of fear on her forehead, took the spade and dug hastily.
85 She dug to a depth of about two feet when she came across the bones
86 of the dead. The Lord was looking on very kindly, Joseph assured his

Mutter, den Angstschweiß auf der Stirn, setzt den Spaten an und gräbt hastig darauf los. Sie mochte ungefähr zwei Schuh tief gegraben haben, als sie auf Totengebeine stößt; der Herr sehe dem Dinge sehr freundlich zu, versichert Joseph der Mutter, die für die Freundlichkeit des fünfhundertjährigen Herrn wenig Sinn hat, und geistliche Lieder und Ave's und Beschwörungsformeln bunt durcheinander sich immer lauter in Gedanken zuschreit. Der Gebeine wurden immer mehrere, sie waren mit einem gewöhnlichen Schimmel überzogen und zerfielen an der Luft in Asche, um beiden Arm- und Beinröhren, dicht über den Hand- und Fußgelenken, lagen starke eiserne Bänder. Auf einmal ruft Joseph in die Grube hinein: »Mutter, der Herr will, daß ihr dort mehr rechts grabet; dort, wo er mit dem Degen hinzeigt, da liege sein Kopf, spricht er.« Die Mutter gehorcht und nach einigen Spatenstichen hebt sie einen Totenkopf heraus, dessen Stirn ein großer eiserner Ring umgibt. Nun war's mit der Mutter am Ende; mit jedem Knochen, den sie herausgegraben, hatte die Angst und das innere Lärmen sich gemehrt; halb in Verzweiflung hatte sie nach dem Schädel gesucht, sein Anblick gab ihr den Rest, sie warf den Spaten hin, und floh laut schreiend dem Dorfe zu. Joseph begriff die Mutter nicht, ihm war nie so wohl in seiner Haut gewesen. Als er den fremden Herrn fragen wollte, was denn das bedeute, war dieser verschwunden; kopfschüttelnd nahm Joseph seine fünf Ringe um den Spaten, spielte noch ein wenig mit der Knochenasche,

87 mother. She had little sense of the kindness of the 500-year-old Lord,
88 and was shouting spiritual songs, aves and incantations in colourful
89 confusion, louder and louder in her thoughts. The bones became more
90 and more numerous, they were covered in a common mould and
91 disintegrated into ashes in the air. Around the bones of both the arms
92 and legs, close above the wrists and ankles, lay strong iron bands.
93 Suddenly, Joseph called out to his mother," Mother, the Lord wants you
94 to dig more right there; where he points with his sword is where his
95 head lies." he said. The mother obeyed and after a few strokes of the
96 spade, she lifted out a skull with a large iron ring around its forehead.
97 Now, Joseph's mother was at her wit's end; with every bone she dug
98 out, the fear and the inner noise increased; half in despair, she searched
99 for the skull. The very sight of it finished her off, she threw down the
100 spade and fled loudly, screaming, towards the village. Joseph did not
101 understand his mother, he had never been this comfortable in his own
102 skin. Shaking his head, Joseph took the five rings around the spade,
103 played a little more with the bone ash, and then went rejoicing towards
104 the village. The five rings were later deposited at the courts, where they
105 can still be seen.
106
107 When the commission had finished the investigation of this story,
108 without having cleared up the matter itself, a high official authority,

und ging dann jubelnd dem Dorfe zu. Die fünf Ringe wurden später bei den Gerichten deponiert, wo sie noch jetzt zu sehen sind.

Als die Kommission die Untersuchung dieser Geschichte geendigt hatte, ohne die Sache selbst ins reine gebracht zu haben, entschloß sich eine hohe Amtsobrigkeit, durch die fünf Ringe aufgemuntert, den verheißenen fünf Truhen nachzuspüren: es ward von Amts wegen weiter nachgegraben. Im November 1809, wo Erzähler die Grube selbst gesehn, war man schon zu einer beträchtlichen Tiefe gelangt. Da die weitere Fortsetzung der Arbeit die Kräfte gewöhnlicher Tagelöhner überstieg, so ließ man, um nicht den Vorwurf halber Maßregeln auf sich zu laden, endlich gar Bergleute kommen. Diese erweiterten den Bau und trieben Gänge rechts und links; nicht lange, so wollte man es haben hohl klingen hören, man grub und grub; umsonst, die Truhen zeigten sich nicht; man kam auf Schutt, die Hoffnung wuchs; der Schutt wurde durchwühlt, er verlor sich, die Hoffnung sank. In der Verlegenheit, worin man sich befand, fiel es einem gescheiten Kopfe ein, daß Schätze ihre Kapriзен haben, die respektiert sein wollen, daß sie nicht jeder rohen Faust in die Hände laufen, sondern sich nur von sympathetischen Fingern berühren lassen, und tat daher den Vorschlag, den Joseph kommen zu lassen, um künftig bei der Arbeit gegenwärtig zu sein.

109 encouraged by the five rings, decided to look for the promised five
110 chests. Further digging was done unofficially, of course. In November
111 1809, when the narrator himself saw the pit, a considerable depth had
112 already been reached. Since the further continuation of the work
113 exceeded the strength of ordinary day labourers, miners were finally
114 called in, so as not to incur the reproach of half-measures. They
115 enlarged the site and dug tunnels to the right and left. Not long after,
116 they were eager to hear the tunnels ring hollow and so they dug further
117 and further. However, it was all in vain as the chests did not show
118 themselves. The workers would come upon rubble and their hope would
119 grow; the rubble was rummaged through, and it was lost, hope sank. In
12 their embarrassment, it occurred to a clever head that treasures have
121 their caprices which want to be respected and do not run into the hands
122 of every raw fist. They can only be touched by sympathetic fingers, and
123 therefore, they made the proposal to send for Joseph to be present at
124 the site in the future.

125
126 As they already advanced quite far in December, they wrapped the poor
127 boy up warmly, gave him a small spade in his hand, and told him to lift
128 out a little shovel of earth from time to time. A great deal was expected
129 from this ruse, but it seemed as if the spirit had been more concerned
13 with his bones than with the chests, for even the presence of our Joseph

Da man schon im Dezember ziemlich weit vorgerückt war, so packte man den armen Jungen warm ein, gab ihm einen kleinen Spaten in die Hand, und hieß ihm hin und her ein Schaufelchen Erde herausheben. Man versprach sich sehr viel von dieser List, doch es schien, als wäre es dem Geiste mehr um seine Knochen als um die Truhen zu tun gewesen, denn auch die Gegenwart unsers Josephs verding nichts. Der zunehmende Frost machte endlich dem Suchen ein Ende; im Frühjahr, beschloß man, sollte die Arbeit fortgesetzt werden, hat es jedoch unterlassen. Übrigens hat der Geist gegen Joseph nicht ganz undankbar gehandelt, als es auf den ersten Anblick scheinen möchte; denn wenn er ihm auch den gehofften Schatz, den er ihm übrigens nie versprach, entrückte, so hatte er doch wahrscheinlich veranstaltet, daß die Leute von nah und von fern herbeiströmten, um den kleinen Geisterseher zu sehn und reichlich zu beschenken.

131 did not catch anything. The increasing frost finally put an end to the
132 search. In the spring, it was decided, the work should be continued but
133 they never returned to the site. Incidentally, the spirit did not act quite
134 as ungratefully towards Joseph as it might seem at first sight. Even if he
135 took away from him the treasure he hoped for, which, by the way, he
136 never promised him, he probably arranged for people to flock from near
137 and far to see the little spirit-seer and to give him plenty of presents.
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