

TRANSLATION OF CHILDREN'S SPEECH IN FRANK SCHAEFFER'S
PORTOFINO

MIRA CZARNECKA¹

ABSTRACT

The theme of the article is a research into the issue of translation of children's speech. The analysis will be conducted based on three excerpts from a novel – *Portofino* – written by a contemporary American writer Frank Schaeffer and translated into Polish by the author of the article, early in her career as a translator. First, the results of text typology investigation by Anna Trosborg (1997b), Paul Kussmaul (1995, 1997) and Christiane Nord (2018) regarding cognitive structuring, text structures, and general style conventions will be highlighted. Then the outcomes of the translation process research (TPR) on cohesive aspects and structuring by Michael Carl, Srinivas Bangalore & Moritz Schaeffer (2016) will be summarised. This will be followed by the discussion of findings of Paul Thompson & Alison Sealey (2007), Gillian Lathey (2011), and Anna Čermáková (2018) regarding the issue of repetition and the aspects of point of view. Subsequently, the notion of style in a work of fiction will be introduced and followed by the description of stylistic and linguistic means used to achieve it. This will include the discussion of speech and thought presentation (STP) scales proposed first by Geoffrey Leech & Mick Short (2007) and then developed by Mick Short in cooperation with Elena Semino (2004). Next, the stylistic features of children's speech and its linguistic exponents will be outlined. The translation analysis will focus on stylistic and linguistic devices used by the author to imitate children's speech in the source text and their rendering by the translator in the target text. The achieved effect and translation equivalence will be evaluated, possible reasons behind any loss in meaning will become identified and some final recommendations for translators will get defined.

Keywords: Style; children's speech; STP; text typology; TPR.

¹ Uniwersytet Pedagogiczny im. Komisji Edukacji Narodowej w Krakowie, ul. Podchorążych 2, 30-084 Kraków. mira.czarnecka@up.krakow.pl

To perceive things in the germ is intelligence.

LAO-TSE

This article presents research into the issue of the translation of children's speech. The topic belongs to the wider domain of the artistic translation of nonstandard speech, which has proved one of the most difficult aspects of translation in the professional experience of the present author and practicing translator (at the same time). The rendering of nonstandard and children's speech specifically has not received much attention in the scholarly discussion so far, while it, nevertheless, constitutes an important aspect of translation equivalence. The analysis will be conducted based on three selected excerpts from a novel – *Portofino* – written by a contemporary American writer, Frank Schaeffer, and translated into Polish by the author of the current article, early in her professional career. This will allow drawing on the current author's hands-on experience, as well as researching the difficulties as they were personally encountered.

The study of spoken and written discourse via the application of genre analysis, the analysis of communicative functions and text types is the subject of a collection of essays, *Text Typology and Translation* (Trosborg 1997a). The editor, Anna Trosborg, in her essay "Text Typology: Register, Genre and Text Type" (Trosborg 1997b) draws on the identification – depending on the function – of different varieties of language, which can be grouped into use-related varieties known as registers and user-related varieties, being geographical, temporal and social dialects, as well as idiolects. The account of language variation brings to light the issue that language variants differ in the frequency of lexico-grammatical and syntactic features, which is representative of the conscious stylistic choices made by language users. Registers can be further divided into genres – text categories – reflecting the way in which social purposes are achieved in particular settings. The more recent research proves that genres are not only similar textual objects but "coded and keyed events set within social communicative processes". Thus, genre becomes recognized as a system for accomplishing social purposes by verbal means. What is more, there exists a close connection between the communicative purpose of a particular genre and its typical cognitive structuring (Trosborg 1997b: 5–6, 8, 9–10). In defining the purpose of discourse, four factors of the linguistic process are usually taken into account: the speaker, the listener, the thing referred to, and the linguistic material. Depending on which component receives the most attention, texts can be classified respectively into: expressive, persuasive, referential, or literary. In reality, texts will display features of more than one type, and, moreover, the expressed intent of the author may not be the real intent. In translating, the reader's interest must be constantly matched against the communicative intent of

the producer of the source text. Hence, recognizing the predominant illocutionary force (intention) of the text is an important precondition in translation and interpreting (Trosborg 1997b: 13, 14). It can be concluded that style is an important aspect of translation equivalence and the rendering of language idiosyncrasies is achieved via the reconstruction of the lexico-grammatical and syntactic features of speech.

In *Training the Translator* (1995) Paul Kussmaul bases the concept of text types on the idea of pragmatic frames of reference – situation, communicative function, and culture – stating that there are textual entities in languages where these frames of reference have produced conventional linguistic forms, namely text types. Examples would be a business letter, an instruction leaflet, a scientific abstract, a scholarly article, a legal document, etc. Potentially, all situational dimensions may determine the linguistic form of texts. It can be expected that some situational dimensions such as “social role”, “relationship”, and “social attitude” are susceptible to cultural influences, because actions between people are governed by norms and conventions, and these in turn differ from one culture to another. For text types, this means that some text types, such as scholarly articles or scholarly discourse, are culture-specific, and others, e.g., instruction leaflets, are not (Kussmaul 1995: 72, 74–75). In the essay “Text-Type Conventions and Translating: Some Methodological Issues”, included in the collection discussed above (Trosborg 1997a), Kussmaul goes on to analyse a still smaller unit characteristic of a text type, namely text structures differentiated into macrostructures and microstructures. While macrostructures deal with the elements in texts that are mainly informative and centered on content – the general line of thought of a text and the sequence of passages typical for the text type – microstructures, usually called metacommunicative utterances, such as illocutionary force indicators of speech acts, are elements which help to ensure that information is understood in the right way. The scholar ventures to explore what approach should be adopted when translating the text structures. Should translators preserve the source-text-type structures and thus create a kind of alienation effect, or should they conform to the target-text-type conventions and thus create a text which looks perfectly normal? Kussmaul concludes that readability is the most important quality of a text in any culture, and all other considerations should be subject to this aim (Kussmaul 1997: 71, 72). Although the scholar discusses the issue of the translation of text structures with reference to academic writing, his findings can be applied to the analysis of other genres in cross-cultural perspectives, for example, novels, and to the debate on the exoticizing and domesticating translation.

Christiane Nord in *Translating as a Purposeful Activity* (2018) presents a translation typology based on strictly functionalist terms. She draws a distinction between the function of the translation process and the function of the target text

as the result of this process. She further distinguishes two basic types of translation processes: the first, aiming at producing in the target language a kind of document of a communicative interaction in which a source-culture sender communicates with a source-culture audience via the source text under source-culture conditions, the second aiming at producing in the target language an instrument for a new communicative interaction between the source-culture sender and a target-culture audience, using the source text as a model. She names the first type a ‘documentary’, and the second, an ‘instrumental’ translation process. The result of a documentary translation process is a text whose main function is metatextual, while the result of an instrumental translation is a text that may achieve the same range of functions as an original text. In the reception of an instrumental translation, readers are not supposed to be aware they are reading a translation at all. The form of the text is thus usually adapted to target-culture norms and conventions of the text type, genre, register, and tenor. Other types of conventions may also play a role in translation. A very important field is that of general style conventions. Even when there are similar structures available in the two languages that are compared, we often find there is a difference in usage due to different literary traditions and conventions as to what is considered good style. This does not mean the translator always has to adapt the text to the conventional style. Deviation from conventions also has its corresponding effects. This is a major way to enrich the target language by transferring unusual language use. The three important aspects of analysis are form, frequency, and distribution (Nord 2018: 45, 46, 50, 52, 86).

In the introduction to *New Directions in Empirical Translation Process Research* (Carl, Bangalore & Schaeffer 2016), the editors, Michael Carl, Srinivas Bangalore & Moritz Schaeffer, declared that the discourse on translation which originally held a *prescriptive* approach, evolved to become *descriptive* in the twentieth century, and entered now a stage at which it can be termed *predictive*. What the scholars mean is that the currently available computer technology via the application to the translation process research of numerous electronic tools enables to explain and predict translator’s behaviour. This in turn allows making “specific, falsifiable predictions regarding the process and the product of translation” (Carl, Bangalore & Schaeffer 2016: 3–4). The perspective of this translation process research has been adopted by Márcia Schmaltz et al. (2016) to investigate cohesive relations in translation. Cohesion is crucial in the establishment of a coherent interpretation of text, while cohesive devices are responsible for non-structural relations between items in a text. When text is processed in translation tasks, translators rely both on contextual and co-textual cues in order to identify cohesive items considered relevant to a coherent construction of the target text. The textual level at which the translators’ metacognitive activity is employed can be classified among

others into the lexis, term, collocation, phrasal, syntax, sentential, and macro level. The macro level category refers to beyond sentence considerations, including cohesion and coherence. The research proved that tasks related to tracking cohesion required more time from translators (Schmaltz et al. 2016: 240–242). This might reflect the difficulty inherent in rendering cohesion aspects of language.

