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DOMESTICATING AND MODERNIZING
HEART OF DARKNESS

Anyone who has read *Heart of Darkness* in Polish and then consulted foreign criticism concerning it, must have been surprised to discover the vast differences between Conrad's text and critical opinions. Sometimes, Polish readers find Conrad familiar, speaking directly to them in their mother tongue yet unexpectedly referring to the English culture. On other occasions, his language may be construed as rather uncommon. It is all confusing as often in Polish consciousness Conrad functions as a Pole, an emigrant writer, and readers expect to read him on such terms. They tend to forget that what they get is a Conrad's text which has gone through the filter of the translator, and this filter can significantly influence the original.

Approximately two hundred years ago, Friedrich Schleiermacher famously stated that there are only two, mutually exclusive, possibilities with respect to translating:

> [e]ither the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him [Schleiermacher 1813/2006: 49].

In other words, either one sends the reader abroad, who is thus carried to the language of the author and gets a glimpse into the foreignness of the other culture, or one brings the author home, to the language and culture of the reader, thus the reader experiences the work stripped of its cultural identity and peculiarity. This German philosopher was neither the first nor the last to have verbalised these concepts. Before him there existed a strong tradition to translate sense-for-sense in which the actual language usage was to decide about the naturalness of the text being in opposition to the disparaged word-for-word translation. It was, however, the German Romanticism that so emphatically stressed the necessity of experiencing the foreign in the translation. For Schleiermacher the translation

which magically beams the author up to the reader's presence is inauthentic as it negates the profound relationship of the author to the source language culture. It is also ethnocentric as it is modelled on domestic canons [Berman 1992: 148].

In more modern times, the same concepts are still debated, yet with new theoretical angles and terminology. Now it is more common to come across Lawrence Venuti's differentiation between domestication and foreignization. Domestication, i.e., accommodating the target text to the established target language and culture concepts, norms and conventions [Kwieciński 2001: 13] entails using such discourse strategies as: intelligibility, lack of polysemy or ambiguity. The decision to domesticate the text is often political: a translated text

> is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities make it seem transparent, giving the appearance that […] the translation is not in fact a translation, but the "original." The illusion of transparency is an effect of fluent discourse, of the translator's effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning [Venuti 2002: 1].

Foreignization stands for "the introduction into the target text concepts and language forms alien to or obscure in the target language and culture" [Kwieciński 2001: 14], and often operates through unnatural, calqued syntax and phraseology, archaisms, dialecticisms, ambiguities, etc. Contemporary scholars no longer view domestication and foreignization in Schleiermacher's binary terms as an incompatible dichotomy but rather perceive them as a spectrum of possibilities, whereas the micro-stylistic procedures which may lead to the subjective feeling of the translation being domesticated or foreignized operate at various text levels.

The adoption of either of the two general tendencies depends on various factors. According to Itamar Even-Zohar, if in a given literary polysystem the translated literature occupies a peripheral position, and as such does not significantly influence the home literature, the translator will tend to look for best "ready-made secondary models for the foreign text;" whereas if the translated literature occupies a central position, it will introduce the novelty to the system and the translator is more likely to "violate the home conventions" [Even-Zohar 1978/2003: 196–197]. From a different perspective, there are countries in which domestication prevails because of established practice and their dominating status in the world culture. This is claimed about works translated for the American market, for instance. Initially they are adapted to the home linguistic and literary norms. Only with time, and usually with the rise of a given author's status, are the subsequent translations of the same work done with more attention placed on the writer's poetics [Lefevere 1982/2003: 237]. Thus translation of a literary work is never constrained solely by systemic differences between languages but it is also influenced by non-linguistic factors, such as: literary patronage (editors, ideology, economy, status of the writer), poetics of a given literary system [Lefevere 1982/2003: 236], cultural and economic dominance of one system over

the other, all of which contribute to the choice of the general translation strategy and influence particular solutions at the micro-stylistic level.

This article seeks to analyse the translation series of *Heart of Darkness* with emphasis on domesticating and modernizing tendencies. To this end, two translations are compared: Aniela Zagórska's version published in 1930 and Ireneusz Socha's modern one of 2004, i.e., the first and one of the latest, though not the last one, translations of Conrad's masterpiece. Although there exist also other Polish translations, the scope of this analysis does not allow for providing examples from all versions. For comparative purposes of domesticating and modernizing tendencies, the selected versions seem best suited. The focus of the examination shall be placed on what Antoine Berman names "deforming tendencies," all of which influence the resultant translation's domestication [Berman 1985/2003: 288], though in some cases the understanding of these tendencies shall be modified and simplified here in comparison with their original scope of meaning as defined by Berman and stemming from a psychoanalytical textual analysis.

The first group of deforming textual phenomena consists of rationalization. It involves primarily the recomposition of syntax and the sequencing of sentences[1]. Moreover, it concerns a graphical representation of the text, i.e., paragraphing and punctuation, and this is very significant for *Heart of Darkness* as an oral tale of an introspective nature.

Both translations introduce domestic forms of marking dialogues, which are separated from the main text and indicated by dashes, which breaks the flow of the text (example 1, Table 1). Thus the characters' utterances, instead of being woven in Marlow's narration, are clearly apart. This domesticating practice creates the illusion that the text is interspersed with numerous actual dialogues between characters as if happening "here and now," and readers tend to forget that the entire story is Marlow's recollection. This seems to diminish the temporal distance between the frame narration of the anonymous member of the *Nellie*'s crew and that of Marlow. Nevertheless, simultaneously Zagórska imitates the foreign marking as she additionally puts the characters' utterances in double quotation marks which is unusual in Polish, thus she combines the domestic with the foreign. This graphical form is rather confusing for the reader, but the quotation marks highlight the orality of Marlow's tale, since in the Polish language a double quotation mark is reserved for indicating a direct quotation. Marlow's narration itself is signified by a dash each time Conrad uses the double quotation to signify a new paragraph. Socha follows this foreign punctuation, but inconsistently as it is only used to isolate Marlow's utterances from the ones of the narrator on the *Nellie*'s deck. Once Marlow gets on with his story, this marking in the modern translation disappears, to reappear when the first narrator makes some comments.

