

ON THE CROATIAN TRANSLATION OF DOROTA MASŁOWSKA'S NOVEL WOJNA POLSKO-RUSKA POD FLAGĄ BIAŁO-CZERWONĄ

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ABSTRACT *This paper analyzes the Croatian translation of Dorota Masłowska's Polish novel *Wojna polsko-ruska pod flagą biało-czerwoną*. The aim of the research is to analyze the translation solutions on the lexical, syntactic and stylistic level, on the level of intertextual and popular culture references, and check the degree of equivalence between the source and target text.*

KEY WORDS *translation, Polish slang, stylization, Croatian language*

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Translation is an interlingual and intercultural process. The analysis of the original text and the translation includes the level of conceptual linguistic construction on the one hand and the level of their communicative functionality and equivalence on the other. This paper examines the Croatian translation of Dorota Masłowska's Polish novel *Wojna polsko-ruska pod flagą biało-czerwoną*, which was published in 2002. The aim of the research is to analyze the translation solutions on the lexical and syntactic level and on the stylistic level, on the level of intertextual and popular culture references, and check the degree of equivalence between the source and target text.

From the very beginning, this Polish novel, written by a nineteen-year-old girl, received a lot of media attention, caused a lot of controversy and received mixed reviews, from enthusiastic to disgusted. Despite or thanks to this, the text was translated into numerous languages: Hungarian (2003), Czech (2004), Italian (2004), Dutch (2004), German (2004), Slovak (2004), English (2005), Russian (2005), French (2006), Ukrainian (2006), Serbian (2006), Portuguese (2007), Lithuanian (2007), Latvian (2007), Romanian (2008), Slovenian (2011), Macedonian (2014), Croatian (2015), and Swedish (2018).

In its advertising campaign, the novel received the label "powieść dresiariska",¹ which should actually mean that the reader will find in it a realistic picture of Polish society, sociolects and essential observations of a subculture. However, it is not really that, that is, it is not only that. In terms of content, it represents a sharp, politically incorrect and tragicomic criticism of society, and in terms of form – an example of stylistically effective deviations from various linguistic norms. Due to the way of presenting the story, and in fact, the lack of the latter, the mixing of different genres and procedures, reportage, conversation and dream poetics, and due to the strong linguistic autonomy, Cybulski describes the novel using the term *sylwa*² (Cybulski 2008: 442, 452). Czaplinski describes this type of literature as a non-epic model of prose, characterized by an autonomous language with numerous metaphors, similes and epithets, residual story and digressions, stylistic heterogeneity and an abandonment of the mimetic function of prose (Czaplinski 1997: 159). The novel is therefore rather a type of grotesque tale that was created consciously and deliberately, and represents reality in a distorted light.

In the Croatian context, the novel, which was translated by Emilio Nuić and entitled *Poljskom šakom u rusku bulju*, was described as a novel that plays with the reader and his perception and expectations like a cat playing with a mouse. And that play was very successfully per-

1 *Dresiarze* is a youth subculture that emerged in Poland in the 1990s. The pejorative name originates from the clothing style, namely from wearing sports tracksuits (Polish *dres*, Croatian *trenirka*). Among the recognizable features are also the gold chain around the neck and distinct musculature. Representatives of this subculture live in large settlements of apartment buildings, spend time in the neighborhood, are brutal and prone to crime, not respecting the rules of social coexistence. Their language is primitive, rough, vulgar and aggressive. According to sociological research, this subculture is the result of the socio-economic transition (transition from communism to capitalism), because in the new economic reality there was no room for a considerable part of the working class that remained without prospects on the margins of society (Moch 2004: 97–98, Stenning 2005).

2 From the Latin *silvarerum*, a text that is not generically homogeneous, in the sense of type or genre; which combines elements of essay, memoir, inner monologue and novel, scientific discourse and conversational language, poetry and prose. It is whimsical, collaged, open, has a polyphonic-hybrid structure, but still forms a whole. This term was introduced into Polish literary theory by Ryszard Nycz, the author of the book *Sylwy współczesne: problem konstrukcji tekstu*. Wrocław-Warszawa-Kraków-Gdańsk-Łódź, Ossolineum: 1984.

formed, giving the novel a dimension of freshness and relative originality;³ it is a very sharp socio-analytical prose, but which is at the same time hilariously entertaining and witty, full of witticisms, verbal games, politically incorrect humor and linguistic, stylistic, formal, content, and even ethical deviations from all kinds of norms and from various authorities imposed commonalities.⁴ Since it is a very complex read that is not so much written in slang (Polish *slang środowiskowy*, Croatian *sleng, žargon*), as a caricature of slang, the question arises about the degree of equivalence between the original text and its translation and about the translation procedures by means of which it was achieved (or possibly not).