Bergljot Behrens (2016) employed the methodology of translation process research to investigate the issue of structuring information in translation. The scholar discovered that sometimes the structuring involved only slight modifications on account of regular syntactic differences between languages, but in most cases the translators had to or chose to restructure the information given in the source text. It is possible that these restructuring operations were lexically motivated, by a different syntactic frame of the chosen target word or phrase. They could be structurally motivated in order for the target phrase to get the right focus, or it could be that the translator broke down the meaning of the source phrase to handle it in a more implicit or a more explicit form. Structural choices always involved syntactic choices, such as an active or a passive structure, an intransitive or a transitive structure, a prepositional phrase or a clause. Such choices may be driven by cross-linguistic differences at various levels, and may even be triggered by information structural and/or functional cues that are only implicitly expressed in the source. The conducted translation process research demonstrated that in the source text reading phase, translators formulated initial lexical translation alternatives in provisional syntactic representations and that a more fine grained parse happened at the formulation phase (Behrens 2016: 265–266, 266–270, 277). The finding could be symptomatic of extra effort involved in translating syntax. The above discussed issues of the significance of style, lexico-grammatical and syntactic features, text structures, style conventions, cohesion aspects and structure, and syntax in the translation process will find application in the analysis of the translation of speech. First, some research into the issue of translating children's speech and for children specifically will be discussed.

Paul Thompson & Alison Sealey (2007) conducted corpus linguistics analyses with a view to establishing any distinctive features of writing aimed at a child audience as compared to writing aimed at adult readers. They were interested, among others, to find out whether there were any differences between the child and adults fiction corpora in the uses of particular lexical items. The analysis of frequency data for lexical verbs proved that the corpus of imaginative fiction written for a child audience contained proportionately more occurrences of the “said” verb than the corpus of imaginative fiction written for an adult audience, which testified to the prevalence of direct speech in the former. When analyzing the frequency data for adjectives, Thompson & Sealey noted that the most frequent adjectives in the “child” corpus, “do more work” than those in the

“adult” corpus. Semantic analysis of particular words and phrases used by writers in both corpora, yielded further observations, namely that in the world created in child literature, animals, food, and plants are important (Thompson & Sealey 2007: 3–4, 7–8). Communication is also paramount, which finds expression in a high degree of direct speech and speech acts. The world of child fiction is “a world of bravery and fear, where movement and speed are important, a world of objects, and a world in which sight and size are emphasized”, the world of adult fiction on the contrary, “is distinguished by intimacy and sexuality, and is a world in which beliefs and broad questions about life predominate, and is a world of social laws” (Thompson & Sealey 2007: 15).

Anna Čermáková (2018) applied a corpus-stylistic approach to the study of the translation of children’s literature. In her paper, “Translating Children’s Literature: Some Insights From Corpus Stylistics”, the scholar examines specific cases of repetition, employing two corpus linguistic techniques: keyword and cluster analysis. The views of Gideon Toury (1977, 1995) and Nitsa Ben-Ari (1998) are quoted, to the effect that avoiding repetition is a “universal” feature of translated language. It is a common translation strategy across many languages, with translators using different techniques of avoiding repetition. The final effect depends on the acceptability of repetition in the target rhetorical and stylistic traditions. A specific case of repetition concerns “reporting verbs”, and especially the most frequently used reporting verb in English, i.e., “said”. The author quotes several scholars who analysed the translation of reporting verbs and specifically the reporting verb “said” between Czech, French, and English and found out the tendency of Czech translators to avoid repetition in the two cases. Čermáková drawing on her analysis of *Alice in Wonderland* and its Czech translation, declares that reporting verbs in a significant way contribute to the characterization process and the provision of different translation equivalents just for the sake of stylistic variation, and may not always be the best translation strategy (Čermáková 2018: 118–121). What follows, dominating tendencies in translating literature for children may contribute to the erasing of its most important characteristics in the target text.

Gillian Lathey in her article, “The Translation of Literature for Children” (2011), highlights among others, the issue of narrative communication, stating that translators have always had to take into account the adult presence in texts written for children, either in the form of the controlling narrator or in the shade of irony intended for the adult reading to a child; in this sense “the interplay between adult and child perspectives takes many forms and is characteristic of all children’s texts” (Lathey 2011: 4). The author considers also other stylistic issues, such as tense, syntax, aural qualities, and the representation of dialogue, pointing out that fluent and dynamic translations prove more acceptable to child readers and listeners than versions with more complex syntactic constructions, and, moreover, the translation

of spoken language and the replication of social register are especially significant (Lathey 2011: 5–6). The working of both irony as well as of swiftness of narration will be two of the issues under consideration in the current analysis. Having presented the findings of current research as they relate to the translation of speech and of children's speech, the author will now discuss the notion of language style in general and of children's language style specifically.

Readers of fiction are quickly able to notice the unusualness or the originality of a particular author's writing, be it in general or manifested in a particular novel. Those characteristic uses of language, the selection from a total linguistic repertoire, constitute style. The sense of what is unusual or noticeable in language is built up from a lifelong experience of linguistic use. It can be said that the linguistic competence shared by all native speakers of a language is necessarily accompanied by stylistic competence (Leech & Short 2007: 9, 39). Being such a general notion, style is a very complicated phenomenon to study. However, since style basically resides in language, it can be investigated through the study of its features, the linguistic and stylistic categories that occur in a text. The linguistic categories are for example: 'a noun', 'a question', 'future', and a 'colour term'. Stylistic categories, like 'alliteration' or 'personification', are more complex and more difficult to define, but they can nevertheless be described in terms of linguistic categories (Leech & Short 2007: 52).

A writer, then, can bring about an artistic effect in many ways. Style, however, can be judged only in relation to a general, even if a relative, norm, while its study has to be limited to a selected number of features (Leech & Short 2007: 55–56). One of the tools frequently employed by writers to achieve a stylistic effect is the use of a language variation such as register, dialect, or idiolect (Leech & Short 2007: 61, 134). An artistic effect can be also realised through the denial of the normally expected clues of context and coherence or by the adoption of 'style borrowed from some foreign norm', which a reader can recognize as being characteristic of some category of speech, for example, children's language (Leech & Short 2007: 43, 44).

One of the characteristic features of a child's linguistic competence is its inability to organise discourse. Discourse organisation is directly related to the textual function of the language, which enables expressing the connections between the consecutive ideas (cohesion) and between those ideas and the context in which they are expressed (coherence). Cohesion is achieved when interpretation of an element in the discourse is dependent on that of another, across clauses, and is realised through a variety of specifically linguistic devices. It pertains to the organisation of discourse content. Coherence occurs when each idea is related conceptually to the ones that precede and follow it, so that the whole discourse is about something. It corresponds to the propositional structure of discourse content. Most researchers on children's use of language relate it to

the knowledge and use of scripts understood as the awareness of socially accepted behaviour in a given situation (Hickman 2000: 195–218).

Children's uses of linguistic devices evolve gradually; at first intersentential links are few, 'the most common one being lexical cohesion (talking about the same thing), while pronouns and connectives are also frequent and increase with age' (Hickman 2000: 203). When describing the development of cohesion markers in long stretches of text produced by children, Susan Foster points out that at first a crucial cohesive device adopted by children is the use of repeated noun phrases to signal who or what is being talked about and the use of conjunctions such as 'Then...' and 'Later...'. "Coordinating and subordinating conjunctions begin to appear [in children's linguistic repertoire] during the second half of their third year. 'And' is the first, and then 'because', 'so', 'if', 'when', 'or', 'but', 'while', 'before' and 'after'" (Foster 1996: 101, 113, 116). Children's speech, as one of the fictional speech types, can thus become 'a special aspect of the writer's mock reality', and can be achieved in a novel through linguistic means (Leech & Short 2007: 134).

A child's inability to organize discourse can be reflected in sentence structures characterised by sequences of paratactic and coordinated main clauses, and lack of subordination and sentence division (Leech & Short 2007: 62–63). Speech presentation, however, is a much wider area where an author can use a large variety of linguistic devices to create complexity of meaning, as will be demonstrated in the next paragraph. Character talk can be presented as direct speech. The author, however, has at his disposal several other modes of speech presentation, the most common alternative being indirect speech. The difference between the two is that in the first mode the exact words of the character are quoted, while in the other the reporter expresses what was said in his or her own words. Thus the person who is reporting a conversation becomes an interpreter. As there can be several ways to interpret a statement, a reader may not be able to retrieve the original words which were uttered. What follows is that different modes of speech presentation are not only syntactic but also stylistic variants of a given string of words (Leech & Short 2007: 257).