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[1] This aspect of Conrad's text is dealt with more substantially in *Marlow pod polską banderą. Tetralogia Josepha Conrada w przekładach z lat 1904–2004* [Kujawska-Lis 2011]. Some of the examples in this paper are also discussed in this book.

Zagórska consistently continues to use dashes to indicate every new paragraph uttered by Marlow. Thanks to this technique the reader of the first translation is aware throughout the story that what he is reading is mostly Marlow's monologue, since dashes are used in Polish to indicate character's utterances. This status of Marlow's narration is not so evident in Socha's text.

Table 1

Rationalization*

1.	**He rose slowly. 'What a frightful row,' he said.** He crossed the room gently to look at the sick man, and returning, said to me, 'He does not hear.' 'What! Dead?' I asked, startled. 'No, not yet,' he answered, with great composure. Then, alluding with a toss of the head to the tumult in the station-yard, 'When one has got to make correct entries, one comes to hate those savages – hate them to the death.' He remained thoughtful for a moment [Conrad, 69–70].
1a.	– **Wstał powoli z krzesła.** – **„Cóż to za okropny hałas"** – **powiedział.** Przeszedł po cichu przez pokój, aby spoj-rzeć na chorego i rzekł do mnie, wracając: „On nie słyszy". – **„Jak to, umarł?" – spytałem przestraszony.** – **„Nie, jeszcze nie" – odrzekł z wielkim spokojem.** Potem dodał, kiwnąwszy głową w stronę zgiełku na dziedzińcu: „Kiedy człowiek musi wciągać jak się należy pozycje, zaczyna czuć do tych dzikich nienawiść – śmiertelną nienawiść". Zamyślił się na chwilę [Zagórska, 94].
1b.	**Księgowy wstał wolno od biurka.** – **Straszny hałas! – rzekł.** Cicho podszedł do chorego, po czym wrócił i stwierdził: – Nie słyszy. – **Chyba nie umarł? – zaniepokoiłem się.** – **Nie, jeszcze nie – odparł z zimną krwią.** Następnie wskazując głową na tumult na placu, powiedział: – Kiedy się ma poprawnie wprowadzić dane, to te dzikusy mogą człowiekowi obrzydnąć. Można ich naprawdę znienawidzić. – Przez chwilę milczał w zamyśleniu [Socha, 22].
2.	At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map (but they all look that) **I would put my finger on it and say, When I grow up I will go there** [Conrad, 52].
2a.	W owych czasach było jeszcze wiele miejsc pustych na ziemi, a jeśli które z nich wyda-wało mi się na mapie szczególnie ponętne (ale one wszystkie tak wyglądają), **kładłem nań palec i mówiłem: „Pojadę tam jak dorosnę"** [Zagórska, 73].
2b.	W owym czasie na mapie świata było jeszcze wiele białych plam, więc kiedy znajdowa-łem jakieś miejsce, które wydawało mi się szczególnie pociągające (a miejsc takich nie brakowało), **kładłem na nim palec i mówiłem sobie: „Pojadę tam, kiedy dorosnę"** [Socha, 9].

*Throughout the analysis bold font shall be used in the examples for the sake of emphasis.

Conrad refrains from indicating graphically Marlow's direct reminiscence thus making the reader involved in this narrator's reasoning through imitating his train of thought. Both translators avoid the stream-of-consciousness-like technique and use the quotation mark to detach the memory of a given thought from the narrative, which conventionalizes the texts. They restyle Marlow's free indirect

speech into direct quotation (example 2, Table 1). Other than the change in punctuation and some dialogues recounted by Marlow, Zagórska tends to recreate Conrad's paragraphing. Only occasionally does she divide one long paragraph into shorter ones. Socha, by singling out all dialogues from the main text, makes it more intelligible. Yet domestication of the graphical representation of his text alters Marlow's free flow of narration into a more typical story in which longer narrative passages are interspersed with dialogues, unlike the original which graphically represents more naturally the orality of the yarn.

The comprehensibility initiated by the change of paragraphing, also involves other aspects, such as turning the indefinite into a more perceptible form. Berman emphasizes that clarification "concerns the level of «clarity» perceptible in words and their meaning" [Berman 1982/2003: 289]. However, it can also operate through grammar when specific grammatical categories are substituted by others. Such type of clarification is overtly evidenced in Socha's translation. Repeatedly he identifies the speaker by means of introducing nouns and noun phrases absent in the original. Conrad tends to use pronouns or indefinite nouns, which forces the reader to active cooperation, reconstructing in the process of reading who is being referred to in a given moment. This feature disappears in the modern translation, in which the reader is informed as to which character is depicted or speaks.

Table 2

Clarification

No	Conrad	Zagórska	Socha
1.	**He** was becoming confidential (84)	– Mówił do mnie coraz poufniej (111) *implied subject*	**Młody agent** [**young agent**] zaczynał wpadać w coraz bardziej poufny ton (32)
2.	**He** vanished. (80)	– Znikł. (112) *implied subject*	**Wąsacz** [**the moustached man**] zniknął (29)
3.	from that **chap** (85)	z tym **facetem** [**chap/fellow**] (113)	z **agentem** [**agent**] (33)

Zagórska either follows Conrad's expressions (example 3, Table 2) or she takes advantage of the implied subject (examples 1 and 2, Table 2), which, although typical of Polish grammar, represents Conrad's usage of pronouns since it is less definite than the employment of nouns as subjects of clauses exemplified in Socha's version. Through various linguistic strategies, Conrad makes the reader involved. Socha's explicitation tends to render "clear" what Conrad did not wish to be so as if the translator did not believe the reader might follow the narrative and needed explicit clues. This deformation increases the comprehensibility of the text and contributes to its transparency, yet ruins characteristic features of Marlow's narration.

