

Anita Mackiewicz

The University of Białystok

## Translation strategies across time: a comparison of two Polish renderings of *Anne of Green Gables* by Lucy Maud Montgomery

**Abstract.** The aim of this article is to compare two Polish renderings of *Anne of Green Gables* by Lucy Maud Montgomery: the oldest one by Rozalia Bersteinowa (1911/1912), and one of the most recent ones, by Paweł Beręsewicz (2013). This article attempts to both identify the specific strategies and techniques employed by the two translators and to illustrate how approaches to translation have changed over the years.

**Keywords:** translation, English, Polish, adaptation, foreignisation, *Anne of Green Gables*, Lucy Maud Montgomery, Rozalia Bersteinowa, Paweł Beręsewicz.

Attitudes towards translation and translation strategies change with time. By looking at two Polish renderings of *Anne of Green Gables* – the oldest one (Bersteinowa 1911/1912) and one of the most recent ones (Beręsewicz 2013) – this article attempts to both identify the specific strategies and techniques employed by the two translators and to illustrate how approaches to translation have changed over the years.

### The novel, its author and translators

*Anne of Green Gables* is a heart-warming story of a ginger-haired heroine known all over the world to both youngsters and adults. After its publication in 1908 in Canada, the book quickly became a worldwide bestseller, translated into 20 languages and sold in 50 million copies (IS1). It was frequently adapted for movies, TV series, and musicals. The number of its renderings speaks for the popularity of the novel: only in Poland at least 12 different translators have made an attempt to convey the emotions, humour and universal values of the book to the Polish readers.

Lucy Maud Montgomery (1874-1942), who created the famous character, was born in Prince Edward Island and decided that it was the perfect setting for her first novel. She was raised by her grandparents and for a short time worked as a teacher. She was married to Reverend Ewan MacDonald and had two children. Montgomery wrote eight books about Anne: *Anne of Green Gables* (1908), *Anne of Avonlea* (1909), *Anne of the Island* (1915), *Anne of Windy Poplars* (1936), *Anne's House of Dreams* (1917), *Anne of Ingleside* (1939), *Rainbow Valley* (1919), *Rilla of Ingleside* (1920), for which she was awarded many times. Thanks to the success of her works, Prince Edward Island gained popularity as a destination for people who look for Anne-related attractions (IS2).

Among the Polish translators of the book are Rozalia Bersteinowa and Paweł Beręsewicz: the authors of the first and one of the last Polish translations of the novel, respectively. Bersteinowa's rendering comes from 1911 or 1912, and not much else is known about her.

Paweł Beręsewicz is a contemporary translator who graduated from Warsaw University where he studied English philology. In addition to being a translator, lexicographer and a part-time teacher, he also writes short stories and novels for children. He cooperates with such editing houses as *Skrzat* and *Literatura*. Among his books are: *Co tam u Ciumków?*, *Czy wojna jest dla dziewczyn?*, *Jak zakochałem Kaśkę Kwiatek*, *Kiedy chodziłem z Julką Maj*, *Tajemnica człowieka z blizną*, *Warszawa. Spacerzy z Ciumkami*, *Wielka wyprawa Ciumków*, *Wszystkie lajki Marczuka*. Beręsewicz's books have been honoured and awarded. He has received the Kornel Makuszyński Literary Award (twice), the Warsaw Literary Award, the 3<sup>rd</sup> prize in the II Astrid Lindgren Award, a Nomination in the Book of the Year Competition: Polish Section IBBY (four times). His translations include not only *Anne of Green Gables* by Lucy Maud Montgomery, but also *The Adventures of Tom Sawyer* by Mark Twain, *The Secret Garden* by Frances Hodgson Burnett and *The Changeover* by Margaret Mahy (IS3). The sections which follow will focus on selected aspects of the two Polish renderings of the book, comparing the strategies employed by the two translators.

### **Adaptation vs. foreignisation: proper names and cultural reality in translation**

The two translations of the book vary significantly, beginning with the titles of most chapters to individual words and phrases. They are about 100 years distant in time, which is enough for both the language, cultural reality and translation strategies to have changed. The most influential factor, however, which makes the two renderings so distant is the choice of two completely different translation strategies: adaptation and foreignisation.