To account for the different effects produced by various speech and thought figures, Leech & Short developed speech and thought presentation scales, which were included in the first edition of *Style in Fiction. A linguistic introduction to English fictional prose* (1981). The original model was then elaborated upon and developed to include additional categories and subcategories within the initial presentation scales, as well as a new writing presentation scale. The most fully-developed model by Semino & Short (2004) is given in Figure 1:

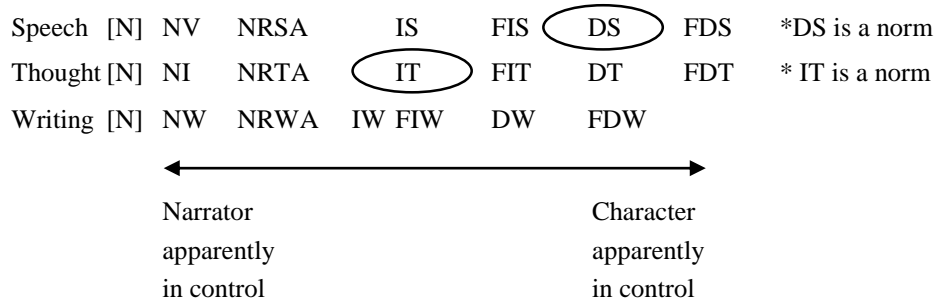


Figure 1. The speech, writing and thought presentation scales (Semino & Short 2004: 49)

In all three scales N stands for narration. The leftmost end of the speech presentation scale is occupied by the Narrator's Representation of Voice (NV), a new category, accounting for the instances of minimal speech presentation (Semino & Short 2004: 43). NV may have a primarily introductory purpose, or it may be used to project a particular point of view or to throw light on a person's life (Semino & Short 2004: 72–73). Moving in the right direction, the next category is the narrator's representation of the speech act (NRSA), which defines the speech act value of the utterance or sentence and gives the specification of what was said. It often has a backgrounding effect (Semino & Short 2004: 75, 76). The next on the scale is indirect speech (IS), after direct speech the most well-known form of speech presentation. It presents the contents of the utterance without claiming to reproduce the original wording (Semino & Short 2004: 78). Free Indirect Speech (FIS) displays a mixture of direct and indirect features and is frequently characterized by the absence of reporting clauses (Semino & Short 2004: 83). FIS often conveys a sense of distance, either in the attitude of the producer of the utterance, or of the narrator reporting it (Semino & Short 2004: 88). FIS is perceived by readers as distancing them from what the character said, since it constitutes a movement away from the direct speech norm towards the narrator end of the scale (Semino & Short 2004: 13). DS is considered to be the prototypical form of speech presentation, reporting exactly the words and grammatical structures used by the characters. It is characterized by the use of the reporting verb and quotation marks within which the utterance is enclosed. Free Direct Speech (FDS) contains the direct string of words, but may not contain either the reporting clause or the punctuation surrounding the direct string. In its most extreme form, it presents the words of the character with no apparent 'interference' from the narrator (Semino & Short 2004: 11). FDS is central in dramatizing a particular scene and in projecting a character's different personalities and mutual relationships (Semino & Short 2004: 92).

The second presentation scale refers to the thought presentation mode, which is relatively frequent in contemporary fiction. It mirrors the speech presentation scale. The norm is Indirect Thought (IT), used to give the propositional content of some particular thought that went through the mind of a participant in the narrative at a particular point (Semino & Short 2004: 128). The leftmost end of the thought presentation scale is occupied by Internal Narration (NI), which captures the presentation of mental states and changes which involve cognitive and affective phenomena but which do not amount to specific thought (Semino & Short 2004: 132). At the opposite end of the scale we find the Direct Thought (DT) and Free Direct Thought (FDT) categories which are frequently used to present thoughts which give the impression of having been mentally verbalized at particularly intense and dramatic moments (Semino & Short 2004: 120). The form of thought presentation most frequently used in 20th century novels is Free Indirect Thought (FIT), as it seems to provide direct access to the consciousness of characters, generally resulting in the effect of closeness and empathy toward them (Semino & Short 2004: 124). The third presentation scale refers to writing presentation, which is not a frequent phenomenon in the novel (Semino & Short 2004: 47). The adoption of a particular form of speech and thought presentation can result in different stylistic and artistic effects. Before the research question is formulated, major points of quoted research as they relate to it will be summarised.

In her analysis, Trosborg (1997b) explored the close connection between the communicative purpose of a particular genre and its typical cognitive structuring, thereby pointing to the significance of this aspect in the process of translation. Kussmaul (1995, 1997) argued that text structures are representative of conventional linguistic forms and as such create a translation dilemma of whether they should be preserved, creating a kind of alienation effect, or modified, conforming to the target text conventions? Nord (2018) declared that the form of the text is usually adapted to target-culture norms and conventions. Other types of conventions, especially general style conventions, may also play a role in translation. This does not mean the translator always has to adapt the text to the conventional style; deviation from conventions also has its corresponding effects. Schmaltz et al. (2016) pointed out that cohesion is crucial in the establishment of a coherent interpretation of text and requires extra translation effort. Behrens (2016) researched the issue of structuring information in translation and found out that in most cases the translators restructured the information given in the source text. Thompson & Sealey (2007) when researching texts written for children found out that the texts exhibit the frequent use of particular lexical items, for example, of the verb “said” and a high degree of direct speech and speech acts. Čermáková (2018), nevertheless, discovered that translators avoid repetition, especially of the verb “said”, introducing different translation equivalents for the sake of stylistic

variation. Lathey (2011) in turn identified the interplay between adult and child perspectives (aspects of point of view), as one of the characteristic features of texts written for children and stated that fluent and dynamic translations are the most appropriate for the young audience.

Taking all the above into account, the aim of this article is to establish what issues and difficulties are involved in the translation of children's speech from English into Polish. What is crucial for and what may hinder achieving the translation equivalence? Can the aforementioned components of equivalence such as cognitive structuring, text structures, style conventions, and deviations from them, as well as cohesion and aspects of point of view be traced in the analysis? What happens to prevent their recreation in the translated text? Are the restructuring of information, avoiding repetition and elegant variation responsible for the loss?

The research will be based on three selected excerpts from *Portofino*, a novel by Frank Schaeffer. The text comes from the English original published in 1996 and its translation into Polish, published under the same title in 2000. The focus of the analysis will be on stylistic and linguistic devices used by the author to imitate children's speech in the source text and their rendering by the translator in the target text.

Analysis of excerpt 1: Helpful men

Portofino is a story of a teenage boy, Calvin, growing up in a missionary family. The family have come on their annual holiday to Italy. It is through Calvin's eyes that we see the world; the beautiful Italian summer, the life of a family grappling with its daily problems and the process of the young boy's growing up. The story is divided into two parts: 1962 and 1965. Calvin is ten when the story begins, and thirteen when it continues. The first excerpt selected for analysis is a description of an incident observed by the boy, on his day away from the family, in Portofino. It is a rainy day, the sea is stormy and the waves are crashing against the rocky shore, splattering on the ground and showering passers-by. Calvin describes the scene he is witnessing in a bar, when one of the unlucky passers-by, a woman, enters the place:

Then the woman noticed that one of her silk stockings had run and she wailed and said oh no and that it was "*Cattivo!*" (1). All the men crowded around to see the run and they shook their heads and groaned right along with her that this could happen to her and at how she was right to be worried about what she could wear now because all her clothes were at home in Genoa and she was here to visit her grandmother this afternoon and her grandmother was very particular and already thought her skirts were too short and by the way did the men think her skirt was too short? (2). And they said no it was perfect, but the run went pretty high up so maybe she should take her stockings off (3). It would be fine because her legs were so nice and brown (4) (Schaeffer 1996: 119–120).

The source text consists of four complex sentences. The major linking device, both between sentences and clauses, is the coordinating conjunction *and*, used eleven times (there is only one instance of *but* used as a coordinating conjunction). The first sentence is composed of four coordinate clauses: ‘Then the woman noticed that one of her silk stockings had run’, (NI followed by N), ‘she wailed’ (NV) and ‘said oh no’ (FDS) and ‘that it was “*Cattivo!*”’ (IS q). The final clause is an example of an IS quotation, with the last word enclosed within quotation marks, spelled in Italian and accompanied by an exclamation mark. The use of direct quotation within a non-direct form of presentation is a new phenomenon captured on the speech presentation scale, as compared to the first STP model, and qualified as a subcategory of IS (Semino & Short 2004: 54–55).