Expansion, which is a corollary of the two previous tendencies, makes the text longer as it involves the addition of lexical or grammatical elements absent

in the original. Berman employs here a neat metaphor of "unfolding" of what in the original is "folded" and argues that in such cases expansion is "empty" and contributes to the translation being flattened, though inflated [Berman 1982/2003: 290]. This deforming tendency is overused in the modern translation.

Table 3

Expansion

No	Conrad	Zagórska	Socha
1.	in charge of an English half-caste clerk Kurtz had with him (90)	pod wodzą angielskiego urzędnika, mulata, którego Kurtz miał z sobą (118) *literal translation*	którą dowodził angielski urzędnik – Mulat, **podwładny** Kurtza [**subordinate**] (36)
2.	I demanded rivets. (84)	Domagałem się nitów **w dalszym ciągu [still]**. (112)	**Byłem nieugięty i w dalszym ciągu** żądałem nitów. **[I remained steadfast and still** demanded rivets]. (32)
3.	I slapped him on the back and shouted (86)	Trzepnąłem **mechanika [the mechanic]** w plecy, wołając (114) *clarification*	**Kiedy więc zastałem go na pokładzie, podszedłem jak najciszej, [when I found him on the deck I came as quietly as possible]** klepnąłem go w plecy i wrzasnąłem (34)

Socha, striving for clarity, explains what is enigmatic, or adds particulars to make the text more "readable," preventing the reader's confusion. His additions vary from single details (example 1, Table 3), through phrases (example 2, Table 3), to whole clauses as in example 3, Table 3, where he complements the narration to make the connection between Marlow's digression concerning the mechanic and events that he is describing. Additions in any translation are inevitable due to linguistic and cultural gaps, yet the comparison of the 2004 translation with the original text shows a tremendous number of them, whereas Zagórska strives to avoid too many amplifications. Frequently such additions and clarifications mask the enigmatic nature of Marlow's narration, or, even worse, destroy the technique of delayed decoding, as observed in Socha's text[2].

Translators who resort to expansion tend to improve the original style. In prose ennoblement involves mostly reworking the syntax to make it more elegant. It often results from the translator's inability to produce a concise text which would express all the meanings encoded in the original. Occasionally, however, it stems from a subjective decision of the translator who betters the original wording as he believes sophisticated syntax more fit for a literary piece.

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[2] This is exemplified by Socha's treatment of the description of Kurtz's dwelling [see: Kujawska-Lis 2011: 209–210].

Ennoblement

No	Conrad	Zagórska	Socha
1.	they tore the bottom out of her on the stones, and she sank (73)	wybili o kamienie dno statku, **który** zatonął [**which**] (98)	rozdarli dno o podwodne skały. **W konsekwencji statek** zatonął [**Consequently the ship**] (24)
2.	the lamentable voice of the chief agent was heard "giving it up" tearfully (69)	rozległ się żałosny głos głównego agenta, który wołał [there resounded the lamentable voice of the chief agent who cried] (94)	lament głównego agenta, który **ze łzami w oczach** oświadczał [**with tears in his eyes**] (22) *illogical narration – Marlow is inside!*
3.	imperturbably (58)	z niewzruszonym spokojem [with imperturbable peace] (80)	**w najmniejszym stopniu nie dając się zbić z pantałyku.** [**not in the least allowing himself to be put off his stroke**] (14) *wordiness*

Zagórska is quite careful not to improve Conrad's wording, though she is not always successful, especially in dialogues which are far from natural, unlike Conrad's reproduction of spoken language. Although the modern translator aims at retaining the orality by the use of colloquialisms, he much too often produces ennobled narration. He uses more sophisticated syntax and phrases, which removes the Polish reader from Conrad, either changing Marlow into an illogical narrator or diffusing Conrad's style. In example 1, Table 4, Zagórska changes the coordinate clauses into subordinate ones, more typical of Polish, and she uses a frugal "which" to connect them. Socha, however, divides Conrad's sentence into two shorter ones which could point to the simplification of the style, but at the same time he introduces an elaborate linking phrase making the utterance far less "spoken-like." In example 2, Table 4, Marlow is inside the Accountant's office so he recounts what he can hear outside rather than what he sees and so uses lexis referring to the auditory stimuli. The 2004 Polish Marlow claims that the chief agent is speaking with tears in his eyes. This expression highlights the visual stimuli, thus the fragment lacks logic, as Marlow simply cannot see the person. In example 3, Table 4, a single adverb is changed into a longish descriptive phrase employing unnecessary wordiness and, additionally, a typical Polish idiom. In this case it is possible to find a one-to-one equivalent (*niewzruszenie, spokojnie*). Both translators expand and ennoble the original, yet the extent of changes differs substantially between the two texts. Unfortunately in many other instances when Conrad uses single adjectives or adverbs, which is a typical feature of his style, translators need to resort to noun phrases, generally on the basis of componential analysis, since one-word equivalents either do not exist or sound artificial[3].

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[3] Componential analysis in linguistics means a description of the meaning of a given word through splitting up its various senses into sense-components [Polański 1993: 43]. In translation it is one of techniques which allows for a precise rendering of the meaning of a word which does not have its one-to-one

Yet, as can be observed, one version attempts to find noun phrases reduced to the minimum length, whereas the other inflates them unnecessarily. Ennoblement is correlated with expansion, being

> a stretching, a slackening, which impairs the rhythmic flow of the work [...]. Expansion flattens, horizontalizing what is essentially deep and vertical [Berman 1982/2003: 290].

