Biuletyn

Koła Naukowego Tłumaczeń Specjalistycznych

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WYDANIE SPECJALNE: TŁUMACZENIA TURYSTYCZNE

Drodzy Tłumacze!

Kierujemy do Was najnowszy numer LINGUANY, wierząc, że stanie się on dla Was nie tylko źródłem cennych spostrzeżeń pod kątem pracy zawodowej, ale również bodźcem do zgłębiania poruszanych w nim zagadnień. Tym razem przygotowaliśmy biuletyn tematyczny poświęcony w całości tłumaczeniom turystycznym. W numerze znajdziecie słowo wstępne, przybliżające specyfikę tego rodzaju przekładu wraz z najważniejszymi pojęciami z nim związanymi, opis najczęstszych błędów popełnianych przez tłumaczy w czasie pracy z materiałami turystycznymi oraz wiele praktycznych wskazówek, dotyczących efektywnego tłumaczenia różnych typów tekstów turystycznych. Wszystkie artykuły napisali studenci Uniwersytetu Gdańskiego, z których wielu należy do Koła Naukowego Tłumaczeń Specjalistycznych LINGUANA. W tym miejscu pragniemy serdecznie podziękować Pani Doktor Łucji Biel za nadzór merytoryczny i pomoc przy powstawaniu artykułów. Osoby zainteresowane przystąpieniem do naszego koła prosimy o kontakt pod adresem redakcja.linguana@gmail.com. Zachęcamy także do odwiedzenia profilu LINGUANY na facebooku. Zapraszamy do współpracy!

REDAKCJA

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Don't take things too literally, or a few words about tourism translation

It probably would not be an overstatement to claim that most of us have caught a glimpse of some type of tourist text at least once in our lives. However, as with any texts, the actual influence that the various tourist materials have on readers can often be quite different from the intended effect. In this sense, the texts that people encounter may either fail to fulfil certain expectations and hence, appear to be totally discouraging, or be successful enough in satisfying the needs of the target audience. For example, while it often appears that a given tourist text serves its purpose well in one culture, it may prove to be a complete disaster when functioning as a translation in another language and culture. Why is it so?

Before an answer to this essential question is provided, the key notions of 'tourist text' and 'tourism translation' require a few words of explanation to clarify what kinds of texts may be thought of as belonging to the domain of tourism, what makes tourism translation distinct from other types of translation, and lastly, why, contrary to popular belief, this kind of translation is actually more difficult than it might seem at first sight. One possible solution is given by Kelly, who argues that the texts which are of either informative or promotional nature, and which can, at the same time, be associated with a particular publisher, classify as tourist texts (1997: 35). Although the definition seems elegant, it could be regarded by some as too simplified.

Indeed, other scholars propose a more detailed or an altogether different approach to the classification of texts connected with the tourist industry. In providing a functional categorisation of these, Nigro divides the texts into three distinct groups according to the purpose they serve, depending on whether their main objective is to advertise, supply information or provide an account of personal experiences connected with tourist trips (2006: 189). It thus becomes clear that, although both Kelly and Nigro adopt the functional perspective to text taxonomy, the latter provides a more detailed and consequently, a much more useful description of texts together with examples of the genres representing each category. In addition, Nigro further warns against the temptation of seeing these classes as neatly separated from each other, stressing the high degree of overlap between the different groups of texts (2006: 189). On the other hand, limiting her study to the more advertising end of the dynamic functional continuum, Torresi regards tourist materials, among others, primarily as instruments by which different agencies and associations wish to exert influence on the way people make their decisions (2010: 87).

Yet another slightly different view of what tourist discourse entails is presented by Sumberg, who strongly feels that what defines a piece of tourist material is the fact that such a text is inseparably linked with the culture in which it is to function and that it is the culture that determines the choice of linguistic elements to be included in the text (2004: 332). What follows, is that by concentrating on the social rather than on the linguistic aspects involved in the process of text creation, she emphasises the necessity to see the text not only as an ensemble of linguistic symbols, but even more importantly, as a product that is to function in a particular community (2004: 332).

