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# Is translating poems for children a child's play? A linguistic analysis of the English translations of "Lokomotywa" by Julian Tuwim

**Abstract.** The aim of the present article is to demonstrate the challenges connected with the translation of children's poetry, and to offer a qualitative analysis of different translation strategies employed in two English translations of the Polish poem for children "Lokomotywa" by Julian Tuwim. The translation analysis is based on the translation strategies proposed by Lawrence Venuti and Peter Newmark. It focuses on the linguistic and cultural differences between Polish and English, and examines the choices of the translation strategies made by the translators, and the impact they may have had on the reception of the poem in the target language. The comparison shows that although there may be some limitations in terms of the target language and culture, the translators are able to find suitable and effective solutions and simultaneously convey the source text's form and content. The conclusions placed at the end of the paper summarise the features of both translations and emphasise those strategies employed by the translators which are effective and thanks to which the translations are likely to live up to children's expectations.

**Keywords:** poetry translation, translation strategies, translator, poetry, comparative analysis, source text, target text.

## 1 Introduction

Translation of poetry is thought to be one of the most demanding as well as rewarding challenges faced by a translator. It seems impossible to convey all elements of the form, and every feature of the original, whilst simultaneously adapting the language to the target tradition and culture. Translators are often expected to approximate the rhythm, syntax, form, and content. According to Newmark (1987: 70), "The translation

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of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned”. Although every poem should be treated individually and requires skilfulness as well as creativity on the part of translators, there has been an urge to propose strategies which would make poetry translation as successful as possible. Furthermore, various approaches to translation raise translators’ awareness regarding the most common translation problems and make the effectiveness of concrete techniques evident.

The present article offers a linguistic analysis of two English language translations of “Lokomotywa” by the Polish poet Julian Tuwim, based on the strategies proposed by Lawrence Venuti and Peter Newmark. Both translations constitute an interesting material to study since they were published in different centuries. The first presented translation dates back to 1939 and is ascribed to Bernard Gutteridge and William J. Peace (Julian Tuwim most probably was in charge of the rhymes; Tuwim 2013). Marcel Weyland is responsible for the most recent translation published in 2013. Seventy-four years divides both texts, which seems significant from the linguistic point of view as translation studies and strategies developed in the second half of the 20<sup>th</sup> century. Moreover, both translations illustrate diverse techniques applied by its authors; which make the analysis even more informative. Throughout the study cultural-specific items, rhythm and rhymes, literary devices especially onomatopoeia are analysed because they play a key role when it comes to the reception of “Lokomotywa”. Furthermore, these elements may cause numerous translation difficulties and force translators to find optimal solutions which usually mean sacrificing one aspect for the sake of another.

## 2 Theoretical background

### 2.1 Translation strategies by Lawrence Venuti

Domesticating and foreignizing – these terms were coined by Lawrence Venuti. Nonetheless, the latter is usually ascribed to Friedrich Schleiermacher, the 18<sup>th</sup> century theologian and philosopher. The former concept was already known in ancient Rome when “translation was a form of conquest” and Latin poets translated Greek texts “into the Roman present: they had no time for all those very personal things and names” (Nietzsche 1974: 137). Domesticating strategies have found their advocates among English and French translators especially since the 15<sup>th</sup> century. Such conformity to cultural aspects present in the target language was particularly visible during the Early modern period. Domesticating is meant as adherence to literary standards, as well as contemporary situations both cultural and political. This strategy considerably contributed to the enormous success of some translations, which have become even better known than the originals (Baker 1998: 324).

The foreignizing strategy was developed in German culture during the periods of classicism and Romanticism. Schleiermacher defined it as a translation strategy which aims to preserve cultural and more importantly literal differences; whilst simultaneously trying to reject domestic values. The German philosopher was more in favour of foreignizing strategy which allowed the reader to notice linguistic and cultural differences of the source text. That is why a translator, as postulated by the proponents of foreignization, should be an erudite in order to import foreign cultural forms to make the target language more heterogenic (Schleiermacher 2012: 49).