A combination of these two deforming tendencies in the case of Conrad's prose removes the expressiveness achieved by his frugal usage of language, understood as a precise choice of single lexical items, which in the translation are transformed into clauses of a descriptive nature.

This type of ennoblement does not compensate whatsoever for the next textual tendency, that is qualitative impoverishment defined by Berman as

> the replacement of terms, expressions and figures in the original with terms, expressions and figures that lack their sonorous richness, or, correspondingly, their signifying or "iconic" richness [Berman 1982/2003: 291].

Qualitative impoverishment may be also understood in a more general sense as reducing the aesthetic code by translating literary devices by non-imaginary language or replacing them with less expressive forms.

Table 5

Qualitative impoverishment

No	Conrad	Zagórska	Socha
1.	to **dream** their insignificant and silly **dreams** (152)	**śnić** głupie i błahe **sny** (192) *ambiguity of "dream" lost*	**snujących** trywialne, głupie **marzenia** (80) *repetition lost*
2.	**two more bundles of acute angles sat** with their legs drawn up (67)	**dwie wiązki kątów ostrych siedziały** z podciągniętymi nogami (91) *literal translation*	**spoczywały** jeszcze **dwa worki kości** [**sat down/rested two sacks of bones**] (20) *potentially misleading*
3.	gloom brooding over a **crowd of men** (46)	z owym mrokiem, ścielącym się posępnie nad **ciżbą ludzi** (67) *literal translation*	mroku wiszącego ponuro nad **miastem** [**city**] (6) *metonymy lost*

The impoverishment of the aesthetic quality of Conrad's text is best seen in example 1, Table 5, where the author exploits the ambiguity of the lexeme "dream" (night dream/day dream) and the identical form of the noun and verb.

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equivalent in the target language. In such a case, a given word is rendered through an expression (i.e., a noun phrase, two or three adjectives) whose components taken together express the original meaning. Newmark emphasizes that "in translation, the basic process is to compare a SL [source language] word with a TL [target language] word which has a similar meaning, but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components" [Newmark 2005: 114]. Componential analysis allows for a comparison of several potential equivalents and choosing the one which shares the biggest number of sense components with the original word, and, if necessary, complementing the translation with additional words.

This cannot be reproduced in Polish as there are two different nouns referring to each type of dream: *sen* – night dream and *marzenie* – day dream, as well as two corresponding verbs. Socha, trying to make the text logical, loses the repetition by choosing the equivalent of "day dream" and a verb which most naturally collocates with it. Zagórska opts for "night dreams" and echoes the resemblance of the verb and the noun. Often Conrad's metaphors are translated by her literally which occasionally produces a foreign effect, as they do not sound natural, whereas Socha on numerous occasions either reduces them to sense or constructs misleading metaphors as in example 2, Table 5, where the reader might think initially that Marlow actually saw two sacks filled with bones.[4] The last case in Table 5 exemplifies a combination of clarification and impoverishment as Socha explains to the reader the meaning of the original metonymy. The modern translator does not trust the readers and their ability to reconstruct the meaning of the text thus expressive elements are often rendered as non-expressive ones. This procedure aims at the transparency of the text which becomes more comprehensible, in contrast to the original which operates through images to be deciphered by the readers.

Although the modern translation is characterised by an unusual number of additions, it is also not free from the opposite inclination, i.e., quantitative impoverishment. Referring to this tendency, Berman concentrates upon the loss of signifiers which is masked by the expansion as when one-to-many equivalence is employed [Berman 1982/2003: 292]. In other words, for one signifier, many different lexical equivalents are used in the translation, which greatly reduces the impact of the original phrase. However, one can also treat quantitative impoverishment as a result of any omission where for no apparent reason details or discursive markers are neglected, which influences either the meaning or the quality of the writing.

Table 6

Quantitative impoverishment

No	Conrad	Zagórska	Socha
1.	Marlow sat **cross-legged** right aft (46)	Marlow siedział, **skrzyżowawszy nogi** [**having crossed his legs**], w głębi rufy (66)	Marlow **siedział na rufie** [Marlow **was sitting at the stern**] (5) *detail lost*
2.	**black** shadows (66)	**czarne** cienie (91) *literal translation*	duchami [ghosts] (20) *detail lost*
3.	**You see** I rather chummed with the few mechanics (85)	**Trzeba wam wiedzieć,** [**You need to know**] że łączyły mię dość zażyłe stosunki z nielicznymi mechanikami (113)	Kumplowałem się z nielicznymi, przebywającymi w stacji, mechanikami (33) *narrative marker lost*

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[4] Translation of metaphorical expressions in these two translations is treated more substantially in my article *"Heart of Darkness" or "Hearts of Darkness"?: A Comparison of Two Polish Translations* [2010].

Zagórska carefully replicates most images (examples 1 and 2, Table 6) and narrative markers, though the latter are often too literary (example 3, Table 6) and so seem artificial. Yet she evidently respects Conrad by trying, if possible, not to lose any single word, unlike the modern translator who freely decides when Marlow's remarks emphasizing that he is narrating the story on the *Nellie*'s deck are unnecessary or which details are superfluous. The consequence of such treatment of the novella contributes to the loss of the power of images or the oppressive presence of particular lexical items. In example 1, Table 6, in the opening description of Marlow, the resemblance to and nature of the idol is only hinted at by means of his position. This posture is repeated and the link is explained explicitly when he begins telling his story in earnest, sitting: "with his legs folded before him, he had the pose of a Buddha preaching in European clothes" [Conrad, 50]. The omission of the detail destroys the direct link between the two paragraphs. Socha neglects this element also in the second fragment: "Zważcie – ponowił, unosząc rękę obróconą dłonią na zewnątrz, w geście ubranego po europejsku Buddy" [Mind – he recounted, lifting his hand with the palm outwards in a gesture of a Buddha clad in European clothes] [Socha, 8]. Thus the position so characteristic for Far East idols disappears and the Polish readers may find the link between Marlow and Buddha far-fetched as the only point of reference is the palm of his hand. In example 2, Table 6, Socha loses the adjective which is one of the key lexical items in the story. The frequency of "black" is rather overpowering as it is used altogether 45 times in the original. In Socha's translation the usage of the equivalent expression is reduced to 29 cases. The loss of the marker of orality (example 3, Table 6), which signifies a general tendency of the modern translation, greatly reduces Marlow's constant need to maintain contact with his listeners, which becomes an autoreferential element of the original story. In the 2004 translation, Marlow is far less interested in retaining contact with his audience; his story is changed into a more conventional first person narration provided by a teller who is more focused on recounting an interesting adventure rather than providing an introspection to which his listeners are supposed to respond.