An interesting perspective on tourist texts is presented by Kuhiwczak and Korzeniowska, who discuss specific fragments of texts taken from tourist brochures, museum-like extracts and leaflets (2005: 71-76). Even though the passage devoted to tourism translation lacks a straightforward description of tourist texts, credit should be given to the authors since, instead of focusing on theoretical concepts and elaborate definitions, they simply allow readers to analyse miscellaneous real-life translations of tourist extracts with the aim of pinpointing the most common mistakes in that kind of translation and highlighting the numerous issues that are pivotal in ensuring a natural, native-like Polish-English rendering of tourist texts.

The concept of 'tourism translation' also needs some attention since it involves issues which are of considerable importance to the challenges and requirements connected with translating tourist texts and the relationship holding between the source text and the way the translation should read like. First of all, the commonly held view that anyone who knows a given language can well translate a brochure, guidebook, leaflet or information panel in a museum leads to the production of a growing number of poor-quality texts. The fact that much of tourism translation is performed by non-specialists in the field is, as stated by Kelly, the direct result of the widespread disregard for this type of translation (1997: 34).

The problem, however, is not that there is something inherently wrong with amateur translators doing a tourism ─ related translation, but in the choices that these people are prone to make in relation to how texts of this kind should, in fact, be translated. To put it another way, while it is true that both professionals and non-specialists are free to apply different solutions as to the shape and function of the translation, it is the latter that make unjustified decisions that ultimately result not just in an unnatural and faulty rendering of the original text, but also in the failure of the newborn target text to realise its skopos. More specifically, Adab points out that instead of providing a proper cultural background for the target text, unqualified and amateur translators are concerned exclusively with elements of language (as cited in Sumberg 2004: 332). The argument is further supported by Smecca, who convincingly argues that the contents of guidebooks are shaped by the specific demands and expectations of holidaymakers (2009: 111).

Considering the huge numbers of low-quality translations functioning on the market, as well as the intercultural competence which is a must in this type of translation, it becomes obvious that tourism translation is far from what could be called 'easy pickings'. As can be seen, the answer to the vital question raised at the beginning of this article has been found. Knowing how to translate the seemingly simple tourist text means that it is not the words, but the message, which is deeply embedded in the target culture symbolism, that ultimately

gets translated. The point in question is illustrated by several instances of Polish-English translations taken from a selection of tourist materials about the city of Gdańsk. Let us assume that the following are aimed at native and non-native speakers of English:

Example 1
The original: *Tysiącletni gród nadbałtycki, ojczyzna Heweliusza, Fahrenheita, Schopenhauera, Grassa i Wałęsy słynie wśród największych turystycznych atrakcji.*
The translation: *This thousand-year old city on the Baltic coast has been the hometown of Hevelius, Fahrenheit, Schopenhauer, Grass, and Wałesa. Above all, however, it ranks high on the list of top tourist attractions.*
Source: 'Gdańsk', 'The Best of Gdańsk' (Tourist brochures briefly presenting the most important historical places in the city)
What went wrong: While the original Polish audience is likely to identify at least some of the people presented in the sequence, it may not be quite so obvious for regular tourists who do not have a more in-depth knowledge of history. That is why, the translation could have been supplemented with a short note on who the people were so as to give readers a general idea of the kind of famous individuals that once lived in the city. The sentence clearly illustrates the tendency to translate word for word rather than to take cultural differences into consideration, which was probably caused by a disregard of the target recipients.

Example 2
The original: *Brama Wyżynna wraz z Katownią i Wieżą Więzienną. Wybudowane w XIV wieku, jednak rozbudowa fortyfikacji zmniejszyła funkcje obronne budowli i zaczęły one pełnić zgoła inne role, przyjmując funkcjonujące do dziś, wymowne nazewnictwo.*
The translation: *The Wyżynna Gate together with the Executioner's House and the Prison Tower. Both buildings were constructed in the XIV C. When the city fortifications were developed later the use and military importance of the gates declined and they were turned into a prison and a place for executions thus the origin of the names.*
Source: 'The Visitor: Bałtyk' (A free guide to some of the cities in Pomerania)
What went wrong: It is yet another example of the kind of 'survival strategy', which is ultimately all about imitating source language conventions, and which results from the lack of knowledge on how the target language works. An English sentence has to be composed of a subject, a verb and an object. Without the verb, the initial part of the translated passage cannot be considered a grammatical English sentence. What is more, it is not Roman, but Arabic numerals that should be used to express centuries in English. The translation also fails to include commas. Since the problems mentioned above are highly likely to make a very bad impression on English speakers, the text is most surely deemed to failure.