## 2.2 Eight methods of translation by Peter Newmark

Since the two above-mentioned strategies seem too general when it comes to the specificity of literary texts, another linguist, Peter Newmark, decided to approach this issue from a more in-depth perspective. He proposed eight methods of translation, including **word-for-word** translation. As the name suggests, the SL word order of the text is preserved and the translator tries to find the most common meanings of TL words, simultaneously not taking grammar into account, out of context (Newmark 1988: 45). **Literal translation** is another popular method, in which the grammatical constructions of the original are imported to their TL equivalents, however, the lexical words are translated one by one and the context does not matter. Literal translations are often used for pre-translation process (Newmark 1988: 46). **Faithful translation** “attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It ‘transfers’ cultural words and preserves the degree of grammatical and lexical ‘abnormality’” (Newmark 1988: 46). **Semantic translation** seems to be slightly different from the **faithful translation** because it pays more attention to the aesthetic value of the SL text, namely natural and beautiful sounds, “compromising on ‘meaning’ where appropriate so that no assonance, word-play or repetition jars in the finished version” (Newmark 1988: 46). The translator does not focus on seeking cultural equivalents, instead he applies some culturally neutral words or functional terms and in the same time he does not urge to naturalize as much as possible. The function of **communicative translation** can be described as an attempt “to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership” (Newmark 1988: 47). Communicative translation is certainly freer than semantic translation; it “gives priority to the effectiveness of the message to be communicated and focuses on factors such as readability and naturalness”. **Idiomatic translation** tends to reproduce the “message” of the text and is characterized by usage of colloquialisms as well as idioms which cannot be found in the original. This method provides the reader with a natural translation (Newmark 1988: 47). **Free translation** “reproduces the matter without the manner, or the content without the form of the original”. The last type of translation is called **adaptation**, in

other words: the ‘freest’ form of translation, which is mainly used for plays and poetry. It preserves plots, characters and themes. When it comes to cultural-specific items of the SL language, they are converted to the TL culture (Newmark 1988: 46).

### 2.3 Poetry translation

Poetry translation will always entail challenges connected with an elaborate use of language which seems to be rather connotational than denotational. It means that behind the literal meaning of words, an emotional or cultural message is hidden. Moreover, content and form constitute a coherent whole. As observed by Raffel (1991: 95), a ‘musical mode’ of poetry is important. Baker (1998) notes that poetry has its:

inner rhythm, regardless of whether there is any formal metre or rhyming pattern, which is one of the most elusive yet essential characteristics of the work that the translator is called upon to translate. And in addition to the difficulties involved in accounting for content and form, sounds and associations, the translator of poetry is also expected to produce a text that will function as a poem in the TL (Baker 1998: 171).

Another crucial aspect of poetry translation is the ability to preserve the *intrinsic* poetic value of the original translated into the target language.

André Lefevere (1975) made an important contribution to the theory of poetry translation, particularly pertaining to the development of the idea of translation as a form of rewriting which takes into account society “which comprises categories and norms which influence the translation process with the intention of influencing the audience according to the ideology and poetics of that society” (Aksoy 2001). Lefevere (1975) quotes Theodore Savory’s (1957: 50) various expectations concerning translation which reflect many contradictions with regard to the true nature of translation. The list is as follows:

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translator.
7. A translation should read as a contemporary of the original.
8. A translation should read as a contemporary of the translator.
9. A translation may add to, or omit from the original.
10. A translation may never add to, or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse.

The above-presented points allowed Lefevere to distinguish seven types of translations. Moreover, the aforementioned list allowed for a discerning of the difficulties of the translation process but also drew attention to the problems a poetry translator is confronted with.

One must not forget that the process of translation involves the specificity of languages. An ordinary poem consists of various levels among which every seems important during the process of translation. Sound is of great importance for translator which the following saying confirms: “When it’s impossible to preserve both meaning and sound, go with the sound” (Landers 2001: 100). When it comes to cultural aspects of translation, it is a disputable issue whether to find an equivalent in the target language or leave the element unchanged in order to highlight the so-called *otherness* of the text. It is obvious that “a text produced in another language and culture makes reference to persons, objects, and institutions not readily understood by another culture” (Landers 2001: 79).

## 2.4 Translating children’s literature

Translating children’s literature is recognised as one of the most challenging tasks translators may face. Taking into account their readership – children, the translators concentrate particularly on adapting the stylistic devices, register, and cultural as well as the linguistic aspects of the text. Additionally, the translator plays the role of a storyteller, who attempts to communicate with children but at the same time wants to appeal to adults. One has to remember that language addressed to children should be distinguished by simplicity and clarity. It has been also proved that fluency and dynamics found in translations appeal to child readers. Furthermore, uncomplicated and natural constructions will certainly not confuse young readers, whereas monotonous regularity and predictability may seem boring.