Omissions often destroy underlying networks of signification and the disappearance of a single word makes the repetition of a given image less obvious. In a literary text certain words may recur even after long intervals and their recurrence is never accidental but underlies specific intratextual connections. In *Heart of Darkness* Conrad takes advantage of various kinds of repetitions. He replicates words, phrases and syntactic structures. He echoes characters, situations, impressions, etc. This type of parallelism is one of the features of the text which should not be neglected as it provides it with a peculiar rhythm. Moreover, the author also attaches specific lexemes to specific characters. Inattentive translators may overlook this "subtext" of the novella[5].

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[5] With reference to the subtext of the novella, Zagórska's biggest disadvantage is the loss of the key metaphor "heart of darkness" since she uses synonyms of "heart" in various collocations. This was

Table 7

The destruction of underlying networks of signification

No	Conrad	Zagórska	Socha
1.	She put out her arms as if after a retreating figure, stretching them **black** and with clasped pale hands (160)	Wyciągnęła ramiona jakby za cofającą się postacią, wyciągnęła **czarne** [**black**] ramiona ze splecionemi, blademi rękami (201)	Wyciągnęła ramiona, jakby chciała objąć cofającą się postać. Rozwarła je i złożyła na piersi, zaciskając blade dłonie (85) *black lost, repetition of image lost*
2.	said the man of **patches**, nervously (136)	powiedział nerwowo człowiek **w latach** [**in patches**] (173)	zareagował nerwowo mężczyzna **w łachmanach**. [**in rags**] (69) *key-expression lost*
3.	and I knew there was at least one listener **awake** besides myself (94)	i stąd dowiedziałem się, że prócz mnie **czuwa** [**is awake**] jeszcze przynajmniej jeden słuchacz (123)	**upewniłem się** [**I made sure**], że oprócz mnie jest przynajmniej jeszcze jeden **przytomny** [**conscious**] słuchacz (39) *change of characters' intentions*

Example 1, Table 7, exhibits the same type of loss as in the depiction of Marlow as Buddha, yet seems more significant. When Marlow describes the Intended's behaviour, a parallel scene featuring Kurtz's black lover is recalled. This is emphasized not only by the same gesture, but also by the adjective "black". The Intended's arms are black because she is in mourning. Her blackness is contrasted/ associated with the skin of the other lover. The repetition of image, and the symbolization of the colour, is partially lost in the modern translation as Socha simply drops the colour adjective. Example 2, Table 7, refers to the Russian whose clothes are made of colourful patches. Socha initially does use the one-to-one equivalent: "Wyglądał jak arlekin. Miał na sobie ubranie z brązowego płótna, całe w jaskrawe – niebieskie, czerwone i żółte łaty" [He looked like a harlequin. His clothes were made of brown linen, all in bright – blue, red and yellow patches] [Socha, 59]. However, further on the translator substitutes "rags" for "patches" and in so doing loses the underlying network of signification, where patches, apart from their colour symbolism, may be understood as representing the Harlequin's fragmented personality. In example 3, Table 7, the modern version changes the intentions of the frame narrator. In Conrad's text he simply finds out that there is also someone else awake on the *Nellie*'s deck as a result of this person's

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noticed by Zdzisław Najder and corrected in the collected works of Conrad in which her translation underwent substantial changes. Socha takes advantage of these improvements and he reproduces the key metaphor whenever possible. This is discussed more substantially in my analysis *Into the Heart of Matters – in Search of the Finality of the Translation Process. Case Study of Selected Key Words in the Translation(s) of "Heart of Darkness"* [2008].

making some noise. In the modern Polish version the narrator seems to be acting purposefully to check the condition of other listeners.

Both translators, though to a various extent, overlook the linguistic patterning so intricate in Conrad's prose, i.e., specific sentence patterns and their structurization. This deforming tendency adds to the effect of loss of the pulsating rhythm evident in Conrad's story achieved through various types of repetitions but, especially, through syntactic parallelism.

Table 8

The destruction of linguistic patterning

No	Conrad	Zagórska	Socha
1.	But when one is young one must [...] **enlarge the mind** (123)	Ale kiedy się jest młodym, trzeba [...] **rozszerzyć swój widnokrąg** [enlarge your horizon] (158)	Lecz za młodu trzeba [...] **rozszerzyć swoje horyzonty** [enlarge your horizons] (60)
1a.	this man **has enlarged my mind** (125)	ten człowiek **wzbogacił mi duszę** [enriched my soul] (160)	ten człowiek **wzbogacił mi umysł** [enriched my mind] (61)
2.	Transgression – punishment – bang! (80)	Przestępstwo – kara – łupu cupu! (107) *the same syntax*	Jak przewinienie, to kara, a jak kara, to baty! (29) *syntax changed*
3.	Instead of rivets there came an invasion, an infliction, a visitation. (87)	Zamiast nitów spadł na nas najazd, kara, dopust Boży. (115) *the same syntax*	Spadła na nas za to istna plaga wizytacji. (34) *syntax changed*

In example 1, Table 8, neither translator notices the repetition of the phrase uttered by the Harlequin. Both use synonymous expressions which destroy the linking of the Russian's philosophy and Kurtz's effect on him in the Harlequin's view. Often both translators miss the repetitive lexis and syntax. Nevertheless, again, the 2004 version opting for the naturalness of expression to a greater extent changes the syntax producing more elegant sentences, unlike Zagórska who tries to iconically represent Conrad's language (examples 2 and 3, Table 8). Given that "heart" is the leading metaphor, its pulsating beating represented through grammar and punctuation seems to be lost in both translations, though much more evidently in the modern one.