Adaptation is understood as a translation method whose goal is to replace certain elements characteristic of one society and its culture with elements known by another society and its culture (Delisle, Lee-Jahnke, Cormier 2006: 22). This strategy facilitates understanding a target language text thanks to the elimination of foreignness, i.e. elements which do not occur in the readers' native culture. Rozalia Bersteinowa's version of *Anne of Green Gables* is the perfect example of this method. The translator makes the reality presented in the novel more similar to that of Poland, adjusting it to the realities familiar to her and her readers.

Foreignisation, in contrast, focuses on preserving the individuality of a given culture (Skibińska 2000: 162), familiarizing readers with countries they are not acquainted with (Lewicki 2000: 193). It brings in strangeness, saving as many elements of a foreign language and culture as possible. *Anne of Green Gables* in Beręsewicz's translation is an example of the application of this specific technique – the translator made his rendering characteristic by its faithfulness to the original.

A comparison of the two renderings of the novel demonstrates how the application of each of the strategies affects the translated text. First of all, let us take a look at the translator's attitude towards proper names. Both translators decided to transfer the names of the main characters of the novel, but they did it for different reasons. Bersteinowa, who lived in a century when education was not so advanced, was cognizant of the fact that a great number of her readers did not know the English language and Canadian culture. This may have been one of the reasons why she tried to adjust the book to Polish culture; a young girl named *Ania* is easier to identify with than a girl with the foreign name *Anne* (especially when you are not really sure how to pronounce it). Beręsewicz, on the other hand, is known for his disapproval of translating names. He is of the opinion that in the era of television and the Internet people are sufficiently acquainted with the foreign culture to make it possible for a translator not to do so. However, despite this conviction, he did translate the names of the main characters of the novel. His decision was most probably motivated by the fact that *Anne of Green Gables* is

a very popular novel, and has already anchored in the minds and hearts of Polish society. Leaving the names of the main characters as they are in the original version was likely to make many readers skeptical towards this idea. Therefore, he met his readers half way and in certain fragments saved both versions of the names, i.e. English *Anne* and Polish *Ania*. The renderings of the following fragment illustrate the strategies employed by the two translators:

Lucy Maud Montgomery:

-*Yes, this is Anne Shirley, said Marilla.*

-*Spelled with an E, gasped Anne (...)* (p.108)

Bersteinowa uses 2 diminutive forms of the character's name – *Ania* and *Andzia* – suggesting that Anne hated the latter:

-*Tak, to Ania Shirley - potwierdziła Maryla*

-*Ania, nie Andzia - szepnęła dziewczynka (...)* (p.95)

Beręsewicz uses both the Polish and the English version of her name, Anne's comment referring to the spelling of the English version:

-*Tak, to jest Ania. Anne Shirley - przytaknęła Maryla.*

-*Przez "e" na końcu - wykrztusiła Ania (...)* (p. 106)

As for the remaining names, *Marilla* and *Matthew* are translated as *Maryla* and *Mateusz* respectively. Beręsewicz explained later that he found the name *Matthew* very difficult to inflect and fit into Polish syntax, and decided that its Polish equivalent would be more convenient to use. To be consistent with the treatment of the names of the main characters, he translated them all. As far as the names of the other characters are concerned, Bersteinowa uses their Polish equivalents while Beręsewicz leaves them in the original. Thus, in Bersteinowa's version *Rachel Lynde* becomes *Małgorzata Linde*, *Charlie* is *Karolek*, *Jane* becomes *Janka*, *Josie* is *Józia* and *Josephine* – *Józefina*.

*Anne of Green Gables* is fraught with real and fictional names of places. The eponymous *Green Gables* is called *Zielone Wzgórze* in both renderings. The rest of the names, however, differ in the two translations. Beręsewicz is consistent in his strategy and leaves most of the place names in the original form. If he decides to translate certain names, usually the longer ones, his translation is as faithful to the original as possible. Bersteinowa, on the contrary, tries to eliminate the foreignness to a complete minimum and translates every place name in the novel, very often adding something from herself and making the translation distant from its original form and meaning (especially in the case of the names invented by Anne herself). Thus, *Lynde's Hollow* is called *dolina Linde'ów* in Bersteinowa's version and *Lyndowa Dolinka* in Beręsewicz's. Barry's house – *Orchard Slope* in the earliest translation is *Sosnowe Wzgórze* and *Sadowy Stok* (which is a calque of *Orchard Slope*) in the latest one. *White Sands* has been translated literally by Bersteinowa as *Białe Piaski*, while Beręsewicz retains its original form.