Example 3
The original: *Historia miasta Gdańska*
The translation: *History of the city Gdańsk*
Source: http://www.en.gdansk.gda.pl/about (The official website of the city of Gdańsk)
What went wrong: The order of elements in the phrase suggests that it is a literal translation from Polish. It sounds completely unnatural to English ears. Ideally, it should simply read: 'The history of Gdańsk'. The above is clearly not the work of a professional translator, or even somebody with a sufficient enough knowledge of English to avoid such basic mistakes.

Example 4
The original: *Historyczne zdjęcia*
The translation: *Historic photos*
Source: http://www.en.gdansk.gda.pl/about (The official website of the city of Gdańsk)
What went wrong: A wrong word was used to translate the adjective. Since the original refers to photographs taken in the 19th and in the first half of the 20th century, the translator should have used the adjective 'historical'. Although 'historic' can relate to history in certain contexts, it nevertheless basically means 'significant' or 'essential'. As in the previous examples, the fragment could not have been translated by a professional.

Taking into consideration the instances presented above, the translation of tourist texts is frequently subject to the lack of sensitivity towards subtle cultural issues and hence, the expectations of target receivers. Unfortunately, it is also often the case that brochures, guidebooks, information panels and the like are full of purely linguistic mistakes, ranging from less serious ones like the omission of punctuation marks to major faults involving the application of source instead of target language conventions, or the creation of texts with obvious grammatical errors that make it difficult for the readers to understand the message. As a consequence, such texts are likely not only to detract potential tourists, but also to further diminish the importance of this special kind of translation.

The appeal to all those who do tourist translations is not to take things too literally in adopting the source language perspective, but to think globally in considering the target culture expectations. This principle is especially important in the case of tourist texts like guidebooks which, being a substitute for a human guide, require a significant degree of personalisation that is inseparably linked with the need to make the texts more target-culture oriented.

In essence, all of the above boils down to Shäffner, who reminds us that, although given linguistic elements may fit the structure of the target language, it is not enough to claim that the translated text serves its purpose in the new environment (1999: 3).

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Tourist materials

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Anna Kierbedź

Audio guide translation: sentence chunking and linking as a key to success

Tourism translation is a broad field, but it is generally associated with texts which are written to be read – from guidebooks to leaflets, menus or information signs. Whether we write or translate, we need to focus on the information in the text and/or the marketing effect which is visible through the vocabulary in rich networks of positive connotations and other devices used in order to attract the reader. As noted by Halliday and Hasan, the analysis of such types of texts is most often focused on ideational and interpersonal metafunctions, that is on how the language transmits the outer-world experience and how the language shapes the interpersonal relations in the text, and specifically the author-addressee relations (1985: 44).

There is, however, one type of tourism translation which escapes the traditional understanding of the term and requires additional effort both in the process of translation and the process of translation analysis. I am thinking here about the translation of audio guides. The increasing popularity of this device stems from the fact that renting an audio guide is incomparably cheaper to hiring a guide, while the tourist is given a similar effect. Therefore, this service is included in the offer of many museums, historical buildings, or even parks. The phenomenon ceases to be a marginal one and this creates a need for translation. The institutions using audio guides are aware of the fact that they have to offer tracks in at least a few languages. In Poland, the minimum is usually the Polish, English and German version. I have some experience in audio guide translation, both as an active translator and editor, and I would like to share it. The aim of this paper is to describe the challenges the translator may face during the translation of audio guides and the techniques which may help to overcome these challenges.

Before discussing the translation techniques, it is necessary to identify the source of the translation difficulties. The problem with a good and comfortable reception of audio guides lies in the fact that the basis for many of them are texts written to be read, and not listened to. There are some exceptions, namely the brilliant audio guide of Tarnów[1], but generally the quality of audio guides in Poland is poor, as far as their imitation of the information structure of oral texts is concerned. This, together with the fact that the tourists cannot focus all of their attention on listening, but have to relate the knowledge they hear to their surroundings, creates the feeling that the text is not adjusted to the tourists' needs. The problem is less visible for Polish tourists as the texts in Poland are generally less cohesive and the nature of the Polish language, a synthetic language with a well-developed inflectional system, helps the listener to maintain coherence via a network of anaphoric and cataphoric references between items created by case, number and gender concord. For an English-speaking tourist, whose culture demands texts with strong cohesion and fluent flow of information, literal translation of this type of text may sound strange.