The most clear domesticating tendencies are generally connected with the destruction of vernacular and cultural references. These features are always most difficult to reproduce in translation, as not only do the linguistic systems and cultures differ significantly, but also because in prose vernacular may be used in its various versions to differentiate narrators and characters through the employment of dialects, non-standard language and other varieties which might indicate their social and educational background. The use of vernacular is meant to represent the orality of the written text. To exemplify deforming tendencies with reference to vernacular, exclamations could be considered.

Table 9

The destruction of vernacular networks (exclamations)

No	Conrad	Zagórska	Socha
1.	Arrows, by Jove (110)	Jakto, przecież to strzały! [what is it?] (142)	Strzały, **Boże** święty! [Holy **God**] (50)
2.	And, by Jove! (157)	I zaiste! [And indeed] (198)	I jak **Bóg** mi świadkiem [as **God** is my witness] (83)
3.	Heavens! (53)	Słowo daję [I give my word] (74)	**Boże** Święty! [Holy **God**!] (10)

Both translators miss the English way of expressing emotions. Yet while Zagórska generally neutralizes them, Socha uses Polish exclamations referring to God. Consequently, the modern translation imposes the impression of the omnipresence of God who is appealed to in various situations and it subjectively turns Marlow into a follower of a particular creed. Conrad, however, reserves appellations to God to only few cases in the novella and more often employs the exclamation used to express surprise or emphasis, which does not bear any clear link with Christianity. Moreover, "by Jove!" both identifies Marlow (since he is the only one who uses it) and points to his nationality and gentlemanly provenance (in the 19th century this exclamation was particularly popular among higher social classes). Both these functions are lost in translations.

Onomatopoeic exclamations are treated marginally as a translational problem since they are often considered as lacking any meaning due to their being instinctive reactions to outside stimuli [Polańska 2004: 203]. However, in literature exclamations are important inasmuch as they graphically represent emotions. Their meaning must be deciphered on the basis of the context since in fact, although not always easily discernible, they do have meaning and occasionally more than one meaning may be attributed to a given phrase [Polańska 2004: 212]. Each language has its own characteristic way of expressing various feelings and emotions and thus translators conventionally use the domestic forms.

Table 10

The destruction of vernacular networks (onomatopoeia)

No	Conrad	Zagórska	Socha
1.	**Ah**, but I believed him (161)	**Ach**, ale ja w niego wierzyłam (202)	Lecz ja wierzyłam w niego (86) *lost*
2.	**Oh**, he struggled! He struggled! (147)	**Och**, jak ten człowiek walczył, jak walczył! (186)	Jak on walczył! Jak walczył! (76) *lost*
3.	**Pop**, would go one of the six-inch guns (62)	**Bum**! Odzywała się jedna z sześciocalowych armat (84)	Armaty, jedna po drugiej, wypalały z hukiem (16) *lost*

Socha drops most onomatopoeic exclamations, whereas the older translation as much as possible uses Polish iconic equivalents. Table 10 shows only representative examples, but the statistic is quite striking:

Table 11

Distribution of selected onomatopoeic exclamations

Exclamation	Conrad	Equivalent	Zagórska	Socha
Ah	11	Ach	14	3
Aha	1	Aha	2	1
Oh	27	Och	9	1
Oho	1	O	4	6
–	–	No	8	5

Exclamations are meant to make both dialogues and Marlow's recollections more authentic. Conrad is particularly fond of "Oh!," which is used in English to express: surprise, joy, sympathy, dismay, interest, skepticism, anger, etc. The Polish language offers a wide selection of equivalents for this exclamation, depending on the context, the closest being *Och!* due to its iconic resemblance. However, it is more natural to use simply *O!* or *No!* Both *Och!* and *Ach!* seem nowadays old-fashioned, which is probably the reason for the distribution difference between the translations. The 2004 version aims at following modern, every-day Polish and thus the translator refrains from the phrases which might feel pathetic as is the case with the old translation (example 2, Table 10) or childish (example 3, Table 10). Since the main function of inserting onomatopoeic exclamations is to emphasize the oral provenance of the yarn, paradoxically, Zagórska's efforts at reproducing this feature of the text is counterproductive as often the usage of Polish equivalents makes the dialogues literary. It is, of course, a subjective evaluation and given the diachronic perspective, originally the translation may have sounded less artificial.

Socha's domesticating tendencies are by no means limited to the above mentioned textual, syntactic and lexical phenomena. Surprisingly, also culture-bound items are to a greater extent domesticated in his translation. This is unusual, as in the Polish translating tradition cultural references used to be neutralized, whereas modern translations tend to follow the world-wide foreignization trends and transfer many foreign proper names, while refraining from substituting domestic cultural equivalents, mostly to make the setting more authentic but also to allow the readers more insight into the foreign. Translators justify their decisions to introduce the foreign elements by the fact that they can count on a broader encyclopaedic knowledge of their readers as well as their ability to absorb new information. Contemporary readers are much more informed concerning other cultures and are used to exotic elements which fill their space via modern mass media technologies. Consequently, modern translations tend to be exoticized to a greater extent

than previously. This is not the case with the two analysed works, however. It is the older version in which the reader more often comes across unfamiliar elements, whereas Socha either omits the troublesome items or uses the superordinate.