In the novel there are also names coined by Anne. There is a scene where she is delighted by the geranium and decides to name it *Bonny*. Beręsewicz transfers the original name into the Polish version but Bersteinowa translates it as *Jutrzenka* ('dawn' or 'a morning star'). Then, there is a place used by girls as a playhouse, which they call *Idlewild*. Bersteinowa calls it *Zacisze Słowika* ('nightingale's refuge'), while Beręsewicz uses a name which is closer to the original – *Leśna Samotnia* ('a refuge in the forest'). Another example of Beręsewicz's accuracy in translation is *Willowmere*: he translates it as *Wierzbowe Oczko* (lit. 'a willow's eye'), while Bersteinowa uses an entirely different name – *Jasnooka* ('bright-eyed'). Both

translators render *Snow Queen* as *Królowa Śniegu* and *Lake of Shining Waters* as *Jezioro Lśniących Wód*, thus using direct Polish equivalents of the two names.

Moreover, the novel contains names of various associations. Here the differences in translation are caused not so much by the choice of specific strategies, but rather by the temporal distance that separates the two renderings. In effect, the *Sewing Circle* is called *Szwalnia dla Dziewcząt* by Bersteinowa. The noun *szwalnia*, common in her times, is now mostly associated with sewing industry rather than an activity of individuals. That is why Beręsewicz decides to name it *kółko krawieckie*, which is both a literal translation of the English name and a current Polish equivalent of the expression. Another example is *Church Aid Society*. In Bersteinowa's version it appears under the name *Parafialny Związek Pomocy*, while Beręsewicz translates it as *Kościelne Towarzystwo Dobroczynne*. In this case, Bersteinowa is closer to the original; Beręsewicz uses a word (*dobroczynność*) which is a Polish counterpart of *charity*, which sounds more modern.

The application of two different strategies is particularly visible in fragments concerning cultural reality, such religion, education and food. As for religion, it is worth mentioning that Protestantism forbids taking the Lord's name in vain and people from Avonlea obey this law and never use it directly. They, for example, say *Thanks be to goodness for that*. Beręsewicz respects that and in his rendering it goes like *I niech będzie chwala*. Bersteinowa's translates it as *Dzięk Ci, Boże* ('Thank God'), which is a very common phrase in Polish, but it ignores the importance of this unwritten law in Avonlean community. Further we observe the same pattern - *Merciful goodness!* is translated as *Łaska i zmiłowanie* by Beręsewicz and *Na litość Boską!* ('For God's sake') by Bersteinowa.

Another important cultural area, i.e. education, also shows how an adoption of a specific method can affect translation. Starting with the name of the teachers' school and ending with a graduation outfit, the two renderings are completely different. Lucy Maud Montgomery refers to the school for teachers as *Queen's*. So does Beręsewicz in his rendering. Bersteinowa, on the other hand, uses the noun *akademia* ('academy'). What's more, the traditional English graduating outfit is described by the author as *a gown and mortar board*. Beręsewicz translates *gown* as *toga* and *mortal board* as *kwadratowa czapka* – he knows that Polish readers are already familiar with this custom, not only thanks to television, but also because many Polish universities have adopted it. Bersteinowa omits the fragment entirely and does not mention it at all.

Every country and almost every region has its characteristic food. Lucy Maud Montgomery also weaves many delicacies into the plot. Table 1 below presents how the two translators dealt with their names.

**Table 1. Names of foods in the original and the two translations**

Lucy Maud Montgomery	Rozalia Bersteinowa	Paweł Beręsewicz
fruit cake	placek z owocami	keks
pound cake	ciastka z kremem	biszkopt
doughnuts	orzechy w cukrze	pączki
preserves	konfitury	konfitury
pie	pieróg	zapiekanka
chocolate sweeties	pastylki czekoladowe	czekoladowe cukierki
peppermints	pastylki miętowe	miętówki

Beręsewicz's translation is not only up-to-date, but also more precise and accurate. Pound cake is a traditional cake made from a pound of four different ingredients. It has no cream in it, so his *biszkopt* is a closer equivalent than Bersteinowa's *ciastka z kremem* ('cream cakes').