One of the most difficult issues which should be thoroughly considered by the translator are the cultural aspects of the source text. It is impossible to omit them, that is why, domestication or foreignization strategies ought to be applied. According to Venuti, “linguistic and cultural differences are domesticated” (2008: 29), which does not have to be effective in the case of children’s literature since foreignizing may play an educational role and raise children’s awareness in regards to various cultures. Undeniably, translations have a great impact on how young readers perceive people from different cultural backgrounds. Nonetheless, the target text should be primarily comprehensible and accessible in terms of content. Cultural adaptations still remain a disputable issue; however, it has been generally agreed that translators try to find cultural equivalences in the target language.

## 2.5 Strategies for translating children's poetry

“Since children of all ages often ‘hear’ stories rather than read them, translators have a particular responsibility to produce texts that read aloud well” (Lathey 2016: 38). Sound and rhythm are key stylistic devices which allow children to discover the diverse world of language. Children eagerly imitate sounds what contributes considerably to their development as they learn naturally. While translating sounds, a translator has to bear in mind that for young listeners a great differentiation of sounds and phrases is attractive as they resemble everyday children's speech. “Repetition, rhyme, onomatopoeia, wordplay [...] are all common features of children's texts and require a high degree of linguistic creativity on the part of the translator” (Lathey 2016: 43-44).

In order to find an appropriate rhythm in the target language and check what impact its sound has, it is advisable to read translation passages out loud or act them out. Reading aloud enables the translator to make a constructive criticism when it comes to disharmonies. The same thing applies to onomatopoeia as the sounds in languages often differ. One option is to find the respective sound in the target language and the other veers towards foreignization whose advocates claim that it “is likely to spark interest in sound and language and enhance children's interest in and awareness of different languages” (Lathey 2016: 93).

Translating poetic form, rhyme, and metre poses a serious challenge when a translator attempts not to alter the semantic content of the text. “In some instances metre may have to be sacrificed in the interests of the poetic message. In verse for younger children, however, the replication of musicality, sound and form are often the translator's primary concern” (Lathey 2016: 93). It is also highly advisable to decide how important it is for the poem and what relationship between rhyme and semantic content exists. In addition to this, a translator is forced to make a choice concerning sacrificing elements of meaning to find the most suitable rhymes in terms of musicality.

Other researchers, such as Tiina Puurtinen (1994: 84), claim that translators of children's literature may or even should manipulate the source text in order to come up with the recipient's literary expectations present in the target country. Children, unlike adults, are unable to cope with numerous foreign phrases. Moreover, Puurtinen believes that translating books for children belongs to the most difficult ones as the translator is expected to adjust language and form of the source text not only to the young readers but also to parents as well as publishers.

## 3 The author of “Lokomotywa”

### 3.1 Julian Tuwim and his contribution to children's literature

Julian Tuwim, born in 1894 in a Polish family of Jewish origin, was one of the most prominent Polish authors of the 20<sup>th</sup> century. He is mainly associated with a poetic group

called “Skamander”, whose main idea concerned vitality and youthfulness (Tuwim 1977). After the outbreak of WW2 he left Poland and settled down in New York, but after the war he came back to his homeland (Miłkowski & Termer 2005: 1000). Tuwim is famous for numerous translations from Polish into Russian, and satirical poems which aimed to criticize political situation in Poland (Karolczuk-Kędzierska 2004: 1317). He is also associated with poems for children such as: “Słoń Trąbalski” / “Trąbalski the Elephant”, “Zosia Samosia” and, finally, the most recognized work of his – “Lokomotywa” / “The Locomotive” (Janusz-Lorkowska 2019: 6). These works, written before the outbreak of World War II, are still popular among both children and adults. The most popular of his poems for children, which demonstrates a diverse usage of language, is “Lokomotywa”, released in *Wiadomości literackie* (1936) – a social-cultural weekly, which indicates an adult-oriented character of the work. It should be noted that this poem became famous and iconic only two years after its publication and has conquered many children’s heart till this day (Janusz-Lorkowska 2019: 6). Zbigniew Lisowski (1988: 33-43) analysed “Lokomotywa” and stated that literary devices by means of which Tuwim described heavy, powerful locomotive decided on its success. The author’s fascination is conveyed by vivid descriptions of the locomotive as well as by picturesque language. “Lokomotywa” is a poem known not only by children in Poland but also all over the world, but it is an integral icon of Polish literature and culture which shapes young generations (Gliński 2013). Although translating the poem was not an easy challenge, “Lokomotywa” can be read in many languages all over the world. Translators eagerly approach the problem of rendering “Lokomotywa”, which can turn out to be a major challenge because of the combination of lyricism and humour as well as the usage of diverse qualities of language, namely stylistic devices e.g.: numerous onomatopoeia and personifications.