Table 12

Culture-bound items

No	Conrad	Zagórska	Socha
1.	**Huntley & Palmer** biscuit-tin (85)	blaszaną skrzynkę po sucharach firmy **Huntley & Palmer** (113) *transfer of proper name*	blaszane pudełko po herbatnikach (33) *omission*
2.	I tried a **jig** (86)	Spróbowałem zatańczyć **dżiga** (114) *naturalization + clarification*	I ja ruszyłem w tan [I started to dance] (34) *superordinate*
3.	a loaded **Martini-Henry** (109)	nabity **Martini-Henry** (141) *transfer of proper name*	naładowana strzelba (50) *superordinate*

The decision to domesticate the modern text is the more surprising as in the majority of the cases the context makes it clear what the culture-bound elements stand for. The only problematic item is the name of the dance (example 2, Table 12) which is not generally known in Poland. Thus Zagórska provides an extra clue by adding the verb "dance," by means of which she retains the exoticism of the expression.

Both translators, however, create the impression of the exotic as far as other, more common proper names (anthroponyms and toponyms) are concerned by transferring them or using their established equivalents as well as by preserving the foreign measuring system, so the reader is confronted with foreign monetary, length and weight units.

Table 13

Culture-bound items (exotization)

No	Conrad	Zagórska	Socha
1.	As he weighed **sixteen stone** (71)	Ponieważ ważył dwieście dwadzieścia cztery **funty** [**pounds**] (96)	Ważył dwieście dwadzieścia cztery **funty** [**pounds**] (23)
2.	a two-hundred-**mile** tramp (70)	**dwustumilowy** [**miles**] marsz piechotą (95)	dwieście **mil** [**miles**] pieszej wędrówki (22)
3.	value about a **penny** a quart (84)	po **pensie** [**penny**] kwarta (111)	w cenie **pensa** [**penny**] za kwartę (32)

As can be noticed only in one case (example 1, Table 13) both translators opt for intralingual conversion, that is they change a cultural element for an item from the same cultural background. The weight unit "stone" is completely unknown in Poland, thus it is converted into pounds, more likely to be understood.

This effect of exoticism is nevertheless diffused, especially in the modern version of Conrad's work as the exotic elements are interwoven in a typically Polish language. This leads to the destruction of expressions and idioms. It is undeniably problematical to reproduce foreign phrasing. Noticing this difficulty, Zagórska still does not try to impose model Polish on Conrad's text. She is not always successful, yet she avoids Polish idioms to signify the foreignness of the phrases. Even when she opts for a Polish phrase, she modifies it, as in the case of *wiercić dziurę w brzuchu* thus making it sound odd.

Table 14

The destruction of expressions and idioms

No	Conrad	Zagórska	Socha
1.	I pulled myself together (161)	Opanowałem się [I controlled myself] (203)	Opanowałem emocje [I controlled my emotions] (86)
2.	I would talk the hind-leg off his favourite dog (124)	że wygadam mu dziurę w brzuchu [I will talk a whole in his belly] (159)	aż w końcu ustąpił [and finally he gave in] (60)
3.	I always went my own road and **on my own legs** where I had a mind to go. (53)	Szedłem zawsze swoją własną drogą, **na własnych nogach**, tam dokąd miałem ochotę. (74) *literal translation*	Zawsze chodziłem swoimi drogami, **zdany na własne siły** [left to my own devices] – tam, gdzie sam chciałem. (10)

Moreover, the modern translation whenever possible uses typically Polish phrasing which creates the impression that Marlow speaks fluent Polish vernacular.

Table 15

Introduction of domestic idioms

No	Conrad	Zagórska	Socha
1.	I toiled wearily in a wretched scrap-heap (149)	pracowałem ciężko wśród nędznego śmietniska (188) *literal translation*	**Harowałem w pocie czoła**, nie zrażając się podłymi warunkami [**I slogged away in the sweat of my brow**, not minding the wretched conditions] (78) *Polish idiom*
2.	And then they very nearly buried me (150)	– A potem – bardzo niewiele brakowało by i mnie pochowano (190) *literal translation*	Później **o mały włos** [by hair's breadth] i mnie by pochowali (78) *Polish idiom*
3.	The men said 'My dear fellow', and **did nothing**. (53)	Mężczyźni mówili: „Mój drogi" – i nic nie robili. (74) *literal translation*	Męska część powtarzała w kółko „co ty, Charlie" i **nie kiwnęła palcem** [didn't lift a finger] (10) *Polish idiom*

On the basis of the 2004 text, the reader who associates Conrad with Poland may actually believe that *Heart of Darkness* was originally written in Polish. The level of naturalness is impressive in Socha's translation as far as idiomatic language is concerned, yet as claimed by numerous scholars this practice is definitely ethnocentric. Berman stresses that even if the meaning of a given expression is identical, replacing an idiom by its "domestic equivalent" is an evident attack on the text's foreign discourse and, referring to the French translation of another Conrad's story, he claims that repeated:

> on a large scale (this is always the case with a novel), the practice will result in the absurdity whereby the characters in *Typhoon* express themselves with a network of French images [Berman 1982/2003: 295].

This is precisely the case with the modern translation of *Heart of Darkness* into Polish, where the translator not only looks for equivalent idioms or expressions, but also introduces them in the places where the original phrasing is not idiomatic.