As for *doughnuts*, Bersteinowa seems to have been misled by the *nut* part, which is why she translated the word as *orzechy w cukrze* ('nuts in sugar').

In Avonlean society, many orphans were working and helping at farms. They were usually treated as inferior to other people, as illustrated in the following fragment:

*'Well, you'd better go and give that cake to the pigs,' said Marilla. 'It isn't fit for any human to eat, not even Jerry Boute.'* (p. 22)

Beręsewicz translates the fragment faithfully:

- *No dobrze, idź teraz i zanieś to ciasto świniom – powiedziała Maryla. – Dla ludzi się nie nadaje. Nawet dla Jerry'ego Buote'a.* (p. 212)

In Bersteinowa's rendering, however, the entire fragment is omitted. It is possible that she considered it too direct, too radical to be included in a book for children.

Another interesting aspect of the two translations is the treatment of units of measure. When Anne says that she is *an inch taller than Diana*, Bersteinowa translates it as *trochę wyższa*, which means *a bit taller*. Beręsewicz, in contrast, uses the Polish equivalent of *inch - cal*.

## Style and vocabulary

As already mentioned, the two translations are about 100 years distant in time, which is why the style and vocabulary used by the two translators are often remarkably different. The easiest way to notice the difference between the two renderings is to take a quick look at translation of the chapters' titles. Only 6 out of 38 titles are translated in the same way; the remaining ones are different. Table 2 below summarises the differences.

**Table 2. Titles of chapters in the two translations**

<i>Lucy Maud Montgomery</i>	<i>Rozalia Bersteinowa</i>	<i>Paweł Beręsewicz</i>
Mrs Rachel Linde is Surprised	Zdumienie pani Małgorzaty Linde	Pani Rachel Linde jest zdziwiona
Matthew Cuthbert is Surprised	Zdumienie Mateusza	Mateusz Cuthbert jest zdziwiony
Marilla Cuthbert is Surprised	Zdumienie Maryli Cuthbert	Maryla Cuthbert jest zdziwiona
Morning at Green Gables	Poranek na Zielonym Wzgórzu	Poranek w Zielonym Wzgórzu
Anne's History	Historia Ani	Historia Ani
Marilla Makes Up Her Mind	Co postanowiła Maryla	Maryla podejmuje decyzję
Anne Says Her Prayers	Modlitwa Ani	Ania odmawia pacierz
Anne's Bringing-Up Is Begun	Zaczyna się wychowanie Ani	Wychowanie Ani rozpoczęte
Mrs Rachel Lynde is Properly Horrified	Oburzenie pani Linde	Pani Rachel Lynde jest wprost przerażona
Anne's Apology	Wyznanie winy	Przeprasiny Ani

Anne's Impressions of Sunday-School	Wrażenia Ani w szkole niedzielnej	Ania idzie do szkółki niedzielnej
A Solemn Vow and Promise	Uroczysta przysięga i obietnica	Uroczysta przysięga i obietnica
The Delights of Anticipation	Rozkosze oczekiwania	Rozkosze czekania
Anne's Confession	Przyznanie się do winy	Wyznanie Ani
A Tempest in the School Teapot	Burza w szkolnej szklance wody	Burza w szkolnej szklance wody
Diana is Invited to Tea with Tragic Result	Tragiczne skutki podwieczorku	Podwieczorek ze skutkiem tragicznym
A New Interest in Life	Nowy cel w życiu	Życie odzyskuje blask
Anne to the Rescue	Ania w roli zbawcy	Ania przybywa na ratunek
A Concert a Catastrophe and a Confession	Koncert, katastrofa i wyznanie	Koncert, katastrofa i wyznanie
A Good Imagination Gone Wrong	Bezdroża wyobraźni	Zgubne skutki wyobraźni
A New Departure in Flavorings	Nowe zastosowanie kropli walerianowych	Przełom w dziedzinie dodatków smakowych
Anne Is Invited Out to Tea	Odwiedziny Ani u pastorstwa	Ania idzie z wizytą
Anne Comes to Grief in an Affair of Honor	Ofiara Ani dla sprawy honorowej	Sprawa honoru
Miss Stacy and Her Pupils Get Up a Concert	Wychowankowie panny Stacy urządzają koncert	Panna Stacy i jej uczniowie organizują koncert
Matthew Insists on Puffed Sleeves	Mateusz rzecznikiem bufiastych rękawów	Mateusz a sprawa bufiastych rękawów
The Story Club Is Formed	Klub powieściowy	Klub literacki
Vanity and Vexation of Spirit	Próżność ukarana	Próżność i cierpienia duszy
An Unfortunate Lily Maid	Niefortunne przedstawienie	Nieszczęsna Pani Nenufarów
An Epoch in Anne's Life	Epoka w życiu Ani	Epoka w życiu Ani
The Queens Class Is Organized	Utworzenie kompletu seminarzystów	Zajęcia dla kandydatów do Queen's
Where the Brook and River Meet	Zwierzenia	Na progu dorosłego życia
The Pass List Is Out	Ogłoszenie listy przyjętych	Lista przyjętych
The Hotel Concert	Koncert w hotelu	Koncert w hotelu
A Queen's Girl	Seminarzystka	Uczennica Queen's
The Winter at Queen's	Zima w seminarium	Zima w Akademii
The Glory and the Dream	Sława i marzenie	Sen i chwała
The Reaper Whose Name Is Death	Żniwiarz, którego imię jest śmierć	Żniwiarz imieniem Śmierć
The Bend in the Road	Zakręt na drodze	Na zakręcie