The second sentence consists of three narrative coordinate clauses, ‘All the men crowded around her’, ‘and they shook their heads’ (N), ‘and groaned right along with her that this could happen to her’ (FIS), followed by three subordinate clauses: ‘that this...’, ‘at how...’ and ‘about what...’, within which another subordinate (‘because...’) and three/four??? coordinate clauses (‘and she...’, ‘and her grandmother...’, ‘and already thought...’ and ‘by the way...’), are further embedded. The entire sequence demonstrates a number of features that suggest the character’s speech. It consists of a number of clauses linked by ‘and’, a structure typical of spoken language, and such lexical features as: ‘by the way’ and ‘so’, the colloquial intensifier *and*, in the earlier example, ‘groaned’ and ‘right along’. These expressions are all colloquial and are used in speech but not typically in third person narration. They can consequently be attributed to a character in a novel, which makes them an instance of FIS (Semino & Short 2004: 11–14).

The third sentence consists of two coordinate clauses linked by an adversative connection ‘but’, followed by another clause, introduced by a linking adverbial of reason ‘so’. The sentence is an example of FIS, with the reporting clause omitted, and simple past tense form of the verb, ‘it was’, used. Moreover, the pronoun ‘they’ is a third person pronoun, associated with FIS. The sentence contains also colloquial expressions, such as ‘pretty’, instead of ‘very’, and ‘so maybe’.

The last sentence is built of one main clause and one subordinate clause introduced by ‘because’. The absence of the reporting clause and the use of the past tense and the third person pronoun both point to FIS.

Table 1 gives a summary of the above analysis.

Table 1. Excerpt 1. Speech and thought presentation in the source text (ST).

Source Text (ST)	Mode of STP
Then the woman noticed that one of her silk stockings had run	NI + N
and she wailed	NV

and said oh no	FDS
and that it was " <i>Cattivo!</i> " (1).	ISq
All the men crowded around to see the run	N
and they shook their heads	N
and groaned right along with her that this could happen to her	FIS
and at how she was right to be worried about what she could wear now because all her clothes were at home in Genoa	FIS
and she was here to visit her grandmother this afternoon	FIS
and her grandmother was very particular	FIS
and already thought her skirts were too short	FIS
and by the way did the men think her skirt was too short? (2).	FIS
And they said no it was perfect,	FIS
but the run went pretty high up so maybe she should take her stockings off (3).	FIS
It would be fine because her legs were so nice and brown (4).	FIS

In the excerpt quoted the dominant mode of speech presentation is FIS, giving some flavour of the original speech but also providing indications of an intervening narrator and thus creating a distance between the reader and what is said. The only instance of FDS in the excerpt, 'and said oh no', is used in the first sentence, with a self-effacing effect for the narrator. It is followed by an IS q, 'and that it was "*Cattivo!*"', in which the narrator foregrounds the selected part of the original utterance, thereby achieving vividness. The syntax of the excerpt is dominated by paratactic and coordinate constructions. Ten clauses are linked by the relation of coordination and only two, in the final sentence, by the relation of subordination, the subordinating conjunction being 'because', thus emphasising the spontaneous narration of a child. This is further highlighted by the excessive use of 'and' as a linking device – 'and' is used in this role ten times, together with one instance of 'but'. All these features combine to give the reader a sense of participating in and experiencing the scene directly. We identify with the girl, in her problematic situation, as well as with the seemingly helpful men, and direct our sympathies toward them. 'The very exposure [...] to a character's point of view – his thoughts, emotions, experience – tends to establish an identification with that character, and an alignment with his value picture' (Leech & Short 2007: 221). However, as pointed out above, in FIS the authorial voice, here through Calvin's narration, is interposed between the reader and what the characters say, therefore the reader is actually presented at all times with two points of view.

The introduction of two points of view makes FIS an extremely useful vehicle for casting an ironic light on the character's words:

For fictional purposes irony may be defined as a double significance which arises from the contrast in values associated with two different points of view. [...] The most usual kind is that which involves a contrast between a point of view stated or implied in some part of the fiction, and the assumed point of view of the author, and hence the reader (Leech & Short 2007: 223).

Calvin, the narrator, is reporting the scene at face value. He is a young boy, probably not able yet to discern the hypocrisy of the men showing alarm and offering help while in reality being attracted by the youth and beauty of the girl. Hence Calvin's report of the scene is very journalistic and characterized by words normally associated with danger: 'crowded around', 'shook their heads', 'groaned' and 'worried', while we know that the gist of the problem is that 'one of [the girl's] silk stockings had run'. At the same time we are presented with some of the words used by the girl to complain, 'wailed' and 'said oh no', and can see that the problem does not justify such extreme words and behaviour. The words used by the men to comfort and advise the girl seem to betray the triviality of the issue: 'perfect', 'pretty high up', 'so maybe', 'her legs were so nice and brown'. All of the above combine to make the ST a very humorous and entertaining relation of an amusing incident.

The Polish rendering of the text, along with the English original is given in Table 2.

Table 2. Excerpt 1. Source Text accompanied by the translation into Polish.

No	Source Text (ST)	No	Target Text (TT), (Translation into Polish)
1	Then the woman noticed that one of her silk stockings had run and she wailed and said oh no and that it was " <i>Cattivo!</i> "	1	Nagle zauważyła, że w jednej z jej jedwabnych pończoch poleciało oczko.
		2	Wykrzyknęła ze złością: „O, nie!” i jeszcze „ <i>Cattivo!</i> ”.
2	All the men crowded around to see the run and they shook their heads and groaned right along with her that this could happen to her	3	Mężczyźni skupili się wokół, żeby oglądnąć oczko [zero] a potem zaczęli narzekać razem z nią, że też coś takiego mogło się jej przytrafić.

	and at how she was right to be worried about what she could wear now because all her clothes were at home in Genoa and she was here to visit her grandmother this afternoon and her grandmother was very particular and already thought her skirts were too short and by the way did the men think her skirt was too short?	4	Całkowicie rozumieli, że tak bardzo martwi się tym, co teraz na siebie włoży, bo wszystkie jej ubrania są w domu w Genui, <i>a</i> ona przyjechała tutaj, żeby spotkać się tego dnia po południu ze swoją babcią, <i>która</i> jest bardzo zasadnicza <i>i która</i> bez tego wszystkiego uważa, że dziewczyna nosi zbyt krótkie spódnice, <i>a</i> tak przy okazji, czy panowie rzeczywiście myślą, że jej spódnica jest za krótka?
3	And they said no it was perfect, but the run went pretty high up so maybe she should take her stockings off.	5	Odpowiedzieli, że nie, ma idealną długość, <i>ale</i> że oczko poleciało dość wysoko, więc może powinna po prostu zdjąć pończochy.
4	It would be fine because her legs were so nice and brown.	6	Nie będzie to źle wyglądało, bo jej nogi są takie ładne i brązowe.

Table 3 further presents the back translation of the source text. Coordinating conjunctions, 'and' and 'but' in the source text, back translation, and their translation equivalents in the target text, are given in italics and underlined. The first letter of a new sentence in the target text is highlighted in bold when it formed the beginning of a clause in the original text.

Table 3. Excerpt 1. Target Text (translation into Polish), accompanied by the back translation of TT into English.

No	Target Text (TT), (Translation into Polish)	Back Translation (BT) of the Target Text
1	Nagle zauważyła, że w jednej z jej jedwabnych pończoch poleciało oczko.	Suddenly she noticed that one of her silk stockings had run.
2	Wykrzyknęła ze złością: „O, nie!” <i>i jeszcze „Cattivo!”</i> .	She exclaimed with anger, “Oh, no!” <i>and then, Cattivo!”</i> .
3	Mężczyźni skupili się wokół, żeby oglądnąć oczko, <i>a</i> potem zaczęli narzekać razem z nią, że też coś takiego mogło się jej przytrafić.	M en surrounded her, to see the run, <i>and</i> then they started complaining together with her, that such a thing could happen to her.

4	Całkowicie rozumieli, że tak bardzo martwi się tym, co teraz na siebie włoży, bo wszystkie jej ubrania są w domu w Genui, a ona przyjechała tutaj, żeby spotkać się tego dnia po południu ze swoją babcią, która jest bardzo zasadnicza i która bez tego wszystkiego uważa, że dziewczyna nosi zbyt krótkie spódnice, a tak przy okazji, czy panowie rzeczywiście myślą, że jej spódnica jest za krótka?	They understood fully, that she is so worried about, what she would now wear, since all her clothes are in Genoa, and she has come here to meet this day, in the afternoon her grandmother, who is very particular and who without all that thinks, that the girl wears too short skirts, and by the way, do the men really think that her skirt is too short?
5	Odpowiedzieli, że nie, ma idealną długość, ale że oczko poleciało dość wysoko, więc może powinna po prostu zdjąć pończochy.	They answered that it is not, that it is perfect, but the run has gone pretty high up, so maybe she should simply take her stockings off.
6	Nie będzie to źle wyglądało, bo jej nogi są takie ładne i brązowe.	It will not look bad, because her legs are so nice and brown.