As mentioned, the language of this novel is not a mere calque of the vulgar and primitive language of the “dresiarze” (marginal) subculture. It is a heterogeneous code that encompasses different discourses and styles, from colloquial to literary, and is also full of intertextual references. Bukowiecka claims that such language shows the author's critical attitude towards speech practice, while her caricature has a parodic and interventionist purpose (Bukowiecka 2019: 109).

The situation is similar to the main character, Andrzej Robakowski (Silny). He is often presented in criticism as a prototypical representative of this subculture; however, he is characterized by a complex personality and a multiple ability to perceive reality, which is the result of life experience (Cybulski 2008: 443). Silny is prone to reflections that may sometimes seem like repeated street phrases, but are nevertheless verbalized by a person from whom no one would expect it: *Opowiadam jej o powszechnym ucisku rasy panującej nad rasą pracującą, rasy posiadającej nad rasą nieposiadającą* (p. 34) / *Pričam joj o sveopćem pritisku vladajuće rase nad radnom rasom* (p. 39).

In addition, intertextual references appear in his idiolect, not only to contemporary popular culture, television, etc., but also to high literature. For example, the skillful quoting of Jan Kochanowski's poem *Pieśń świętojańska o Sobótce* from the 16th century: *Pokazaliby ten klomb, drzewa, totalna sielanka, wsi spokojna wsi wesola, McDonald's o zachodzie słońca* (p. 157) / *selo moje veselo, McDonald's tijekom zalaska sunca* (p. 185), from the Gospel according to Matthew (13, 42):⁵ *to by od razu był płacz i zgrzytanie zębami o bałagan w domu* (p. 104) / *pa bi onda odmah bilo plača i kuknjave da kakav je to svinjac u stanu* (p. 122) or playing with the title of Stefan Żeromski's novel – **“Wierna rzeka Menstruacja”** (p. 78) / *Vjerna rijeka Menstruacija* (p. 90). Silny is also witty, however his humor is not entirely primitive and vulgar, but even sometimes quite sophisticated, for example when he uses an acronym that means ‘limited liability company’ in relation to the public administration service entrusted with maintaining public order: *Policja Polska Spółka z.o.o* (p. 166) / *Poljska policija d.o.o.* (p. 195).

As indicated by the aforementioned fragments of the Croatian translation, references to high culture are often lost in translation, even to the Bible: the coordinating phrase *plac i škrgut zubi* ‘crying and gnashing of teeth’ is very often quoted in the Croatian context, but it seems that the translator did not recognize the intertextual moment.

3 A review: <http://kurziv.net/recenzija-roman-poljskom-sakom-u-rusku-bulju-dorote-maslowske/> (author: Boris Kvaternik). [accessed 2. 12. 2023]

4 An editorial review: <https://hena-com.hr/kritike/detaljnije/urednicka-recenzija-poljskom-sakom-u-rusku-bulju>. (autor: Božidar Alajbegović) [accessed 2. 12. 2023]

5 Quote from the Gospel according to Matthew (13, 42). Polish version: [...] *i wrzuć ich w piec rozpalony; tam będzie płacz i zgrzytanie zębów*, Croatian version: *te će ih oni baciti u ognjenu peč. Ondje će biti plač i kogut zuba.*

The style of the novel is complex, special and surprising on all levels, it is full of colloquialisms, vulgarisms and curse words. However, it should be emphasized that in the original text, the use of profanity has an aesthetic role. In the text of the novel, the aggressive lexicon of colloquial language of various generations and various sociolects appears (Moch 2004: 113), with which the author deliberately violates linguistic and cultural taboos.