In Beręsewicz's version the titles are very close to the original. He makes almost no changes in the structure of the titles, while Bersteinowa changes most of those which have the structure of sentences into noun phrases. For example, *Anne Is Invited Out to Tea* becomes

*Odwiedziny Ani u pastorstwa* ('Anne's visit at the pastor and his wife's'). She keeps the sense of the original, shortens the title if possible and often adds something from herself, revealing more about the content of a given chapter than the original. For example, in the case of *Anne Is Invited Out to Tea*, the reader already learns from the title that Anne is going to visit the pastor and his wife. Another difference is the translation of the titular *Green Gables*. In particular, *Morning at Green Gables* is translated by Bersteinowa as *Poranek na Zielonym Wzgórzu*. The preposition *at* used in the original suggests a place. Bersteinowa's use of *na* suggest that house is on the top of the hill. Beręsewicz translates the title as *Poranek w Zielonym Wzgórzu*, which implies being inside the house.

There are many words and expressions in Bersteinowa's version which have become outmoded. Table 3 below presents some of them.

**Table 3. Selected vocabulary items in the two translations**

Lucy Maud Montgomery	Rozalia Bersteinowa	Paweł Beręsewicz
supper	wieczera	kolacja
buggy	kabriolet	bryczka
sorrel	klacz	kasztanka
your place	posiadłość	farma
ottoman	ottoman	kanapa
skin	pleć	cera
curtains	portiery	zasłonki
tapestry	makaty	gobeliny
turnip	brukiew	rzepa
east gable	facjatka	piętro/poddasze
picture	rycina	obrazek
fever	febra	szkarlatyna
grippe	influenca	grypa

Beręsewicz's vocabulary is more modern than Bersteinowa's. The translation of the following fragment of Diana speaking to Anne is a good example:

*I'm awfully glad you've come to live at Green Gables. It will be jolly to have somebody to play with.* (p. 110)

Bersteinowa's rendering is:

*Cieszę się ogromnie, że będziesz mieszkała na Zielonym Wzgórzu. Przyjemnie będzie mieć towarzyszkę zabaw.* (p. 96)

In the same fragment translated by Beręsewicz, the language is visibly modernized and sounds more natural from the perspective of modern readers:

*Strasznie się cieszę, że zamieszkałaś w Zielonym Wzgórzu. Wreszcie będę miała się z kim bawić.* (p.108)

In Bersteinowa's version *I'm sorry I was late* becomes *Żałuję, żem się spóźnił*, which contains the rather archaic form *żem*, while Beręsewicz translates it as *Przepraszam za spóźnienie* ('I'm sorry for being late'). Likewise, *looking after twins* is referred to as *piastować bliźnięta* in the oldest version and as *opiekować się bliźniętami* in the more recent one, where the archaic verb *piastować* is replaced with its more modern equivalent *opiekować*

się. When Anne says *I'm glad* or *I wonder*, Bersteinowa translates it as *Jestem temu bardzo rada* and *Ciekawam*, and Beręsewicz as *Bardzo się cieszę* and *Ciekawe, czy*.