When compared with the source text, the target text is built of a greater number of shorter sentences (four and six respectively) and uses a more varied repertoire of linking devices; a greater number of punctuation marks and a larger variety of conjunctions. In the ST the coordinating conjunction ‘and’ occurred 11 times. A breakdown of methods adopted in the rendering of the conjunction “and” in the TT is given in Table 4.

Table 4. Excerpt 1. Methods of rendering of the ST coordinating conjunction “and” in the TT.

No	ST	method	TT
1	and	omitted	a new sentence TT (1) was created
2		omitted	at the beginning of a clause; ‘„O, nie!” TT (2)
3		translated	as a coordinating conjunction ‘i’[and], TT (2)
4		omitted	ST (2) beginning with an ‘and’ was not translated
5		replaced	by a connecting conjunction ‘a’ in ‘a potem’ [and then], TT (3)
6		omitted	a new sentence TT (4) was created
7		replaced	by a connecting conjunction ‘a’ in ‘a ona’ [and she], TT (4)
8		replaced	by a relative pronoun ‘która’ [who], TT(4)
9		translated	as a coordinating conjunction and a relative pronoun: ‘i która’ [and who], TT (4)

10		replaced	by an introductory particle 'a' in 'a tak' [and so], TT (4)
11		omitted	at the beginning of sentence TT (5)

In the TT "and" was translated as a coordinating conjunction only twice: 'i' in TT (2) and 'i która' in TT (4). "And" was replaced four times: by connecting conjunctions 'a' in TT (3) and TT (4); a relative pronoun 'która' in TT(4) and an introductory particle 'a' in TT (4). The coordinating conjunction 'and' was omitted in total five times. Two cases of the omission of 'and' resulted in the creation of two additional sentences in the target text: TT (1) and TT (4). 'And' was omitted once at the beginning of a clause in TT (2) ('„O, nie!"', to render 'and said oh no' in ST (1)) and once at the beginning of TT (5) ('And they said no' in ST (3) was translated as 'Odpowiedzieli, że nie' in TT (5)). One occurrence of 'and' was not translated, apparently due to the mistake of the translator who overlooked one clause of ST (2) beginning with an 'and'. All the omissions of "and" in the TT resulted in a more highly structured and less spontaneous narration.

In 'All the men crowded around to see the run and they shook their heads' ST (2), 'and' was rendered in TT (3) as 'a potem' [and then] BT. Polish 'a' here is a connecting conjunction which together with 'potem' signals the introduction of information on what happened next, emphasising the temporal sequence between the two events (Kallas 1993: 153). This is a departure from the ST which presented the two actions as simultaneous or happening almost at the same time. It slows down the action reported, removing the spontaneity of the child's narration, achieved by the author of the original and turning the reported conversation into a narrative.

Two coordinate clauses in ST (2): 'and her grandmother was very particular and already thought her skirts were too short' were rendered in TT (4) as two coordinate relative clauses: "która jest bardzo zasadnicza i która bez tego wszystkiego uważa, że dziewczyna nosi zbyt krótkie spódnice" [who is very particular and who without all that thinks, that the girl wears too short skirts] BT. The absence of 'and' in front of TT (5) breaks the sequence of reporting related in the ST. The effect is a more structured report which thereby loses the stylistic quality of a spontaneous and improvised report.

The changes to the sentence structure, together with a greater variety of conjunctions and linking devices used in the TT, resulted overall in a more highly structured narration. Stanisław Jodłowski, analysing Polish syntax and the stylistic use of the so called 'syntax flow' (*potok składniowy*), characterised by long stretches of speech without appropriate punctuation, argued that this linguistic device served the purpose of relating emotional states (Jodłowski 1976: 227). The more limited use of 'syntax flow' in the TT removed part of the stylistic effect of an unorganised emotional speech present in the ST.

Preceding the analysis of speech and thought presentation in the target text, the reader will find Table 5, giving the summary of the main points.

Table 5. Excerpt 1. Speech and thought presentation in the target text (TT).

Target Text (TT)	Mode of STP
Nagle zauważyła, że w jednej z jej jedwabnych pończoch poleciało oczko (1).	NI + N
Wykrzyknęła ze złością:	NV
„O, nie!”	DS
i jeszcze „Cattivo!” (2).	DS
Mężczyźni skupili się wokół, żeby oglądać oczko,	N
not translated	0 value
a potem zaczęli narzekać razem z nią, że też coś takiego mogło się jej przytrafić (3).	FIS
Całkowicie rozumieli, że tak bardzo martwi się tym, co teraz na siebie włoży, bo wszystkie jej ubrania są w domu w Genui,	NI+FIS
a ona przyjechała tutaj, żeby spotkać się tego dnia po południu ze swoją babcią,	FIS
która jest bardzo zasadnicza	FIS
i która bez tego wszystkiego uważa, że dziewczyna nosi zbyt krótkie spódnice,	FIS
a tak przy okazji, czy panowie rzeczywiście myślą, że jej spódnica jest za krótka? (4).	FIS
Odpowiedzieli, że nie, ma idealną długość,	IS+FIS
ale że oczko poleciało dość wysoko, więc może powinna po prostu zdjąć pończochy (5).	FIS
Nie będzie to źle wyglądało, bo jej nogi są takie ładne i brązowe (6).	FIS

The shadowed cells in the table mark the changes in the speech and thought presentation categories in the target text (TT) as compared to the source text (ST) which will be now discussed.

The introductory ‘Then’ of the ST denoting the temporal relation is translated as ‘Nagle’ [suddenly], modifying the original meaning and suggesting the suddenness of action. The exclamation of the woman in the source text ‘and said oh no’ ST (1), demonstrating FDS is quoted in the target text in DS “Wykrzyknęła ze złością: ‘O, nie!’” TT (2). Similarly, the sequence ‘and that it was “*Cattivo!*”’ ST(1), demonstrating IS q, is translated as DS, ‘i jeszcze „*Cattivo!*”’ TT(2). This changes the perspective of the narration from that of a girl to that of a boy, and therefore makes the figure of the narrator more prominent.

The use of NI 'Całkowicie rozumieli' at the beginning of TT (4) (absent in the ST), introducing the FIS sequence 'że tak bardzo martwi się tym, co teraz na siebie włoży', to render an ST FIS string 'at how she was right to be worried about what she could wear now', introduces a prominent presence of the narrator, absent in the original, who thus becomes the authority on whom the reader is forced to rely for interpretation, being denied the possibility of drawing independent conclusions. The subordinate causal clause introduced by 'because' is rendered in TT (4) by an analogous subordinate clause starting with 'bo' [because]; being an instance of FIS and preserving the original meaning and the reader's sense of direct participation in the story.

The more structured report in TT (4) discussed above, once again makes the authorial voice stronger. The seeming forward shift of tense, visible in the back translation, is a result of the rules for the reported speech in Polish which do not entail the backshift of tense following the past tense form of the reporting clause, and not of the tense marker of the FDS. The quotation after the original of the FIS 'czy panowie rzeczywiście myślą', embedded in the sentence, preserves the distancing of the narrator from the reader.

'And they said no it was perfect' ST (3) demonstrating FIS is rendered as 'Odpowiedzieli, że nie, ma idealną długość' TT (5), which however seems to combine two modes of presentation, IS in the first sequence 'Odpowiedzieli, że nie', being a grammatically correct string of indirect speech in Polish, and FIS in the second sequence 'ma idealną długość', demonstrating freedom in the choice of the present tense form of the verb 'mieć' (have), while a typical IS form would be 'miała' (past tense form of 'mieć'). In summary, the TT sentence in a greater degree conforms to the speech reporting norm in the target language.

Table 6. Excerpt 1. Count of the number of modes of presentation in TT.

MODE OF PRESENTATION	NUMBER OF OCCURRENCES
N	2
0 value	1
NI	2
NV	1
IS	1
FIS	9
DS	2
FDS	0

Table 7. Excerpt 1. Count of the number of modes of presentation in ST.

MODE OF PRESENTATION	NUMBER OF OCCURRENCES
N	3
0 value	0
NI	1
NV	1
IS (Isq)	1
FIS	9
DS	0
FDS	1

Table 8. Excerpt 1. Comparison of modes of presentation in ST and TT.