Writing a poem for children does not seemingly pose a problem according to many readers. However, the author of child poems aims to use an available and understandable language for the young readers as well as piquing adults’ interest. The key role is played by the literary devices used by the poet which conjure up a powerful image. One of the most vital components is the rhythm, which creates the so-called melody of the work. The rhymed syllables make it more dynamic and its message is in effect more stressed. Moreover, rhythmical patterns sound pleasant for the listener (like a music effect), aiming to draw children’s attention (Tarnawska & Spólnik 2019: 81).

Hyperbola is another literary device eagerly used by Tuwim. This kind of metaphor concentrates on exaggerating the qualities of some object what allows evoking more emotions and consequently highlights the word meaning. Poems for children often comprise unusual means of expression which influence all senses. One of them is onomatopoeia, namely such a use of words which aims to imitate the sounds referring to an object or an action. Thanks to this literary device a reader can not only easily imagine the situation presented in the poem but they can also “hear” all the noises

appearing in the text and practice language skills by pronouncing letter blends and consonant clusters (Tarnawska & Spólnik 2019: 83).

Personification seems equally important, and it is defined as follows: “the attribution of human nature or character to animals, inanimate objects, or abstract notions, especially as a rhetorical figure” (Keane 2004: 37). The above-mentioned attribution enables the reader to bring usual things to life as they widen our imagination and give a deeper meaning (Tarnawska & Spólnik 2019: 81). Epithet is a no less important literary device on which the majority of poems rely. Its role lays simply in such a describing a person or thing that they are vividly distinguished between each other. Prose becomes more vibrant and images can be expressed by e.g. only word. All these literary devices make the reading of Tuwim’s poems a unique and unforgettable experience because the creative process depended upon the poet’s ability to create verse in such a way that the ‘word’ may reflect even the most-difficult-to-express phenomenon with colours and smells (Tarnawska & Spólnik 2019: 81).

## 4 Comparative analysis

### 4.1 The structure of the original

“Lokomotywa” by Julian Tuwim is one of most recognisable texts in Poland, not only among children but also among adults, who find this poem entertaining. There are some reasons for this. First of all, the poem is rich in stylistic devices, the use of which constitutes evidence for the author’s great sense of humour and skill at depicting scenes which appeal to children.

The poem consists of sixty six verses, which is quite unusual for children’s literature in which short, rhymed poems can be generally found. The phenomenon of “Lokomotywa” lies thus in its dynamics. Metre is irregular, but the key to this text is the pair rhyme scheme: AABBC. Rhymes sound natural and create an illusion to the reader that the poem is shorter than it really is. The punctuation marks also play a vital role in the reception of the poem. In the original there occur exclamations as well as question marks which put a greater emphasis on the content, highlight the dynamics, and more importantly prove to be the best tool in evoking children’s imagination. Repetitions and countless numerations fulfil a similar function which enrich child reader’s knowledge and provide him with an unforgettable adventure as well as entertainment. A young recipient cannot fail to respond to the onomatopoeia which appear very often in “Lokomotywa” and are so diverse that give an excellent example of how the sound influences the success of the text. The poet does not hesitate to use a number of epithets which make the poem more attractive in terms of sound and language.



## 4.2 Comparison of the original and its translations using Venuti's strategies

The first translation comes from the book entitled: *Lokomotywa – Locomotive; Rzepka – The Turnip; Ptasia Radio – The Bird Broadcast* by Julian Tuwim. The publisher, Wydawnictwo LTW, informs the reader that the translation into English originally appeared in 1939. It is highly probable that this version was adapted into Polish by Bernard Gutteridge and William J. Peace, while Tuwim took responsibility for the rhymes. Such a thesis may be confirmed by numerous both Internet (e.g. Culture.pl) and paper sources such as *English Translations of Korczak's Children's Fiction: A Linguistic Perspective*. As far as the translators are concerned, Bernard Gutteridge was an English novelist and poet primarily famous for war verses. He also translated Julian Tuwim's poem for children "Lokomotywa" (Scannell 1976: 149). Little is unfortunately known about the second translator, namely William J. Peace.

The second translation comes from the book entitled: *Lokomotywa – The Locomotive – Die Lokomotive* published in 2013 by Universitas, which includes the original text as well as English and German translation. Marcel Weyland is responsible for the English translation. He was born in Poland. When he was 12 years old, his family had to flee ahead of the Germans at the onset of the Second World War. They reached Lithuania, where they received a visa, thanks to which they could go to Japan and China. Finally, they decided to settle down in Australia where he studied law and architecture. He began translating Polish literature, which resulted in the publication of *The Word: 200 Years of Polish Poetry* – a collection of Polish poems translated into English, including "Locomotive". His Polish background and being well versed in Polish as well as English were of great benefit to the quality of translation.