Beręsewicz also uses colloquialisms, e.g. he renders *troubles* that appear with Anne's upbringing as *kompletny bigos* while Bersteinowa uses the neutral term *kłopot*.

Nothing affects the style more than the vocabulary used. Bersteinowa's selection of words make her style definitely more romantic, slushy, and feminine, as illustrated by her translation of the fragment when Anne is imagining her room:

Lucy Maud Montgomery: *The floor is covered with a white velvet carpet with pink roses all over it and there are pink silk curtains at the windows.* (p.78)

Rozalia Bersteinowa: *Podłoga pokryta jest dywanem z białego aksamitu, osypanym różowymi różami. U okien wiszą różowe jedwabne portiery.* (p. 69-70)

Paweł Beręsewicz: *Na podłodze jest biały aksamitny dywan w różyczki, a w oknach różowe jedwabne zasłonki.* (p.77)

She uses the literary adjective *różowy* where Beręsewicz uses the neutral term *różowy* (*pink*). The noun *portiery* is also a more literary choice than the ordinary noun *zasłonki* used by Beręsewicz to translate *curtains*.

Bersteinowa's style is also rich in diminutive forms and maudlin expressions. For example, when Anne discovers *a lane*, Bersteinowa translates the word as *maleńka ścieżyna* ('a tiny path'), where both the adjective and the noun are in diminutive forms. Beręsewicz translates it as *dróżka* ('a little path'), a noun which also conveys the meaning of smallness, but is less literary and archaic than *ścieżyna*. Marilla said once about Anne: *She's a real bright little thing*. In Bersteinowa's version it is more emphatic: *To taki jasny promyczek, takie mile stworzenie* ('She is such a bright ray, such a nice thing'). Beręsewicz uses an idiom *żywe srebro* ('quicksilver') to describe her personality: *To żywe srebro, nie dziewczyna*. (lit. 'She is quicksilver, not a girl').

*Anne of Green Gables* is, among other features, a humoristic novel. Unfortunately, the romantic womanish style represented by Bersteinowa does not always reflect this quality. In the translation of the sentence: *Mrs. Rachel swept out and away—if a fat woman who always waddled COULD be said to sweep away—and Marilla with a very solemn face betook herself to the east gable* (p.85) she omits the humorous comment, and, instead of that, writes that Mrs. Rachel moved slowly and with dignity: *I pani Małgorzata z wielką godnością i szacunkiem do swej okrągłej figury podniosła się i powoli ruszyła w drogę, Maryla zaś, przybrawszy bardzo surowy wyraz twarzy, udała się do pokoiku na facjatce* (p.75-76).

Paweł Beręsewicz compares her walking style to that of a duck, thus retaining the humour: *To powiedziawszy, pani Rachel wymaszerowała z kuchni – jeżeli kaczy chód grubej kobiety można nazwać marszem – a Maryla, z bardzo zasepioną miną, udała się do pokoiku na poddaszu.* (p.84)

The author's sense of humour is also visible in the way she plays with words and their meanings. Wordplay is generally difficult to translate, but Beręsewicz manages to do it retaining the sense of the original and its humour. The following fragment illustrates it quite well:

*'Will you swear to be my best friend forever and ever?' demanded Anne eagerly.*

*Diana looked shocked.*

*'Why it's dreadfully wicked to swear,' she said rebuckingly.*

*'Oh no, not my kind of swearing. There are two kinds, you know.'*



*'I never heard of but one kind,' said Diana doubtfully.  
'There really is another. Oh, it isn't wicked at all. It just means vowing and promising solemnly.'* ( p.110)

Here, Montgomery uses the word *swear*, which Bersteinowa translates as *przysięga* ('vow') and *obietnica* ('promise'):

- *Czy przysięgniesz, że będziesz moją przyjaciółką na wieczne czasy? – spytała prędko Ania.  
Diana spojrzała przerażona.*
- *Ależ to bardzo brzydko przysięgać – rzekła z wyrzutem.*
- *Cóż znowu! Nie jest brzydko przysięgać, tak jak ja myślę. Są dwa rodzaje przysięgi.*
- *Ja słyszałam tylko o jednym – rzekła Diana z powątpiewaniem.*
- *A właśnie, że jest i drugi. Wcale nie brzydki! Jest to po prostu uroczysta obietnica.* (p.96-98)