	ST	TT
MODE OF PRESENTATION	NUMBER OF OCCURRENCES	NUMBER OF OCCURRENCES
N	3	2
0 value	0	1
Thought modes		
NI	1	2
Speech modes		
NV	1	1
IS (IS q)	1	1
FIS	9	9
DS	0	2
FDS	1	0

As the above comparison of the number of occurrences of particular presentation modes demonstrates, speech and thought presentation in the TT was slightly altered compared to the ST. Although in most cases the mode of speech presentation was preserved (NV and FIS numbers are equal in ST and TT, being respectively 1 and 9), FDS in ST (1) was rendered as DS in TT (2) and IS q in the same ST sentence was rendered as DS in the respective TT sentence. Another two instances of FIS (ST (2) and ST (3)) were rendered as NI+FIS TT (4) and IS+FIS TT (5). More instances of categories from the rightmost end of the presentation scale (one additional instance of NI and two additional instances of DS) and the

omission of one instance of FDS, mark the movement toward the direct end of the scale, where the narrator is in control. The introduction of a stronger authorial voice, manifest in the application of standard language used with adult proficiency, eliminated in some cases the presence of two points of view and, consequently, reduced the irony detectable in the ST. In summary, the more elaborate punctuation, more complex syntax, and more formal modes of speech presentation in the TT resulted in a more formal mode of narration of an amusing event, lacking some of its original spontaneity, feel, and subtle irony.

The overall aesthetic effect achieved by the author of the source text was that of a spontaneous report, not devoid of its naivety, by a young boy, of an incident witnessed in summer in Italy. The reader was led to sympathise with the boy, to see through his eyes the amusing aspects of the situation, watch the natives in their effort to help the girl, and experience the surroundings, as well as smile at it all together with the author. All this was due to the linguistic devices employed by the writer: choice of syntax and punctuation, free modes of speech presentation, and colloquial vocabulary, which all yielded a double significance, arising from the introduction of two points of view. Although the translator applied the same linguistic devices, it was not done methodically, and so the desired authorial effect was achieved only partially. The same type of analysis will now be applied to another excerpt selected from the novel *Portofino*.

Analysis of excerpt 2: Eating an octopus

In the selected excerpt Calvin relates the experience of consuming an octopus he has himself caught in the sea and which has been prepared, as a sign of his triumph, for him to eat at the 'pensione' at which the family were staying. As the boy is eating, other holidaymakers are sitting at their tables in the dining room and having their own food.

I found out that, with octopus, bigger is not better (1). I had had little rings of fried squid before **and** they hadn't been so chewy (2). **But** my octopus was so chewy that I swallowed most of the pieces whole after I'd chewed them for a long time **and** as I chewed them, the crisp fried batter came off **and** left rubbery octopus that started to taste fishier and fishier **and** reminded me more and more of how slimy the octopus had looked in the bucket when it was dead **and** how the water bubbled up around it in the sun by the kitchen door before Lucrezia's mother had thrown it into the kitchen sink (3). (Schaeffer 1996: 92).

The source text consists of three sentences. The first sentence is a complex sentence consisting of the main clause and the subclause introduced by the subordinating conjunction "that". The second sentence is complex, consisting of two coordinate clauses, connected by a coordinating conjunction "and". The third

sentence starts with an adversative connection “but” and is a complex sentence consisting of the main clause, including a subordinate subclause introduced by a subordinating conjunction “that” and another subclause introduced by the subordinating conjunction “after”, which is followed by four coordinate clauses, each introduced by a coordinating conjunction “and”. In total, “and” is used as a coordinating conjunction in the sentence four times, being indicative, as in the previously analysed excerpt, of a spontaneous relation, typical of speech in general and of a children’s speech in particular. Each of the last three subclauses contains a further subclause. The breakdown of the speech and thought presentation modes used in the excerpt is given in Table 9.

Table 9. Excerpt 2. Speech and thought presentation in the source text (ST).

Source Text (ST)	Mode of STP
I found out that, with octopus, bigger is not better. (1)	NI+N
I had had little rings of fried squid before and they hadn’t been so chewy. (2)	IT
But my octopus was so chewy that I swallowed most of the pieces whole after I’d chewed them for a long time	N
and as I chewed them, the crisp fried batter came off	N
and left rubbery octopus that started to taste fishier and fishier	N
and reminded me more and more of how slimy the octopus had looked in the bucket when it was dead	NI+N
and how the water bubbled up around it in the sun by the kitchen door before Lucrezia’s mother had thrown it into the kitchen sink. (3)	N

As the analysis of the speech and thought presentation modes shows, the excerpt under analysis is mainly a narration, in two instances (sentence 1 and 2) switching to internal narration (NI) where the character is referring to subjective feelings, and in one instance, an indirect thought (IT), when he is drawing upon his memories.

Table 10 is a comparison presentation of the source and target text.

Table 10. Excerpt 2. Source Text accompanied by the translation into Polish.

No	Source Text (ST)	No	Target Text (TT), (Translation into Polish)
1	I found out that, with octopus, bigger is not better.	1	Doszedłem do wniosku, że w przypadku ośmiornicy, duże nie znaczy dobre.

2	I had had little rings of fried squid before and they hadn't been so chewy.	2	Jadłem kiedyś małe krążki smażonej kałamarnicy i nie były takie trudne do pogryzienia.
3	But my octopus was so chewy that I swallowed most of the pieces whole after I'd chewed them for a long time and as I chewed them, the crisp fried batter came off and left rubbery octopus that started to taste fishier and fishier and reminded me more and more of how slimy the octopus had looked in the bucket when it was dead and how the water bubbled up around it in the sun by the kitchen door before Lucrezia's mother had thrown it into the kitchen sink.	3	Moja ośmiornica była jednak tak twarda, że większość kawałków musiałem połykać w całości, żując je najpierw przez dość długo.
		4	W miarę żucia, schodziło z nich chrupiące, przysmażone masło i w ustach czułem jedynie gumowatą ośmiornicę, która smakowała coraz bardziej jak ryba.
		5	Przypomniałem sobie jak wyglądała – śliska i martwa – w wiadrze, stojącym na słońcu, tuż obok kuchennych drzwi.
		6	Widziałem pęcherzyki powietrza gromadzące się wokół niej, zanim mama Lucrezi wrzuciła ją do zlewu.

A back translation, accompanied by the target text is given in Table 11.

Table 11. Excerpt 2. Target Text (translation into Polish), accompanied by the back translation of TT into English.

No	Target Text (TT), (Translation into Polish)	Back Translation (BT) of the Target Text
1	Doszedłem do wniosku, że w przypadku ośmiornicy, duże nie znaczy dobre.	I came to the conclusion that with octopus, big does not mean tasty.
2	Jadłem kiedyś małe krążki smażonej kałamarnicy i nie były takie trudne do pogryzienia.	I ate once small rings of fired octopus and they were not so difficult to chew.
3	Moja ośmiornica była jednak tak twarda, że większość kawałków musiałem połykać w całości, żując je najpierw przez dość długo.	My octopus was however so tough that I had to swallow most of the pieces whole, chewing them for a long time first.
4	W miarę żucia, schodziło z nich chrupiące, przysmażone masło i w ustach czułem jedynie gumowatą ośmiornicę, która smakowała coraz bardziej jak ryba.	As I continued chewing, the crisp fried butter came off and the only taste in my mouth was a rubbery octopus, which tasted more and more like fish.

5	Przypomniałem sobie jak wyglądała – śliska i martwa – w wiadrze, stojącym na słońcu, tuż obok kuchennych drzwi.	I remembered what it looked like – slippery and dead – in the bucket left in the open sun, just by the kitchen door.
6	Widziałem pęcherzyki powietrza gromadzące się wokół niej, zanim mama Lucrezi wrzuciła ją do zlewu.	I saw air bubbles gathering around it, before Lucrezia's mother threw it in the sink.

The target text consists of 6 complex sentences, sentence 3 of the source text having been divided into 4 further sentences. Sentence TT (1) contains a main clause and a subclause introduced by the subordinating conjunction “że” [that]. Sentence TT (2) consists of two clauses connected by a coordinating conjunction “i” [and]. Sentence TT (3) is a complex sentence consisting of a subclause introduced by the subordinating conjunction “że” [that] and a non-finite verb phrase. Sentence TT (4) is another complex sentence consisting of a time subclause preceding the main clause followed by a coordinate clause introduced by a coordinating conjunction “i” [and]. Sentence TT (5) is a complex sentence including a relative subclause followed by an adverbial phrase. Sentence TT (6) is once again a complex sentence including a time subclause. The difference in syntax between the source and the target texts concerns sentence ST (3). The creation of 4 independent clauses in the TT resulted in a more structured narration, void of the character of spontaneous speech. Moreover, the coordinating conjunction “but” used for contrast at the beginning of ST (3), as well as four instances of the coordinating conjunction “and”, used to introduce respective coordinate sentences in ST (3) were omitted in TT (3), TT (4), TT (5) and TT (6).