The phenomenon of complex oral-written structure has been discussed by Karczewska (2009). She works on a different type of translation, but her classification of orality features is a useful tool for pointing out the features of the text important in the audio guide setting. According to Karczewska, orality features include: sonority, dialogicity (or being addressee-oriented), the prosody subcode, somatic elements, the situational context and verbal component properties. If we imagine a situation where a tourist plays the recorded track (no matter whether it is an original or a translation), the recorded text has all the aforementioned features of orality, except for somatic elements (as we do not see the person speaking, but it is not really essential for a good understanding of the text) and verbal component properties. Karczewska mentions several verbal component properties, including linearity of speech, text segmentation and integration, repetition, the presence of some formulaic expressions, using key words and mnemonic mechanisms (2009: 559).

[1] available at: http://www.it.tarnow.pl/index.php/pol/Atrakcje/TARNOW/Ciekawostki/Przewodnik-po-Tarnowie-audio

And this is precisely the place where this lengthy communication-oriented introduction meets the practice of translation. In order to meet the aim of tourism translation, that is to transmit the information and simultaneously attract the tourist, the text has to be slightly transformed for the English audience. The process of translation should involve inserting linguistic elements which lead to strengthening the verbal component properties. In other words, not only ideational and interpersonal meanings have to be taken into consideration, but also the textual meaning has to be altered. This can be obtained by such translation techniques as sentence chunking and linking.

Sentence chunking, from a linguistic perspective, 'consists of dividing a text in syntactically correlated parts of words', as stated by Gao *et al.* (2011: 127). However, the better definition of the technique used here can be taken from interpreting studies, where sentence chunking is one of the interpreter's coping tactics in simultaneous translation and basically means dividing long sentences into shorter ones. The technique is really useful when dealing with sentences, the length of which is on the borderline of acceptability in Polish spoken discourse. The technique is simple, but not limited to putting a full stop in the middle of the sentence. When resorting to this technique, the translator has to think what information the sentence carries and how the pieces of information included in the sentence can be reorganized for the benefit of clarity.

For the purpose of this article, linking can be classified as a form of explicitation (cf. Klaudy, 1996). Its aim is to increase the number of cohesive ties between linguistic items in order to facilitate the understanding of relations between them. In the context of tourism translation, a high level of cohesion of the text is very important as average tourists do not know much about the place they are visiting and cannot reinforce cohesion with coherence stemming from their ability to create links between the text and extratextual references. Therefore, the unambiguous and compact network of cohesive ties is a desirable effect to achieve.

Let's now consider an example taken from the audio guide of Toruń[2], about the history of the Church of the Holy Spirit and see how the above techniques can help the translator to achieve a more digestible text for the spoken mode of discourse. The short fragment has been translated twice, first without the application of sentence chunking and linking, and then with the help of these techniques.

The original text: „*Jego powstanie ściśle wiąże się z toruńskimi zamieszkami religijnymi z 1724 roku zwanymi tumultem toruńskim, po których miejscowi luteranie utracili posiadany wcześniej kościół Najświętszej Marii Panny. Pozbawieni świątyni na starym mieście dopiero w 1754 roku uzyskali zgodę królewską na zbudowanie prostego domu modlitwy, który z zewnątrz nie miał przypominać kościoła*".

Translation 1: *Its construction was tightly connected with the religious riots in 1724, known as the Blood-bath of Thorn, after which the local Lutheran community lost the St. Mary's Church it used before. It was only in 1754 that the Lutherans, deprived of their own church in the Old Town, obtained the royal consent to build a simple place of worship, which could not look like a church from the outside.*

The Polish text of the audio guide track has long multi-clause sentences, and the second sentence does not have an explicit subject. The aim of Translation 1 was to maintain as much as possible from the Polish information structure, and especially the theme-rheme construction of the sentences. This also involved a ban on making any changes in the length of the sentences. Translation 1 is an acceptable text, but exclusively as a written text. It would perfectly fit in an information note about the history of the church, or even a textbook, but definitely not in a spoken context. The inversion and a parenthetic clause breaking the flow of the main clause make the sentences belong clearly to written discourse. Let's now look at the second attempt to translate the text:

Translation 2: *Its construction was tightly connected with the **religious riots** in 1724, known as the **Blood-bath of Thorn**. After the **conflict**, the local* <u>*Lutheran community*</u> *was deprived of the St. Mary's Church it used before and had no church in the Old Town.* <u>*The Lutherans*</u> *obtained the royal consent to build a simple place of worship only in 1754, with the restriction that the building couldn't look like a church from the outside.*

Sentence chunking and linking have led to the creation of a highly cohesive text with a fluent information flow. The last clause of the first sentence of the original and the parenthesis from the second one were extracted and joined in a separate sentence. The information structure became much clearer: the first sentence of Translation 2 informs only about the relation between the construction of the church and the riots, the second one explains the relation and the third one mentions the events of 1754. The addition of the word "conflict" in the second sentence of the translation, which is an example of co-reference by synonymy (cf. Halliday & Hasan 1985: 80) links the second sentence of the translation with the first one, while the cohesion between the second and third sentence is increased by the repetition of 'the Lutherans'. The two cohesive chains changed in the process of translation have been underlined and marked above in bold.

The analysis of the two experimental translations implies that the application of sentence chunking and linking makes the language more natural and fluent and definitely more suitable for the spoken channel. The changes have also significantly decreased the processing effort of the sentences in comparison to Translation 1. The ideational and interpersonal meanings remained approximately the same, but the textual meaning of Translation 2 works better in the audio guide context. This is because the oral mode of the context of situation has been taken into consideration during the process of translation.

For the people who come to a foreign country, tourism means meeting new cultures, learning something

new about the world and, above all, spending some time in a pleasurable way. For the tourist destinations, it means money and development of the region. If simple methods may lead to the creation of high-quality translation of audio guides and thus increase the satisfaction of both parties, then it is clear that we should use them.

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Karolina Czarnojan

Welcome to translation accuracy: An introduction to restaurant menu translation

Translating a restaurant menu may seem like an easy task. Numerous mistakes found while eating out, however, prove that the process requires more thought than a simple word for word translation or machine translation.

First and foremost, the purpose of a menu is to present the range of dishes offered in the restaurant. Moreover, it may be considered as an element of creating the company's public image. A well-prepared menu will tempt customers to taste the food, which may result in an increase in sales. Sheer mistranslations often stemming from the use of machine translation tools (like the Google Translator) may not only bring a smile to the consumer's face, but they call into question the company's professionalism. It may be a good idea now to imagine a hungry guest who comes to our restaurant. If the menu is diligently prepared, the customer will easily pick the dish of his choice, if not, in the worst case, s/he may leave irritated.

How to prevent such a situation? It is essential to remember that every menu item should be clear and comprehensible to the customer. With regard to this requirement, many doubts and difficulties may arise while translating the names of the dishes. Should all exotic sounding names be replaced by a TL (target language) equivalent? Is there any equivalent? It is worth explaining at this point that equivalence, according to Koller, is a relation between the source language (SL)

text and target language (TL) text, in which the TL text has to fulfil particular requirements (1979:187-191). Koller discerned few levels of equivalence such as: denotative, connotative, text-normative, pragmatic and dynamic. As noted by Kenny, the denotative level is particularly relevant to the discussion as it refers to 'the SL and TL words triggering the same or similar associations in the minds of native speakers of the two languages' (2005:77). To be more exact, each menu item and its translation should be understood identically by both the SL and the TL native speaker. However, in every cuisine there are numerous examples of dishes, which do not have any equivalent in the TL. These elements being an integral part of the culture concerned are known as culture-bound items (Newmark, 1988). In such cases, it is strongly recommended to provide a detailed description of the dish.

In order to present the practical meaning of the above mentioned approach, it is essential to provide some examples of good and bad translations. The study will focus on Polish into English translation of traditional Polish dishes. The first instance will prove that a lack of equivalent requires a detailed description of the dish. Translating *maczanka po krakowsku* as *maczanka a la Cracow* does not provide the reader with any information about the dish, hence a better version could be rendered by a descriptive equivalent and explicitation: *braised pork loin and bread chunks dipped in natural juice*.

My study shows that many inaccuracies arise from lexical errors, an example of which appears in attempts to translate the name of a classical Polish soup *rosół*. While *chicken broth* is an acceptable translation, *chicken soup* is more preferred and commonly used by English native speakers. Broth could indicate that it is only a liquid food preparation used as a basis for soups. Another option found in menus was *chicken consommé*, which may be inappropriate due to the fact that consommé is a French soup prepared according to a special recipe.