- (1) zaraz **się zejszczam** (p. 97) / *uskoro će me popustit* (p. 113)
 (2) *Dała mi te swoje fajki z gówna* (p. 5) / *Dala mi je te svoje pljuge od dreka* (p. 6)
 (3) *nie zajebie ci* (p. 21) / *neću ti ništa napraviti* (s. 23)
 (4) Ty **pizdowata** matko chrzestna (p. 12) / *Pizdunska krsna kumo jedna da bi li jedna* (p. 13)

However, the translation sometimes softens the expressiveness of colloquialisms and vulgarisms, as in examples (1) and (3), sometimes misses the meaning, as in example (2), in which the descriptive attribute becomes constructive, and sometimes adds elements that are not in the original, as in the example (4), in which expressiveness is enhanced by adding the regional term *da bi li jedna*.

The translator, on the other hand, sometimes replaces common colloquialisms with vulgarisms or more expressive expressions, as in the following example, where the verb *dawać* is translated with *dat pice*, and *głupio* with *banana*, which is completely unnecessary, and might be claimed even harmful. Such compensation would be justified provided that there are no literal equivalents in the target language, which is not always the case in the case of the analyzed translation.

- (5) *A gdy Lewy jeździ, to nim zdążę pogadać z Anđelą, co i jak, i jak sie **dawało** Szturmowi, fajnie czy **głupio**, to zza zakrętu ni stąd ni zowąd wydobywa się niebieski samochód marki policja z uchyloną szybą niczym obwoźny handel Sądem Ostatecznym.* (p. 159) / *Dok se Lijevi vozi, prije neg sam uopće stigo popričat s Anđelom, šta i kako, kak je bilo **dat pice** Šturmu, dobro il **banana**, iza zavoja ko iz vedra neba pa u rebra pojavljuje se plavi auto marke policija sa spuštenim prozorima poput trgovačkih putnika Posljednjim sudom.* (p. 187)

In addition to colloquialisms and vulgarisms, the text of the novel is full of imaginative and original metaphors and similes, which the translator mostly translates adequately:

- (6) *trzęsy jej się łapska i **narobiła sobie różnych kresek i kropek, jak gdyby cały alfabet Morse'a przemaszerował przez jej twarz*** (p. 38) / *tresle [joj se] ruke pa si je napravila razne crtice i točke, kao da joj je cijela Morseova abeceda pregazila lice* (p. 43)
 (7) *uśmiecha się Anđela dość **mętnie, jak rzadko zmieniana woda w rybkach akwariowych*** (p. 107) / *osmijehnu se Anđela dosta mutno, poput rijetko promijenjene vode u akvariju s ribicama* (p. 126)

The deformation of the language is also typical for Masłowska. The text is full of language errors, which are however intentional. These are among other examples of errors in conjugation, verb rection, grammatical gender, collocations; lexical, phraseological and syntactic errors and intentional redundancy (tautologies and pleonasm):

- (8) **zaczęłem** (p. 71) instead of **zacząłem** / *počeo sam* (p. 83); **zdanżam** na czas (p. 94) instead of *zdążę / stigao sam na vrijeme* (p. 110); **odeszłem** (od dziewczyny) (p. 175) instead of *odszedłem / prekinuo sam s curom* (p. 206)

- (9) *Ja mówię, że nie będę się z nią na ten temat **wypowiadał**.* (p. 17), instead of *rozmawiał / Rekao sam joj da ne kanim pred njom iznositi svoje mišljenje o toj problematici.* (p. 19)
- (10) ***następną razą** używaj antykoncepcji* (p. 115) instead of *następnym razem / sljedeći put uzmite neku kontracepciju* (p. 135)
- (11) *z prawdziwego **wydarzenia*** (p. 29) instead of *zdarzenia / pravi pravcati* (p. 33); *mieć **prawdę*** (p. 51, 91, 153) instead of *rację / biti u pravu* (p. 59, 107, 180)
- (12) *pokochała mnie od pierwszego **wrażenia*** (p. 53) instead of *wejrzenia / dojmio sam je se od samog početka* (p. 61); *Chcę wiedzieć, na czym **leżę*** (p. 187) instead of *stoję / Jednostavno želim znati na čemu to ležim* (p. 219)
- (13) ***Sodomia**, gomora* (p. 40) instead of *Sodoma i Gomora / sodoma i gomora* (p. 46); *osoba z natury spokojna, **plci matka*** (p. 157) instead of *żeńskie / ona je po prirodi mirna osoba, rod majka* (p. 184), *film tylko **dla szczególnie dorosłych*** (p. 114) instead of *dla dorosłych / film samo za posebno odrasle* (p. 134)
- (14) *Natomiast Natasza **nie widzi w tym zero problemu**.* (p. 107) instead of *widzi w tym zero problemu ili nie widzi w tym problemu / Međutim, Nataša ne vidi u čemu bi bio problem.* (p. 125)
- (15) ***pasażerka żeńska*** (p. 150) / *jedna ženska putnica* (p. 176); *Zapoznanie się z **tubylczą ludnością autochtoniczną*** (p. 49); *I niebo jest jak w dzień **ostatecznej apokalipsy*** (p. 86), ***bluzka typu golf*** (p. 128) / *majica dolčevitka* (p. 150)