The first step to be taken by a translator of children's literature is to take into account the young reader's needs. They are not as complicated as it may seem, namely: fun, simple language but at the same time attractive stylistic devices. The background of the recipient is another essential issue as the text must be comprehensible and adjusted to all cultural and linguistic factors according to the *domestication* method attributed to Venuti. The analysis focuses on those fragments of the translations which most clearly illustrate Venuti's methods.

**Table 1. Comparison of a fragment of "Lokomotywa" with the translation from 1939**

<i>Lokomotywa</i>	<i>Locomotive (1939)</i>
Lecz choćby przyszło tysiące atletów I każdy zjadłby tysiące kotletów, I każdy nie wiem jak się wyęczał, To nie udźwigną, taki to ciężar.	They are so heavy that a thousand men, As huge and strong as tall Big Ben, If each one ate a thousand joints, Could never push them off the points.

Big Ben found in the 1939 translation represents *domestication* method. It confirms the translator's awareness of the audience, which is an English-speaking one, among which children constitute the majority. Undoubtedly, Big Ben – the great clock tower in London is known worldwide as well as being a symbol of the United Kingdom eagerly used especially by the media. The clock tower is also recognised as the symbol of strength and grandness.

**Table 2. Comparison of a fragment of “Lokomotywa” with the translation from 2013**

<i>Lokomotywa</i>	<i>Locomotive (2013)</i>
W dziesiątym - kufry, paki i skrzynie. A tych wagonów jest ze czterdzieści, Sam nie wiem, co się w nich jeszcze mieści. Lecz choćby przyszło tysiąc atletów I każdy zjadłby tysiąc kotletów, I każdy nie wiem jak się wyteżał, To nie udźwigną, taki to ciężar.	And in the tenth are crates with crates with TV's, And of these wagons there's forty all told, I can't tell myself what they can all hold. If there came a thousand Olympic athletes, And each had a thousand veal cutlets to eat, And these tried to move it, no matter what, They could not budge it, weighs such a lot!

It is important to enumerate a few differences connected with cultural-specific items in both texts. Some food terminology can be found “Lokomotywa”, for instance: “kielbasy”, “kotlety”. The translator probably reached the conclusion that the English audience would better understand “salamis” and “cutlets”. Weyland adapted the words to the target language and replaced it with a popular one in the English-speaking countries so he used the *foreignizing* method. “Kotlety” have several equivalents in English: “chop”, “cake”, “cutlet”, “escalope” but the translator decided to choose a word which is the most similar to “kotlet” in terms of sound, namely “cutlet”. However, the general rule applied by translators is as follows: “Cultural markers do not have to be translated. A translator may decide to retain words or expressions denoting foodstuffs, cultural practices or phrases of greeting in the source language, in line with Venuti's advocacy of the ‘*foreignization*’ of the translated text” (Lathey 2016: 41). The translator of “Lokomotywa”, however, replaced the culture-specific item with a carefully researched one, which allows him to make a similar impression on the recipient. The use of the word *TV* in the translation also highlights its contemporariness as the first TVs in Poland were mass-produced in the 1950s, much later than the poem was published. Instead of this term, Tuwim describes the tenth wagon and mentions that there are: “kufry, paki i skrzynie” (‘trunks, parcels, chests’). Once again the *domestication* method has been used. Besides, the technique used in these sentences serves as an example of *adaptation* (Newmark), which is thought to be the freest form of translation; as the SL culture is imported to the

TL culture. This example is an introduction to next subchapter which is devoted to other translation techniques proposed by Newmark.

### 4.3 Comparative analysis of the original and its translations using Peter Newmark's strategies

Newmark's strategies serve in this comparison mainly as indicators of the differences in stylistic devices between "Lokomotywa" and its translations. When it comes to the anonymous translation from 1939, the reader may be slightly surprised while comparing the original with the English translation. The title contains a synonym of the word "locomotive", namely, "engine". Furthermore, the word order as well as the content of the translation in comparison with the original are completely different. The rhythms and dynamism are, however, preserved and provide the young reader with pleasant sound effects. The freedom of the translator's choices concerning language, stylistic devices as well as punctuation are visible at every stage of reading, for instance:

**Table 3. Comparison of a fragment of "Lokomotywa" with the translation from 1939**

Lokomotywa	Locomotive (1939)
I koła turkocą, i puka, i stuka to:	And still the wheels sing with their clashing rhyme,
Tak to to, tak to to, tak to to, tak to to...!	I've got to be there in time, in time, I've got to be there in time!