The domesticating effect of the latest translation is strengthened by modernizing its language. It is quite natural for newer translations to use more modern language as translations become outdated and thus the need for more up-to-date ones arises. Generally, when rendering older texts, translators have three options: use the language comparable to the language of the original (if the original comes from more distant epochs that would involve complete archaization), modernize the language of the target text, or modernize the translation but simultaneously introduce archaic elements at the level of lexis, syntax or sound effect. Each strategy has its advantages and disadvantages. In the first case, the text is foreignized in Venuti's understanding, yet may be incomprehensible. Also it may not be possible to apply this strategy as the development of cultures and languages is not uniform so it is difficult to compare languages and stages of their development at given periods and a corresponding type of language may not exist.

Table 16

Modernization

No	Conrad	Zagórska	Socha
1.	but even genius would find it easier to work with 'adequate tools – intelligent men' (83)	łatwiej pracować przy pomocy odpowiednich narzędzi – ludzi inteligentnych (111) *literal translation*	gdy ma się do dyspozycji właściwe narzędzia, **czytaj [read]:** inteligentnych ludzi (32) *modern phrasing*
2.	some knowledge of yourself (150)	odrobiny wiedzy o sobie samym (190) *literal translation*	prócz odrobiny **samowiedzy [self-knowledge]** (79) *modern vocabulary*
3.	life is a greater riddle (150)	życie jest większą zagadką (190) *literal translation*	życie jest bardziej **pogmatwane** [**tangled**] (79) *modern vocabulary*

Modernization adds to the ethnocentric domestication of the text, yet it assures its comprehensibility. Selective archaization allows the readers to understand the text, whereas they can feel a temporal distance between their reality and that of the text. Socha generally uses contemporary Polish and additionally, exploits modern discursive strategies or concepts.

Paradoxically, the syntactic and lexical modernizations are the biggest disadvantages of the 2004 translation as Socha, by additionally introducing modern business or military-like expressions changes the reception of Marlow into a modern businessman and by occasionally inserting archaic words makes his text heterogeneous in a negative way [Kujawska-Lis 2010: 290–291].

It seems that, contrary to current tendencies to foreignize translated texts, the modern *Heart of Darkness*, at least with respect to the analysed levels, is much more domesticated in comparison with the earlier translation. Some deformation of the text is unavoidable in translation; however, whereas some deforming tendencies are as if obligatory (for instance expansion due to systemic differences between the languages), others often result from the translator's conscious decision (such is the case with the destruction of expressions where the translator has a choice to translate them literally, introducing a novelty to the target language but also risking the resentment on the part of the reader, or to look for domestic equivalents). The extent of the deformation of the original largely depends on the overall translation strategy chosen by a given translator, which in Gideon Toury's terminology would constitute an initial norm:

> a translator may subject him-/herself either to the original text, with the norms it has realized, or to the norms active in the target culture, or, in that section of it which would host the end product [Toury 1978/2003: 201].

The first option would clearly lead to a foreignized translation, or adequate in Toury's terminology, whereas the second one would provide the reader with a domesticated version, that is acceptable translation [Toury 1978/2003: 201]. This terminology immediately catches our attention. The dichotomy of "adequate/acceptable" points to external influences on the process of translation as well as the evaluation of its result. The translation is "acceptable" by publishers and readers when it does not overtly violate what they are used to, i.e., linguistic norms, literary conventions, cultural concepts, etc. Striving to "please" them will almost inevitably lead the translator along the domestic path, which is free from traps for the readers.

In the case of the two analysed translations, it is evident that the general approach is different. On the whole, Zagórska tries to reproduce Conrad's wording in Polish, thus, for instance her treatment of the metaphor, phrasing and occasionally even idioms, borders on literal translation. She is attentive to the detail and the number of omissions in her rendering is rather insignificant. The most serious deformation can be found with reference to the underlying networks of signification (the loss of the key metaphor) and the destruction of linguistic

patterning at the level of syntactic parallelism. Despite various flaws in her version, such as occasional literary language meant to represent spoken language, she does attempt not to transfer Marlow completely to a new linguistic domain. Conversely, Socha's aim seems to be creating a text that is most relevant for the modern generation of readers. Consequently, his version operates through typical Polish sayings, comparisons, idioms, exclamations, quite unlike the former one. The domestication and asymmetrical modernizations are all the more surprising given the status of Conrad currently. When Zagórska was translating her cousin's works, Conrad was not an established writer in Poland to the extent he is now. Yet she did not refrain from phrases which might have surprised earlier readers who, as a result, realised that they were dealing with a translation but potentially could have resented the text as unintelligible. The modern translator does his best to find typical equivalents of fixed phrases. Yet when it comes to Conrad's richness of expressions, the translator is often lost, and produces nonsensical and nonexistent collocations, or introduces unnecessary wordiness, which creates intratextual tension absent in the original. Translators who aim at a complete naturalness of expression, to use Nida's terminology, inevitably overlook the uniqueness of the original text and so they treat in a uniform way the elements typical of the source language and those which are characteristic for a given author and a particular literary text. Domesticated translation does not have to be better from the one in which there are foreign or unnatural elements only because it reads fluently. In the discussed versions of Conrad's work, it is quite the opposite.

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Summary

Domesticating and Modernizing *Heart of Darkness*

The present paper seeks to analyse the development of the translation series of Joseph Conrad's *Heart of Darkness* with emphasis on domesticating and modernising tendencies. To this end, two translations into Polish are compared: Aniela Zagórska's version published in 1930 and Ireneusz Socha's modern translation of 2004. Various levels at which domesticating and modernising tendencies can be noticed are considered. It seems that, contrary to current tendencies to foreignize translated texts, the modern version of *Heart of Darkness*, at least at the linguistic level, may be labelled as the domesticated one in comparison with the earlier translation. Generally, Zagórska tries to reproduce Conrad's wording in Polish; whereas Socha's aim, or *skopos*, seems to be creating the text that reads naturally. The paper shows in what ways the translators' choices of particular translating strategies and procedures accentuate the deforming tendencies, as defined by Antoine Berman.