As the previous examples indicate, apart from deliberate authorial redundancies, these intentional linguistic errors are generally not compensated for in the translation (e.g. by similar errors). An example of this in the novel is when playing on a biblical reference to the destruction of Sodom and Gomorrah when the author changes the Polish word *Sodoma* to *sodomia*. However, in the Croatian translation, the pun is ignored, which is an example of erasing one level of stylistic effects that could easily have been retained.

At the syntactic level, the original text is dominated by reported speech (Polish *mowa zależna*, Croatian *neupravni govor*), which is not typical for fiction but for a scientific discourse because it limits the possibility of expressing the narrator's attitude towards the statement of another. In order to describe the emotional states of the characters in this way, it is necessary to significantly expand the text with numerous epithets and conjunctions. Therefore, reported speech enables the presentation of the world exclusively from the perspective of the main character, through the prism of his thoughts, mentality and emotions (egoism and hedonism, stereotypes and prejudices, interpersonal relationships, a narcotic state, etc.). Silny uses reported speech even in relation to himself (self-analysis). All this is also present in the translation.

In the text, simple short sentences, sometimes elliptical, stand next to "baroque", multi-complex sentences, quite free, sometimes chaotic with errors in the order of words. Following Catford, Pavlović says that equivalence in translation often cannot be established at all linguistic levels at the same time, but that it differs in different parts of the text (Pavlović 2015: 45 by: Catford 1965: 76). Therefore, the syntactic level of the translation is actually the only one in which the equivalence in relation to the original text is consistently maintained, although not all possibilities are used, for example elliptical structures, as in the following case:

- (16) *poprosić **o na** jedzenie* (p. 10) / *prostiti novce za hranu* (p. 11)

The novel also features special conjunctions, for example the conjunction **co by** (Croatian *da bi, što bi, koji bi*), a Russianism that does not belong to the linguistic norm of the Polish language. However, its appearance in the text can be interpreted in such a way that it is an example of colloquialism connected to the story (the coexistence of Poles, Russians and Belarusians in the neighborhood). Another phenomenon is the high frequency of using the conjunction **iż** instead of **że** (Croatian *da*). The conjunction **iż** is intellectual and is not appropriate for conversational language and everyday communication. According to normative sources,⁶ it is actually reserved for the high register and is used in multiple complex sentences in which the synonymous conjunction **że** has already appeared once. The Croatian translation generally does not use any conjunctions that would be stylistically marked in a similar way, either by foreign origin or high register.

The present tense appears most often in the narrative, emphasizing the importance of what is happening in the present moment, which also implies the trivialization of the past and the lack of perspectives for the future. The translation preserves the present tense.

Masłowska's novel is characterized by a mixture of high and low register, different types of discourse, etc. Such eclecticism is present at different linguistic levels. For example, the use of the verb *oczekuję* (Croatian *očekivati*) instead of *czekam* (Croatian *čekati*), short forms of possessive pronouns: *Wszystkie me myśli, me uczucia*. (p. 82) / *Sve moje misli, sve moje osjećaje*. (p. 96) and the mentioned conjunction **iż** instead of **że**. By exposing the conventional means of expressing pathos, the quasi-poetic nature of the statement is achieved. Elements of high style are introduced unexpectedly even at the morphological level, by the use of the noun **Ruszkowie** (p. 129) 'Russians', in which the suffix *-owie* typical of plural personal nouns is added to the formative base *Rosja* 'Russia' and often forms doublets of names that are related to prestigious positions, e.g. *profesorowie* / *profesorzy* 'professors'. However, the translator in no way tried to compensate for these stylistic peculiarities of the original.