The message of the source text was preserved, but the reader may get lost comparing both passages as the lines slightly differ in terms of length and number. The method which dominates in the poem is called *adaptation*; it gives freedom to the translator who rather rewrites the text in translation than wants to preserve the characteristics of the original. The main feature of this technique is the conversion of the SL culture into the TL culture. The issue of stylistic devices is also worth mentioning as "Lokomotywa" abounds in: epithets, repetitions, onomatopoeia and exclamation marks. All of these aim not only to overemphasize the whole situation depicted in the poem but also to improve the dynamics. The use of these elements should be thoroughly considered because sound and rhythm help children discover the beauty of language and narrative. In addition to this, poems addressed to children usually have a didactic function in terms of not only moral values but also the imitation of sound-systems and the acquisition of words. These fragments may prove whether the translation is successful in terms of choice of stylistic devices:

**Table 4. Comparison of a fragment of “Lokomotywa” with the translation from 1939**

<i>Lokomotywa</i>	<i>Locomotive (1939)</i>
Najpierw – powoli – jak żółw – ociężale, Ruszyła – maszyna – po szynach – ospale, Szarpnęła wagony i ciągnie z mozołem, I kręci się, kręci się koło za kołem,	There goes the whistle with its sudden scream, And now the engine gets up steam As the wheels turn and the axels creak With a slow, thin, grinding shriek.

At first glance, it is hard to believe that the fragment on the right is a translation of the one on the left. The author of the adaptation changed the order of the events presented in the poem. Major differences can be found between the content of the translation and the original. Imitating sound effects demands creativity on the part of the translator. That is why, although some differences can be noted between the above-quoted fragments, the message of the poem and stylistic devices are preserved, which constitutes a confirmation that it is an adaptation.

Cultural-specific items, which appear in the original, can pose some problems for the translator. It is also worth reminding ourselves that the translation discussed in this chapter comes from 1939. Some of the words occurring in it could be presumably better understood in the early 20<sup>th</sup> century, nonetheless, it is not tantamount to incomprehension of this text by native speakers nowadays. For the English language learners, words indicating various kinds of movements may be unclear as they rarely belong to the vocabulary widely used in an everyday speech. More to the point, discussing cultural-specific aspects found in the translation cannot be omitted:

**Table 5. Comparison of a fragment of “Lokomotywa” with the translation from 1939**

<i>Lokomotywa</i>	<i>Locomotive (1939)</i>
A w trzecim siedzą same grubasy, Siedzą i jedzą tłuste kiełbasy, Lecz choćby przyszło tysiące atletów I każdy zjadłby tysiące kotletów, I każdy nie wiem jak się wytężył, To nie udźwigną, taki to ciężar.	Look at this trio! Each one a glutton, Eating sausages of partridge and mutton! They are so heavy that a thousand men, As huge and strong as tall Big Ben, If each one ate a thousand joints, Could never push them off the points.

These examples of the use of the *adaptation* technique prove the skilfulness of the translator as the fragments adapted into the English language are as funny, melodic and rich in stylistic devices as the original. When it comes to the cultural items, the augmentative form found in the original, namely, “grubasy” conveys the same linguistic effect

by use of “glutton”, which in Polish is “żarłok”, “pożeracz”. In subsequent verses, there appear “kiełbasy” and its English equivalent “sausages”. In order to highlight the fact that they are fat, the translator informs the reader of their “partridge and mutton” origin.

When it comes to Weyland’s translation from 2013, it is worth concentrating on the dominant stylistic elements appearing in each one of three texts. As far as the dynamics and sound effects of Weyland’s translation are concerned, it resembles the original. The rhymes are also preserved, although the English language is quite poor in this respect. One may notice that feminine rhymes in the original are replaced with masculine ones in Weyland’s translation. Nonetheless, such a convention cannot be found in every fragment of the target text. In order to build similar rhymes, the author was forced to change the content as presented in the following example:

**Table 6. Comparison of a fragment of “Lokomotywa” with the translation from 2013**

<i>Lokomotywa</i>	<i>Locomotive (2013)</i>
Stoi na stacji lokomotywa, Ciężka, ogromna i pot z niej splywa: Tłusta oliwa. Stoi i sapie, dyszy i dmucha, Żar z rozgrzanego jej brzucha bucha.	A big locomotive stands at a station Looming, and gleaming with hot perspiration Greasy and wheezing. It’s huffing and puffing and oozing and swelling. Heat’s bursting from its immense smelly belly.