Therefore it should not be treated as an equivalent. Another finding of the study is that the term *zupa grzybowa* appeared to be a tricky one. It was often rendered as *mushroom soup*, which actually means a soup made of Paris mushrooms. In order to maintain the clarity of menu, the English soup name should be *wild mushroom soup*. The next example to be discussed concerns another traditional Polish soup – *barszcz czerwony z uszkami* (beetroot soup/red borscht with small pockets of dough). The soup is known in English as red borscht or beetroot soup and often includes small pockets of dough filled with mushrooms or meat called in Polish *uszka*. The translation – *beetroot soup with pastries pockets* suggests that the pockets are made of puff pastry, while, in fact, the dough is prepared according to a much different recipe. A similar problem appears in the translation of *rosół z kołdunami lub uszkami* (chicken soup with uszka or kołduny) as *chicken consommé with pastries pockets*. In this case, however, it is advised to clarify the difference between *uszka* and *kołduny*. The former may have a mushroom or sauerkraut and mushroom filling, as well as cooked meat filling, whereas the latter usually contains raw lamb and beef meat filling. The next sample also highlights the importance of

appropriate word choice. The menu item *placki ziemniaczane z dziczyzną* translated as *potatoes cake with wild boar goulash* may lead an English speaking customer to a conclusion that *placki ziemniaczane* is a sweet dessert served with wild boar meat. A cake served with meat? One could only imagine the consternation of the guest reading the menu. In order to give a real picture of the dish, and not lead the guest to a wrong conclusion, the item should be translated as *potato pancake with venison stew*. It is worth noticing that the term *dziczyzna* (venison) refers to the game meat which includes deer, wild boar, and rabbit among others. Hence, if the Polish version of the menu does not specify the game, the translator should also avoid such specification to maintain translation accuracy.

There is a noticeable tendency to preserve the SL names of dishes, which are characteristic of a particular cuisine. If one chooses this method as in the following example: *bigos staropolski – traditional bigos*, some additional information in TL should be provided to ensure customer understanding of the menu. Concerning *bigos*, the term may be explained as Polish hunter's stew or sauerkraut/pickled cabbage mixed with chunks of meat and sausage. The study has shown that the soup name *żur* is also often preserved in SL. The English descriptions, however, such as *sour soup* or *traditional Polish sour soup* could be improved. The term *sour soup* is not sufficient, as it does not determine the type of the soup but solely its taste. Therefore, to give an adequate equivalent, the soup should be described as sour rye soup. The study revealed some good translation samples, where the Polish dish name was followed by an adequate English description such as *gołąbki – cabbage leaves filled with rice and meat* or *kwaśnica – traditional sauerkraut soup*. Such presentation of the menu item allows those acquainted with SL word to recognise the dish, and at the same time, introduces the dish to those who have never heard of it.

To conclude, the study underlines the importance of translation quality with particular emphasis on translation accuracy in terms of restaurant menu preparation. The discussion of the samples has provided evidence that an inaccurate translation may substantially impair customer understanding, which consequently means raising probability of customer complaints and worsening of the restaurant's public image.

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The translation of geographical names: Problems and solutions

In recent decades, one can observe an exponential growth in travel, tourism and heritage sectors. As stated by Micheal Cronin, the well-known Irish academic, 'tourism is fast becoming the world's most important aspect of trade' (2004: 1). Needless to say, the significance of tourism related literature is increasing as well. It might also be mentioned that tourists move around the Earth, on which approximately 6,500 languages are spoken (Cronin 2004: 1). Taking these facts into consideration, the role of translators as interlingual and intercultural mediators seems invaluable, and the assistance in travel they offer through translation cannot be underestimated. Tourist texts that they deal with take numerous forms. Tourism researchers Anders Sørensen and Therkelsen Anette note that there is a wide range of travel related literature, 'from ethnographic accounts over travel narratives to glossy souvenir picture books' (2005: 49). In addition, the abundance of tourist advertisements and brochures is widely observed. It may be safely stated that one of the commonest features of tourist texts is the frequent appearance of geographical names.