In addition to the colloquial language, which dominates, there are also features typical of the administrative discourse, such as the inversion of first and last names, passive constructions and administrative lexicon, which is preserved in the same places in the translation:

(17) *Andrzej Robakowski, pseudonim „Silny”, nazwisko panięskie matki Maciak Izabela, rozwódka, zatrudniona oficjalnie przy promocji artykułów higienicznych Zepter przez Zdzisława Sztorma numer pesel, to nieważne.* (p. 176) / *Andrej Robakowski, pseudonim „Silny”, djevojačko prezime majke Maciak, Izabela, razvedena, službeno zaposlena kao promotrica higijenskih artikala Zepter od strane poslodavca Zdeslava Šturma, JMBG nebitan.* (p. 207)

Such administrativization of the language is a typical tendency in contemporary Polish, which aims to assign a higher rank to the statement.

In addition to the administrative discourse, a popular scientific discourse also appears (as in a television show about nature), and these features are also preserved in the translation:

(18) [...] *hodują papużki faliste. Ten inteligentny i towarzyski ptak pochodzi z Australii i żyje tam w dużych stadach, w Polsce papużka falista jest najpopularniejszą papugą pokojową.* (p. 127) / [...] *uzgajam tigrice. Ta inteligentna i priyateljski nastrojena ptica podrijetlom je*

6 Compare with: *Wielki słownik poprawnej polszczyzny* PWN, ed. Andrzej Markowski.

iz Australije i tamo živi u velikim jatima, a u Poljskoj su tigrice najpopularnije kućne ptice.
(p. 149–150)

In Masłowska's novel, colloquialisms, vulgarisms and curse words, and even linguistic errors appear within complex syntactic structures with numerous metaphors, similes and epithets, as well as traces of high style and other registers that are not characteristic of the communication style of the subculture (or of uneducated people in general). The language of the main character therefore sounds unnatural, in the sense that it is not a mere copy of the language of the street. Cybulski notes that such an example of a violation of decorum, i.e. the combination of such language and the main character's high degree of self-awareness, "low" situations and reflections, and sophisticated language, is a deliberate literary procedure (Cybulski 2008: 449). The British stylist Roger Fowler also wrote about such type of texts, in which elements of different types of discourse are juxtaposed, even within the same sentence, calling them heteroglossic texts: they contain a mixture of registers, dialects and sociolects, which are economically represented in the literary text by significant details (traces) that encourage readers to construct a more complete image of each of the varieties in their own imagination (Fowler 1996: 197).

The second biggest challenge for translators of Masłowska's prose, in addition to the hybrid language, is the numerous intertextual and popular culture references. The author reaches for the phenomena of Polish and sometimes, world popular culture.

(19) *W takich okolicznościach przyrody* (p. 184) / *u takvim okolnostima* (p. 216)

W tak pięknych okolicznościach przyrody is a recognizable phrase from the film *Rejs* by Marek Piwowski (1970). It is humorous and does not actually refer to nature, but is a humorous comment on an event or a situation. In the translation, the reference to the mentioned film is unrecognizable, which is not unexpected considering that the latter in the Croatian context does not have the cult status it does in Polish culture. The syntagm was not replaced by any intertextually connotative expression, and the expression was even incompletely translated by omitting the word *przyroda* (although the strange syntagmatic combination of words *okolnosti* and *prirode* could have a humorous effect in the Croatian context as well).

(20) [...] *teraz idę do piekła, czastalawista, zabijemy was* (p. 106) (španj. *hasta la vista*) / *sad idem u pakao, asta la vista bejbe, ubit ćemo vas* (p. 125)

The greeting is a paraphrase of the line *Hasta la vista, baby* from the movie *Terminator 2: Judgment Day* (1991), one of the most popular quotes from Hollywood movies in general. In the translation, instead of a radical phonetic play with the word *hasta*, the initial *h* was dropped in the latter, in accordance with the Spanish pronunciation, and the vocative *bejbe* was added to the phrase. Both the original and the translation at the same time graphodomeesticize,⁷ i.e. graphically domesticate the hybrid Spanish-English expression.