This fragment shows in a clear way the differences between the words chosen by Tuwim and Weyland. Verses in the first text are short in comparison to those in the second. Undoubtedly, the message and content of the original can be found in the translation, however, it was achieved by different means, namely, the translator used longer sentences and fancy verbs which reflect the sounds of the machine. This fragment is an example of *semantic translation*, which focuses on the aesthetic features of the source language as well as rendering expressive elements literally. Furthermore, the translator does not look for cultural equivalents which may be seen in further paragraphs. In addition to this, Weyland put a lot of effort into finding words which suit the poem in terms of sound and meaning and it shows what aspects of the poem seemed the most crucial according to the translator. It is also noticeable that these words are characterised by their liltiness thanks to double letters for instance: “huffing”, “puffing”, “oozing”, “swelling”, “smelly”, “belly”. The reception of such a text is certainly much more pleasant. Some differences between the SL text and the TL one can also be observed while taking into consideration onomatopoeia – a stylistic device which is dominant in the poem. Illustrative examples are presented in Table 7.

**Table 7. Comparison of a fragment of “Lokomotywa” with the translation from 2013**

<i>Lokomotywa</i>	<i>Locomotive (2013)</i>
Buch – jak gorąco!	Oof – how hot is it!
Uch – jak gorąco!	Poof – how hot is it!
Puff – jak gorąco!	Oof – how hot is it!
Uff – jak gorąco!	

In this case the reader can easily notice that the structure of the stiches and exclamation marks are nearly the same. Nevertheless, when it comes to onomatopoeias, the translator had to find the equivalents for the Polish: “buch”, “uch”, “puff”, “uff”. As it can be seen, Tuwim was fond of experimenting with the usage of stylistic devices. The main aim of onomatopoeia is to phonetically imitate or at least resemble the sound which is described. The translator must not omit these elements as omission results in unsuccessful translation. Close rendering of stylistic devices is also characteristic of *semantic translation*. Weyland tried to find similar onomatopoeia in English which give the same sound result. Although he limited his translation only to *oof* and *poof*, his translation is successful. “Poof” is “used to convey the suddenness with which someone or something disappears”, while “oof” “is a sound” mimicking “the loss of air, as if someone’s solar plexus had just been struck” (Oxford English Dictionary). In the original, more elaborate versions of onomatopoeia were used. This stylistic device can be applied in various ways:

- in a form of neologism by using words which reflect sounds,
- by means of words which roots constitute onomatopoeia,
- by the use of phrase or rhythmic patterns.

The above-mentioned division gives a greater freedom when it comes to the diversity of onomatopoeia, which the given example illustrates:

**Table 8. Comparison of a fragment of “Lokomotywa” with the translation from 2013**

<i>Lokomotywa</i>	<i>Locomotive (2013)</i>
Nagle – gwizd!	Suddenly – woosh!
Nagle – świst!	Suddenly push!
Para – buch!	Steam – poof!
Koła – w ruch!	Wheels – move!

Undoubtedly, both fragments are likely to convince even the most demanding reader, whose senses the poem wishes to appeal to. Monosyllabic words play a key role in the translation of poems of this kind. Moreover, particular onomatopoeia such as “woosh”

and “poof”, which give the effect of the sound. Another interesting solution to translating onomatopoeia is presented in the fragment quoted in Table 9.

**Table 9. Comparison of a fragment of “Lokomotywa” with the translation from 2013**

Lokomotywa	Locomotive (2013)
A skądże to, jakże to, czemu tak gna?	And wherefrom, and whereto, and why does it rush?
A co to to, co to to, kto to tak pcha,	What gives it, what gives it, what gives it the plush?
Że pędzi, że wali, że bucha buch, buch? [...]	That is huffs, and it puffs, and it whistles hiss-hiss? [...]
I koła turkocą, i puka, i stuka to:	Wheels chatter and clatter on, quicker than quick,
Tak to to, tak to to, tak to to, tak to to...!	Clickety, clickety, clickety, click

The last verse of the poem is evidence of the author’s linguistic awareness and knowledge. Words such as “huff”, “puff”, “clickety-click”, “hiss-hiss” are not often used in everyday situations. However, they sound very well and may pique child’s curiosity. Taking into consideration rhythms in the translation, they are not always compatible with the original as presented below:

**Table 10. Comparison of a fragment of “Lokomotywa” with the translation from 2013**

Lokomotywa	Locomotive (2013)
Już ledwo sapie, już ledwo zipie, A jeszcze palacz węgiel w nią sypie.	It’s hardly breathing, wheezing so heavily And still the stoker more coal is shovelling
Wagony do niej podoczepiali Wielkie i ciężkie, z żelaza, stali,	Dozens of wagons are noisily coupled Heavy, enormous, of all kinds of metal,

These fragments make the differences concerning rhyming evident. Probably, Weyland sacrificed the regular structure of the poem, namely the rhythms in order to preserve the content and general message of these verses, which can signalise the usage of *communicative translation*. Nonetheless, it is worth remembering that Newmark himself claimed that there is a fine line between *semantic* and *communicative translation*, as they overlap.

## 5 Conclusions

The most important aspects of the original were retained in Weyland's translation (published in 2013), which makes its success evident. The dynamics, rhythm, stylistic devices, and more importantly, the content of the whole poem were preserved. There are some differences in length and regularity of the verses as well as cultural aspects which, nonetheless, do not seem to have a significant impact on the reception of the poem. It is also noticeable that the needs of the target audience were thoroughly considered by the translator. Moreover, this comparative analysis proved that the time when the translations were published (1939 and 2013) have a great impact on the way of rendering the original.

The translation from 1939 in all respects is an example of *adaptation*, the freest form of rendering "Lokomotywa". In my opinion, the translators mainly focused on sound effects, which does not mean that they did not preserve the essence. The authors of the translation preserved the form of the original, namely, they used all necessary stylistic devices which purpose is to convince young readership. Moreover, thanks to this technique, the translator does not have to feel limited when it comes to paraphrasing fragments. Freedom given to him with this method is invaluable. I suppose that this translation process provides entertainment both to the readers (children) and the translator.

The comparison of the original and its English translations was conducted using the strategies proposed by Venuti and Newmark. The analysis demonstrates that the strategies proposed by Venuti, namely, *foreignization* and *domestication*, prove to be useful by taking account of cultural-specific items of the original and its translations. With reference to these methods, it is possible to identify the general approach that the translators adopted. In the case of English translations, one published in 1939, the other in 2013, the reader can notice that both authors decided to choose different strategies. The authors of the older translation concentrated on the audience's language – English and culture. They intentionally mentioned Big Ben – the most recognisable building and simultaneously symbol of the UK. In order to gain child reader's trust and approximate their level of general knowledge, they used *domestication*. However, Weyland, the author of the second translation applied *foreignization* by tackling the problem of food terminology. This technique is understandable as in accordance with the general rule concerning the translation of food items, they should remain in an unchanged form, if possible. Introducing the term "TV" into the translation by Weyland can also evoke some controversies as this appliance was not popular when "Lokomotywa" was written. To sum up, the author did not take this aspect into account and probably his text was supposed to sound modern, so it is an example of domestication. The analysis proved that the date of translation as well as the cultural and technological development have a significant impact on the reception of the poem.



When it comes to strategies included in Newmark's *A Textbook of Translation*, they are applicable in terms of an analysis of stylistic devices. It turned out that Weyland chose particularly *semantic* and *communicative* translations which overlap because of similar traits. Both methods attempt to render the text in the most natural as well as comprehensible way to the audience. Additionally, they aim not only at preserving the aesthetic value of the poem but they also give freedom to the translator, to whose main priorities belong the effectiveness of the message and convincing the readers – children, attempting to please their senses, understand their world perception, and come up to their needs.

The translators responsible for the 1939 text accorded with one of Newmark's translation techniques, namely, *adaptation*. This form of translation is characterised by freedom of choice in terms of language and cultural-specific items on the part of translator. Some fragments of the original were omitted, the other translated in a totally different way from the original Polish poem. In conclusion, the translator has only one goal, i.e. to gain popularity among children, who want to be provided with unusual sound as well as linguistic effects, which will make this text their favourite. Finally, the young readers of these poems will not compare the original and its translation. The most important thing is to make an impression on children as well as surprise them with both the form and the content.

It is worth highlighting that there is no single key strategy using which a poem for children can be translated. The reasons for this phenomenon are obvious. Firstly, the translator is inclined toward sacrificing the structure of the text in favour of the message. The discrepancy between the urge to preserve all the stylistic devices and to simultaneously concentrate on the message, seems insolvable. Everyone should bear in mind that the translation process entails making numerous decisions which influences the quality of the target text.

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