It is not clear from the Polish version why one should be preferred over the other and why it is wrong to swear. Beręsewicz finds a word in Polish which is ambiguous and justifies Diana's indignation. The word he uses, *ślub*, may mean *a vow, solemn promise and a marriage*:

- *A co byś powiedziała, gdybyśmy złożyły śluby wieczystej przyjaźni, co? – ochoczo zaproponowała Ania.  
Diana wyglądała na wstrząśniętą.*
- *Po co? – powiedziała z wyrzutem. - Przecież jesteśmy za małe na śluby.*
- *Nie, to nie o takie śluby chodzi – tłumaczyła Ania. – Są ich dwa rodzaje.*
- *Ja słyszałam tylko o jednym.*
- *Naprawdę jest jeszcze drugi. I wiek nie ma znaczenia. Po prostu chodzi o przysięgę i uroczystą obietnicę.* (p.108)

Bersteinowa's style is more romantic, fraught with maudlin expressions. Beręsewicz has adjusted the novel's language to the contemporary reader. In many ways, he is also closer in style to Lucy Maud Montgomery. In his rendering, the main character is described in an ironic and humorous way, as in the original. Bersteinowa made Anne more romantic and delicate, losing some of the humour and wit of the original version.

What is also worth mentioning is the translators' treatment of quotations from literary works, which are frequent in the novel. Bersteinowa tends to omit the quotations or translates them as if they were part of the novel. Beręsewicz is very faithful to the original in this case. He respects all the references made by the author, often making footnotes to clarify the context for the reader. His footnotes make many fragments more understandable, simultaneously educating the reader in an indirect way. If Bersteinowa decides to make a footnote, it usually concerns very simple, basic facts, like clarifying who Caesar was. For example, in Bersteinowa's version references to Hamlet are completely ignored, as in the following fragment: *I heard him to say 'sweets to the sweet'*. Bersteinowa translates it as: *wyraźnie słyszałam jak wyrzekł: 'Piękno dla piękna!'* ('beauty to beauty'). Beręsewicz uses a quote from a Polish translation of *Hamlet* by Barańczak and makes a footnote explaining the source of the quotation: (...) *i słyszałam, jak powiedział: 'niech wonne kwiaty otoczą ten kwiat.'*

He also identifies an allusion to Shakespeare's comedy *As You Like It* in the following sentence: *There was a tang in the very air that inspired the hearts of small maidens tripping, unlike snails, swiftly and willingly to school (...)*, as well as an allusion to William Wordsworth's poem in the title of Chapter 36 *The Glory and the Dream* and to Henry W.

Longfellow's poem in the title of Chapter 37 *The Reaper Whose Name is Death*. He provides quotations from established Polish translations of these fragments.

Bersteinowa ignores references to folk songs as well. Anne mentions the song *My Home on the Hill* which Beręsewicz renders literally as *Mój domek na wzgórzu*. Bersteinowa, however, does not mention it at all.

## Conclusion

The two translations discussed in the present study are significantly different mostly because of the temporal distance which separates them. They differ in style and the vocabulary used, but most importantly, they make use of different translation strategies – adaptation (Bersteinowa) and foreignisation (Beręsewicz).

Rozalia Bersteinowa attempts to make the reality presented in the novel similar to the Polish reality of her time: she uses Polish equivalents of English proper names; she translates names of different types of food and even some customs. What is more, parts of the text are often omitted in her rendering, especially Montgomery's quotations from literary works. Also, the language she uses has become a little archaic – many words and expressions have become outmoded. Paweł Beręsewicz represents an entirely different approach – one which is consistent with the current translation standards. He leaves most of the characters' names in the original, and attempts to preserve the cultural reality and humour of the book. He does not omit any fragments of the original text. The language he uses is modern, but he stays faithful to the original in the meanings he expresses.

An analysis of the two translations illustrates how the art of translation has changes over the years. Omissions of large fragments of the original text are no longer acceptable and foreignisation is now preferred over domestication.

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