Geographical name may be broadly understood as a proper noun representing a geographical entity or feature. It is often interchangeably used with the term *toponym*. Tatianas Gornostay and Inguna Skadiņa, Latvian scholars working mainly on machine translation, distinguish four types of toponyms:

- hydronyms (names of, *inter alia*, rivers, lakes, and seas),
- oronyms (names of, *inter alia*, mountains, cliffs, and rocks);
- geonyms (names of , *inter alia*, streets, squares, and paths);
- econyms (names of, *inter alia*, countries, cities, and buildings) (2007: 81).

The study of toponyms, seems significant from the translation perspective. Peter Newmark, one of the main figures in the founding of translation studies, states that "in theory, names of single persons or objects are 'outside' languages, belong, if at all, to the encyclopedia not the dictionary,'" and therefore are "both untranslatable and not to be translated" (1986: 70). However, as Newmark aptly notices, in practice, rendering proper names into other languages is not so simple, which is highly visible as far as, for instance, toponyms are concerned (1986: 70). Indeed, one may claim that the translation of geographical names can pose various problems. In this paper, names related to European cities and to the Tatra mountains will serve as examples. The article aims not only at identifying problems, but also at presenting solutions applied by translators; the following functional texts are chosen as sources:

(1) Siarzewski, Wiesław. *The Tatra National Park. Monograph,* Zakopane: Tatra National Park, 2006; translated from Polish by Sigillum Sp. z o.o;

(2) Skawiński, Paweł and Tomasz Zwijacz-Kozica. *Tatra National Park. Guidebook,*

Warszawa: Multico, 2005; translated from Polish by Wojciech Kasprzak.

The first translation will be marked as (No. 1) while the second as (No.2).

First of all, translators are often faced with the confusing multiplicity of names. One place can be referred to in various ways, mainly because of geopolitical changes. This is the case with such cities as Gdańsk/Danzig (in Polish/German), Plzen/Pilzen (in Czech/German), and St. Petersburg/Leningrad (depending on the historical period) (Albin 2004; Castañeda-Hernández 2004). In the Tatra mountains, many summits have at least four names. For example, as noted by Górski, the oldest name of the highest peak, *Gerlsdorfer Spitze*, is German, and yet the mountain is located entirely in Slovakia where it is called *Gerlachovski stit* (2009: 70). There is also a Hungarian name: *Gerlachfalvi-csúcs* (Górski 2009: 70). In Polish, the summit is called *Gerlach*, however, some people still use the older name, *Gierlach* (Górski 2009: 70). In his article about translating geographical names, the scholar Gilberto Castañeda-Hernández (2004) argues that when the translation of a geographical entity is not available, the best solution is to use an original name. Such a strategy was employed by Sigillum Sp. z. o. o. (No.1) to translate the phrase: *płaszczowiny: Križniańska i Choczańska*. In the target text, one can find the original Slovak names: *Križna and Choč nappes*.

The described solution is a usual method, viewed as the most appropriate, yet, as far as the translation of toponyms is concerned, no rule can be systematically applied (Castañeda-Hernández 2004). According to Spanish translator and scholar Veronica Albin, in many cases the translation should be governed simply by the target language conventions (2004). As noted by David Katan, toponyms can have their recognised and accepted, though often debatable, translations (2009: 80-81). Thus, the highest Tatra peak is usually called *Gerlach* in English, the same as in Polish, the probable reason being that this name is the shortest and the easiest for the English-speaking people to pronounce (JScoles 2005). It is the name *Gerlach* that was used by both Sigillum Sp. z o.o and Wojciech Kasprzak (No.1 and No.2). The examples presented above show clearly that the translators of toponyms often work with more than two languages, and need to conduct detailed research before making a final decision.

Secondly, the translation of generic terms may prove very problematic. As far as cities are concerned, it refers mainly to econyms and geonyms. The first can be exemplified by *Baker Street* and the second by *St Paul's Cathedral*. With regard to mountains, the same problem applies to hydronyms, for example *Smreczyński Staw*, and oronyms, for example *Dolina Pańszczyca*. The words *staw* and *dolina* mean *tarn* and *valley*, respectively. The question arises whether terms such as *street*, *cathedral*, *staw* and *dolina* should be transferred in their original form or translated by an equivalent. Sigillum Sp. z o.o (No.1) used the latter strategy; to provide an example, *Dolina Kościeliska* was translated as *the Kościeliska Valley*. In contrast, Wojciech Kasprzak (No.2) transferred many generic terms in their original forms. Hence, in both Polish and English versions the reader comes across