(21) *Ostateczny krach systemu instalacji nerwowych* (p. 184) / *konačni krah nervnih instalacija* (p. 216)

7 We define graphodomeestication as a substitutive figure of letters with which the pronunciation of words or statements in a foreign language is graphically stylized according to the domestic writing system (Kośćak 2014: 418).

The phrase is an obvious allusion to the title of the album *Ostateczny krach systemu korporacji* (1998) by the Polish rock band Kult. In the translation, the allusion is unrecognizable due to the lack of familiarity of the Polish musicians, but the effectiveness of the expression is not greatly reduced because it retains the technological metaphor that refers to the human body. The absence of allusion in the translation is somewhat compensated for by the assonance of the sound *k* in the phrase *konačni krah* 'final collapse'.

(22) *W „Filipince” twe zdjęcie na samo centrum okładki. (p. 76) / U „Tvom Stilu” tvoja slika na naslovnici. (p. 88)*

Filipinka was a Polish magazine for girls with a long tradition (1957–2006), which initially published texts on social and cultural topics, but over time – following the example of Western newspapers – more fashion and social events appeared in it. The translation does not refer to this magazine, which is unknown in Croatia, but to a fictitious magazine whose name may evoke publications with a similar name and similar subject matter, although intended primarily for women, not girls, and without serious topics.

(23) *Mogłaby wystąpić z tym całym swoim przenośnym burdelem we „Śmiechu warte” (p. 11) / Mogła bi nastupiti sa svim tim svojim svinjcem u emisiji „Šaljivi kućni video”. (p. 13)*

Also appearing in the text are the names of Polish television shows popular in the 1990s, such as “Śmiechu warte”, an entertainment show that featured funny or unusual amateur videos (1994–2009). The recordings were evaluated, and the authors of the best videos received monetary and material prizes. In the translation, that show was replaced by the translation of the title of a famous American show of a similar type – *Šaljivi kućni video* (*America's Funniest Home Videos*).

(24) *Z natury jestem dobry, ale chodzący przytulek Caritas też nie jestem (p. 138) / ja sam po prirodi dobar, ali nisam baš ni hodajući Caritas (p. 162)*

(25) *Sama Wegetariańska Orkiestra Świątecznej Pomocy zachęca do zbiórki na nowe kamienie do żołądka dla Anđeliki lat siedemnaście (p. 77) / Čista Vegetarijanska Zaklada Za Pomoć Djeci iz S.O.S. Sela vas poziva da skupljate novo kamenje za želudac mlade Anđele, sedamnaest godina. (p. 89)*

Both examples refer to charitable organizations, one world-famous, *Caritas*, and one that operates exclusively in Poland, *Wielka Orkiestra Świątecznej Pomocy* (a philanthropic foundation that has been operating since 1993 in the field of health protection, especially for children, and in working to improve health and promote healthy lifestyle and prevention). The first example in the translation retains a reference to the world-famous Catholic organization: the antonymous expression *ne biti Caritas* also appears in the Croatian colloquial language, which is used in contexts when an individual wants to express that he is not a benefactor, i.e. that he does not do anything without compensation. (Both in the original and in the translation, the attributes *chodzący/hodajući* make these commonly known expressions somewhat strange.) The reference to a locally known philanthropic organization in the translation has been replaced by a reference to another organization of the same type, *SOS Dječje selo Hrvatska*. In both cases, there is a humorous modification of the name of the organization by adding the attribute *Wegetariańska/Vegetarijanska*.

For Masłowska, the deformation of the language is intentional. The intention of the author is to expose and parody everyday language practice. Although the deformed language describes a deformed world, every now and again, the reader comes across unusual structures that are often full of humor. The author achieves a humorous effect by means of various contaminations, by mixing registers, innovations in the framework of idioms and collocations, language errors, and metaphors.