Table 12 gives a breakdown of the modes of speech and thought presentation employed in the translation of excerpt 2 into Polish.

Table 12. Excerpt 2. Speech and thought presentation in the target text (TT).

Target Text (TT)	Mode of STP
Doszedłem do wniosku, że w przypadku ośmiornicy, duże nie znaczy dobre.	NI+N
Jadłem kiedyś małe krążki smażonej kałamarnicy i nie były takie trudne do pogryzienia.	IT
Moja ośmiornica była jednak tak twarda, że większość kawałków musiałem połykać w całości, żując je najpierw przez dość długo.	N
W miarę żucia, schodziło z nich chrupiące, przysmażone masło	N
i w ustach czułem jedynie gumowatą ośmiornicę, która smakowała coraz bardziej jak ryba.	NI+N

Przypomniałem sobie jak wyglądała – śliska i martwa – w wiadrze, stojącym na słońcu, tuż obok kuchennych drzwi.	NI+N
Widziałem pęcherzyki powietrza gromadzące się wokół niej, zanim mama Lucrezi wrzuciła ją do zlewu.	N

The shadowed cell in the table marks the only change in the speech and thought presentation categories in the target text (TT) as compared to the source text (ST). While the source text employed in the clause 'and left rubbery octopus that started to taste fishier and fishier...' employs only one STP mode, namely 'narration' (N), the change in the sentence structure accompanied by the change in lexis from '*left* rubbery octopus' to '*czułem* jedynie gumową ośmiornicę', resulted in the introduction to 'i w ustach *czułem* jedynie gumową ośmiornicę, która smakowała coraz bardziej jak ryba' of yet another mode of thought presentation – Internal Narration (NI), otherwise Narration of Internal States, capturing cognitive and affective phenomena. This constitutes a movement toward the left end of the presentation scale where the narrator is in control and in the sentence under analysis marks a switch into a more personal report compared to the original. A detailed comparison of the modes of speech and thought presentation in source and target texts is given in tables 13, 14 and 15.

Table 13. Excerpt 2. Count of the number of modes of presentation in the TT.

MODE OF PRESENTATION	NUMBER OF OCCURRENCES
N	6
NI	3
IT	1

Table 14. Excerpt 2. Count of the number of modes of presentation in the ST.

MODE OF PRESENTATION	NUMBER OF OCCURRENCES
N	6
NI	2
IT	1

Table 15. Excerpt 2. Comparison of modes of presentation in the ST and TT.

	ST	TT
MODE OF PRESENTATION	NUMBER OF OCCURRENCES	NUMBER OF OCCURRENCES
N	6	6

Thought modes		
NI	2	3
IT	1	1

In conclusion, the target text as compared to the source text is a more formal and structured narration, which could be delivered by an adult. The spontaneity, which characterized the relation by Calvin, was not rendered in the target text. Moreover, the formality of the text is further enhanced by a slight change in the narrating perspective, marked by a shift toward the left end of the thought presentation scale, where the narrator is apparently more in control. To support the overall conclusion regarding the translation of children's speech in the novel *Portofino*, yet another excerpt from the novel will now be subject to analysis.

Analysis of excerpt 3: Renting boats

In the excerpt Calvin is describing part of the holiday routine he was frequently observing at the beach, when holidaymakers who rented boats from Banini, tried to evade paying extra money for exceeding the rent time.

If the people argued longer than normal, other vacationers would come over and start to gather in a little circle to see how it would all come out (1). **If** the people who didn't want to pay the extra money were Italian, they never pretended the Banini had got the time wrong but just started to argue **about** how the rent for the boat was too high anyway **and** how the Banini was a Fascista Capitalista **and** how when the PCI (the Italian Communist party) won the next election, all the boats would be free for everyone, **and** the Banini and the people whom he worked for, who thought they owned the beaches, would be put in jail (2). Then the Banini would say that, **if** everything was going to be for free, maybe it would be a good idea for them to lend him their new Fiat parked up by the pizza and espresso bar **so** he could go visit his mama that afternoon (3). (Schaeffer 1996: 98)

The source text consists of 3 sentences. Sentence ST (1) is a complex sentence consisting of the conditional subclause in the initial position, introduced by the subordinating conjunction "if" and the main clause. It is a narration (N). Sentence ST (2) is a complex sentence consisting of a conditional subclause, 'if the people...' and the main clause, 'they never ...', followed by the subordinate clause '(that) the Banini' (N), which is in turn linked by the relation of coordination with the sentence 'but just started...' (NRSA), within which one subordinate clause 'about how...' (FIS) and three coordinate clauses: 'and how...' (FIS), 'and how...' (FIS) and 'and the Banini...' (FIS) are further embedded. Sentence ST (3) is a complex sentence composed of the main clause introduced by 'Then the...' (N), followed by a subordinate conditional sentence

introduced by 'that', consisting of a conditional subclause introduced by 'if' (N) and the main clause introduced by 'maybe it would be ...', containing a further subordinate clause introduced by 'so' (FIS). The respective stretches of the ST have been identified as Free Indirect Speech (FIS) on account of the reporting clause being omitted and the use of the simple past tense form of the verbs and the use of third person pronouns associated with FIS. The clauses contain also colloquial expressions, such as 'anyway', 'free for everyone', 'who thought they owned the beaches' 'maybe', and two instances of the native language of the country, 'mama' and 'Fascista Capitalista'. These expressions are used in speech but not typically in third person narration. The details of the analysis are presented in Table 16.

Table 16. Excerpt 3. Speech and thought presentation in the source text (ST).

Source Text (ST)	Mode of STP
If the people argued longer than normal, other vacationers would come over and start to gather in a little circle to see how it would all come out (1).	N
If the people who didn't want to pay the extra money were Italian, they never pretended the Banini had got the time wrong	N
but just started to argue	NRSA
about how the rent for the boat was too high anyway	FIS
and how the Banini was a Fascista Capitalista	FIS
and how when the PCI (the Italian Communist party) won the next election, all the boats would be free for everyone,	FIS
and the Banini and the people whom he worked for, who thought they owned the beaches, would be put in jail (2).	FIS
Then the Banini would say	N
that, if everything was going to be for free,	N
maybe it would be a good idea for them to lend him their new Fiat parked up by the pizza and espresso bar	FIS
so he could go visit his mama that afternoon (3).	FIS

Table 17 is a comparison presentation of the source and target text.

Table 17. Excerpt 3. Source Text accompanied by the translation into Polish.

No	Source Text (ST)	Target Text (TT), (Translation into Polish)
1	I the people argued longer than normal, other vacationers would come over and start to gather in a little circle to see how it would all come out (1).	Jeśli wypożyczający łódkę kłócili się dłużej niż zwykle, inni wczasowicze zaczynali się schodzić, otaczając ich małym kręgiem, ciekawi jak zakończy się sprawa (1).
	If the people who didn't want to pay the extra money were Italian, they never pretended (that) the Banini had got the time wrong but just started to argue about how the rent for the boat was too high anyway and how the Banini was a Fascista Capitalista and how when the PCI (the Italian Communist party) won the next election, all the boats would be free for everyone, and the Banini and the people whom he worked for, who thought they owned the beaches, would be put in jail (2).	Jeśli to Włosi nie chcieli zapłacić dodatkowych pieniędzy, nigdy nie udawali, że Bagnino źle zapisał czas, ale zaczynali się kłócić, że opłata za wynajem łódki jest i tak za duża i że Bagnino jest faszystą kapitalistą, ale jak tylko PCI (Włoska Partia Komunistyczna) wygra następne wybory, to każdy będzie mógł pływać łódką za darmo, a Bagnino i ludzie dla których pracuje i którym się wydaje, że plaże są ich własnością, zostaną wtrąceni do więzienia (2).
3	Then the Banini would say that, if everything was going to be for free, maybe it would be a good idea for them to lend him their new Fiat parked up by the pizza and espresso bar so he could go visit his mama that afternoon (3).	Wtedy Bagnino stwierdzał, że jeśli wszystko będzie za darmo, to może nie byłoby głupim pomysłem, gdyby oni pożyczili mu swojego nowego fiata, który stoi na górze w pobliżu baru z pizzą i espresso, żeby mógł pojechać nim dzisiaj w odwiedziny do swojej mamy (3).

A back translation, accompanied by the target text is given in Table 18.

Table 18. Excerpt 3. Target Text (translation into Polish), accompanied by the back translation of TT into English.