Dolina Kościeliska. However, when the term *dolina* is mentioned for the first time, Kasprzak (No.2) explains its meaning in brackets, "Dolina Pańszczyca – Dolina Pańszczyca (Polish 'dolina' = valley)" (2005: 12). In addition, at the end of the book, next to the table of contents, he puts a following glossary:

Glossary of meaningful words in geographical terms:
Dolina – Valley
Droga – Road
Hala – Alpine/high mountain grassland […]
(2005: 96)

One may claim that the first solution (using an equivalent) seems to be more natural and understandable to the target reader. Nevertheless, including a glossary in a translation may be perceived as an interesting and helpful strategy. Unusual as it may seem, it has been already discussed by such scholars as Newmark (1986: 74). Undoubtedly, there can be more than one good solution to the problem of translating generic terms, yet, according to the Polish translator trainer, Arkadiusz Belczyk, there is one thing which should be usually avoided, namely pleonasm (2007: 95). Therefore, phrases like **Dolina Kościeliska Valley* are considered unacceptable.

Last but not least, every geographical name is arguably meaningful, which can be a source of translation problems. As noted by Leidner, the meaning of toponyms is at least etymological, for instance, *Cambridge* – a *bridge* over the river *Cam* or *Kozi Wierch* – *wierch* (a peak) frequently visited by *kozice* (chamois) (2007: 71). What is important for translators, is that geographical names are frequently used metonymically, and econyms are the case in point: *Brussels* can stand for the EU seats of government, and *Quai d'Orsay* for the French Ministry of Foreign Affairs (Albin 2004). The translation issue is that metonymy may not be apparent for the target-language readers. Strategies applied to deal with this problem are suggested by Verónica Albin (2004). An econym can be accompanied by an explanation: "The Qirinale, official residence of the President of Italy and symbol of the Republic" (Albin 2004). It can be also substituted by a paraphrase (Albin 2004). Thus, *Kuźnice* might become *the Tatra National Park authorities*.

Furthermore, it should be noted that geographical names can have connotations which in some contexts may be crucial for the text understanding. Similarly to metonymy, such connotations are often not readily apparent in the target language. If this is the case, translators have to provide some explanation. A geographical name may be, for instance, followed by a translation in explanatory brackets. This strategy was employed by Wojciech Kasprzak (No.2), and hence the following passage:

Jedynym naturalnie zarybionym jeziorem w TPN jest Morskie Oko. Górale zwali je dawniej Rybim Stawem.
is translated as:
The only lake in the TPN that has a natural fish community is Morskie Oko. In the past the

local people called it Rybi Staw **(Fish Pond)** [bolds added] (2005:71).

Such a solution makes the target text more understandable. However, if one were to criticise the above translation, it would be for an unfortunate choice of the generic term. The word *pond* suggests a small area of water whereas Morskie Oko is officially considered the largest Tatra waterbody with the area of 34.54 ha (Szczepanek, et al. 1998: 27). Therefore, the words *tarn* or *lake* seem to be more appropriate choices. To sum up, it may be safely stated that translators should always pay attention to the meaning conveyed by toponyms.

"Never, ever take proper names for granted," advises Veronica Albin (2004). "Translating the names of geographical entities is like navigating in treacherous waters," states Gilberto Castenada-Hernandez (2004). It is difficult not to agree with these scholars. The translation of geographical names may prove a most problematic activity. Within this sense, one geographical entity or feature can have numerous names. Furthermore, the translation of generic terms may be a source of problems as well. Finally, metonymical and connotative meaning also contributes to the issue.

There is a plethora of translation strategies applied to deal with these problems. It usually seems advisable to follow the rule of transferring a geographical name in its original form but sometimes acting according to a different convention is a more natural and appropriate choice. Similarly, a generic term may be either transferred as a loan word or translated by an equivalent. If there is some explanation required, translators tend to include a glossary, use a paraphrase or add a piece of information, for example, in explanatory brackets. It should be noted that the above list is by no means exhaustive. Moreover, one is tempted to suggest the need for the future study in this field. To conclude, let us quote Gilberto Castenada-Hernandez, "translating, transferring or adapting geographical terms accurately is a most difficult, yet rewarding task" (2005).

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