The translator makes the text full of cultural references more accessible for the Croatian reader. For example, the recognizable names of sports clubs, the names and surnames of the greats of Polish literature, etc. are briefly explained in a footnote to a Polish reader (*Arka Gdynia*, p. 157, in translation p. 185, *Bolesław Leśmian*, p. 147 / p. 172, *Adam Mickiewicz*, p. 179 / p. 210, etc.) Phenomena that are recognizable even for Croatian readers are translated literally, for example the name of the American TV series *Dynastia* (*Dynasty*), popular in the 1980s and '90s (p. 157 / p. 185). However, there are also quite a few references that are in no way legible or marked in translation, which is proof that the translator did not recognize them in the text or did not know which techniques could be used to translate them.

The "stigma" of a novel about marginalized people certainly often influenced the translation strategy in such a way that the language of the novel was interpreted by the translator as a copy of the language of the subculture. Among the translation solutions present in this translation, one can note the "smoothing" of the text (regardless of the fact that the author chose this "rough" style intentionally). On the one hand, it is the addition of predicates or other sentence parts that were intentionally omitted in the original text; use of synonymous "more appropriate" words or phrases, explanations in footnotes, additions. On the other hand – the reduction of elements (sentences, even paragraphs) that are semantically and syntactically illogical or unclear, which is a very serious interference in the original text, especially if we take into account the fact that such a style is a distinctive feature of Masłowska's prose; then correcting intentional errors and simplifying the text. Since the deformation procedures in the original text also have an entertaining function, their deletion also removes part of the humorous level of the text.

The translation of the analyzed novel into any other language is a kind of test of knowledge of the original and targeted youth subculture, a world in which its members live, as well as slang and street language. It requires creativity from the translator in relation to the form and structure of the text. Translation procedures often reduce or even level the linguistic grotesqueness and absurdity against the social-cultural-historical issues presented in the novel. It seems that the translator, at least in some places, treated the language of the novel – like some of the critics – as a direct record of street slang, and did not always recognize in it the intentional mechanisms of linguistic grotesquery and parody, and the intention of the author.

Deficiencies in the translation are caused by the translator's ignorance, which mainly concerns the original colloquial language and slang, as well as the lack of a sense of linguistic humor and the grotesque. Another serious problem is recognizing the abundance of intertextual references that relate not only to Polish culture and realities but also to general intellectual knowledge, which can only be solved by high competence and experience in translation.

ON THE CROATIAN TRANSLATION OF DOROTA MASŁOWSKA'S NOVEL WOJNA POLSKO-RUSKA POD FLAGĄ BIAŁO-CZERWONĄ⁸

SUMMARY More than two decades have passed since the publication of Dorota Masłowska's novel *Wojna polsko-ruska pod flagą biało-czerwoną* (2002), which is still considered one of the greatest contemporary Polish literary sensations. The book divided Polish critics and readers: some were delighted with the text of the young writer who, preparing for graduation, wrote a novel in which she faithfully and without hesitation presented the image of Polish society, while others were shocked by the chaos, lack of story, lack of cohesion and coherence and disgusted by vulgar language. The author was therefore for some, a "voice of the young generation", while for others, a "voice of the margin". The great interest aroused by the novel, its numerous editions and the firestorm of controversies have certainly contributed to the translation of the novel into many languages, and among them is the Croatian translation by Emilio Nuić entitled *Poljskom šakom u rusku bulju* (2015).

The text is shaped as a monologue by an autodiegetic narrator who is mostly in a state of intoxication. Silny, a frustrated young man, is a member of an adolescent society that lives in a residential neighborhood in a small unnamed town, his world is full of drugs, sex and parties, with no prospects for the future. The novel depicts young people of questionable morality and value systems whose lumpennihilistic worldview is built on television, magazines and the internet. Moreover, their world is portrayed in a stylization of raw and simple, primitive and grotesque languages.

The unconventional style of the novel was a particular challenge for translators. Like the world that it describes, the language is disorganized on different levels, hybridizing vulgarisms and colloquialisms with ideological neologisms, syntactically often inverse, deconstructing idioms, containing original metaphors and comparisons.

The paper analyzes the translation solutions at the levels of vocabulary, syntax and stylistics of the text in relation to the original text of the novel. The degree of equivalence of the translation is examined and the intertextuality in the original text is explored, e.g. with reference to well-known quotations from literature and song lyrics.

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