No	Target Text (TT), (Translation into Polish)	Back Translation (BT) of the Target Text
1	Jeśli wypożyczający łódkę kłócili się dłużej niż zwykle, inni wczasowicze zaczynali się schodzić, otaczając ich małym kręgiem, ciekawi jak zakończy się sprawa (1).	If people renting the boat argued for longer than usual, other holidaymakers would come closer, standing in a little circle, interested to see how the matter will be settled (1).
2	Jeśli to Włosi nie chcieli zapłacić dodatkowych pieniędzy, nigdy nie udawali, że Bagnino źle zapisał czas, ale zaczynali się kłócić, że opłata za wynajem łódki jest i tak za duża i że Bagnino jest faszystą kapitalistą, ale jak tylko PCI (Włoska Partia Komunistyczna) wygra następne wybory, to każdy będzie mógł pływać łódką za darmo, a Bagnino i ludzie dla których pracuje i którym się wydaje, że plaże są ich własnością, zostaną wtrąceni do więzienia (2).	If the persons who did not want to pay extra money were Italian, they never pretended that Banini got the time wrong, but they started to argue that the rent for boat was too high anyway and that Banini is a fascist-capitalist, but as soon as PCI (the Italian Communist party) wins the next elections, everybody will be able to row the boat for free, and Banini and people for whom he works and who think that they own the beaches will be put in jail (2).
3	Wtedy Bagnino stwierdzał, że jeśli wszystko będzie za darmo, to może nie byłoby głupim pomysłem, gdyby oni pożyczili mu swojego nowego fiata, który stoi na górze w pobliżu baru z pizzą i espresso, żeby mógł pojechać nim dzisiaj w odwiedziny do swojej mamy (3).	Then Banini would say, that if everything is going to be for free, so maybe it would not be a bad idea, if they could lend him their new fiat parked up by the espresso and pizza bar, so that he can go and visit his mama today. (3)

The target text consists of the same number of sentences as the source text. TT (1) is a conditional sentence, consisting of the conditional subclause and the main clause (N). TT (2) is a complex sentence with a structure analogous to that of the structure of ST (2). It is built of the conditional subclause placed in the initial position and the main clause containing another subclause introduced by the subordinating conjunction 'że' (N). This subclause is linked by the relation of

coordination with another clause introduced by the coordinating conjunction ‘ale’ (NRSA). Within the clause a subclause, introduced by the subordinating conjunction ‘że’ (N) and three further coordinated clauses introduced respectively by coordinating conjunctions ‘i’ (N), ‘ale’ (FIS) and ‘a,’ (FIS) are further embedded. TT (3) is a complex sentence which consists of the main clause beginning with the word ‘[W]tedy’ (N), including a subclause introduced by the subordinating conjunction ‘że’ (N), introducing a conditional sentence consisting of the conditional subclause beginning with ‘jeśli’, and the main clause starting with ‘to może nie byłoby’ (FIS), containing a further subclause introduced by ‘żeby’ (FIS). Table 19 is a breakdown of the modes of speech and thought presentation employed in the translation of excerpt 3 into Polish.

Table 19. Excerpt 3. Speech and thought presentation in the target text (TT).

Target Text (TT)	Mode of STP
Jeśli wypożyczający łódkę klócili się dłużej niż zwykle, inni wczasowicze zaczynali się schodzić, otaczając ich małym kręgiem, ciekawi jak zakończy się sprawa (1).	N
Jeśli to Włosi nie chcieli zapłacić dodatkowych pieniędzy, nigdy nie udawali, że Bagnino źle zapisał czas,	N
ale zaczynali się klócić,	NRSA
że opłata za wynajem łódki jest i tak za duża	N
i że Bagnino jest faszystą kapitalistą,	N
ale jak tylko PCI (Włoska Partia Komunistyczna) wygra następne wybory, to każdy będzie mógł pływać łódką za darmo,	FIS
a Bagnino i ludzie dla których pracuje i którym się wydaje, że plaże są ich własnością, zostaną wtrąceni do więzienia (2).	FIS
Wtedy Bagnino stwierdzał,	N
że jeśli wszystko będzie za darmo,	N
to może nie byłoby głupim pomysłem, gdyby oni pożyczili mu swojego nowego fiata, który stoi na górze w pobliżu baru z pizzą i espresso,	FIS
żeby mógł pojechać nim dzisiaj w odwiedziny do swojej mamy (3).	FIS

The shadowed cells in the table mark the changes in the speech and thought presentation categories in the target text (TT) as compared to the source text (ST). The clauses, ‘**że** opłata za wynajem łódki jest i tak za duża’ and ‘**i że** Bagnino jest

faszystą kapitalistą,' contain an emphatic expression 'i tak za wysoka' and a colloquial expression 'faszystą kapitalistą'; however, the introduction in front of both of them of the subordinating conjunction 'że', creates a stronger link with the verb "kłócić" [argue], which thus becomes a reporting verb, introducing a stronger presence of the narrator. For this reason, the subject TT stretches were classified as Narration instead of Free Indirect Speech. A detailed comparison of the modes of speech and thought presentation in the source and target texts is given in tables 20, 21 and 22.

Table 20. Excerpt 3. Count of the number of modes of presentation in the TT.

MODE OF PRESENTATION	NUMBER OF OCCURRENCES
N	6
NRSA	1
FIS	4

Table 21. Excerpt 3. Count of the number of modes of presentation in the ST.

MODE OF PRESENTATION	NUMBER OF OCCURRENCES
N	4
NRSA	1
FIS	6

Table 22. Excerpt 3. Comparison of modes of presentation in the ST and TT.

	ST	TT
MODE OF PRESENTATION	NUMBER OF OCCURRENCES	NUMBER OF OCCURRENCES
N	4	6
Speech modes		
NRSA	1	1
FIS	6	4

Although the syntactic structures of both the target text and the source text were the same, the speech and thought presentation was slightly altered via the elimination of 2 instances of Free Indirect Speech replaced by narration, which enhanced the role of the narrator. The introduction of a stronger authorial voice resulted in the elimination in those cases of the presence of two points of view and, consequently, reduced the irony detectable in the ST. In the excerpt under

analysis, the author was successful in ironizing about false egalitarianism, embraced by the Italians disappointed at having to pay for boats. Similarly, he was able to employ irony and expose the men's hypocrisy via Banini's comment. Although the translator was successful in rendering some of the undertones in the target text, the slight change in the speech and thought presentation modes resulted in the lowering of this effect. The outcomes of the analysis will be now summarised.

As a result of the translation of Excerpt 1, more formal modes of speech presentation were introduced, which led to the elimination in some cases of the presence of two points of view and, consequently, reduced the irony. The more elaborate punctuation and more complex syntax of the target text resulted in a more formal narration, lacking some of its original spontaneity. The translation of Excerpt 2 entailed the use of more elaborate punctuation and more complex syntax in the target text which caused that the spontaneity of Calvin's original relation was not preserved. A slight change in the narrating perspective, marked by a shift (one instance) toward the left end of the thought presentation scale, where the narrator is apparently more in control, further enhanced the formality of the text. Although the syntactic structures of both the target text and the source text for Excerpt 3 were the same, the elimination of 2 instances of Free Indirect Speech slightly altered the speech and thought presentation, leading to the elimination in those cases of the presence of two points of view and, consequently, reducing the irony.

As we have seen, the three excerpts under analysis have been transformed in the process of translation to exhibit more elaborate punctuation, more complex syntax and more formal modes of speech presentation. In some cases, the presence of two points of view has been eliminated. All of this has led to a loss in translation equivalence. This is not surprising, since, as already quoted, a high degree of direct speech and speech acts is characteristic of the writing aimed at a child audience, likewise spoken language and social register. They are all significant aspects of the text, hence not taking full account of them led to achieving the translation equivalence only partially. The question arises, what happened to cause the modification? In order to formulate the answer, drawing again on the findings of the research into the translation process and translating for children will be needed. As has been established, on the one hand tasks related to tracking cohesion require more time from translators and in most cases the translators have to or chose to restructure the information given in the source text; on the other, the rendering of language idiosyncrasies is achieved via the reconstruction of lexico-grammatical and syntactic features of speech. Moreover, translators try to avoid repetition and introduce different translation equivalents for the sake of stylistic variation, depriving the translated text of the most characteristic features of child's communication. It seems the working of

mechanisms inherent in the translator's work is responsible for the significant loss in the equivalence accompanying the translation of children's speech from English into Polish. Not all is lost, however. The translator can use the findings of the research into the translation process and translating for children to work "against the grain" and consciously avoid the translation choices leading to the significant loss of equivalence.

REFERENCES

- Behrens, Bergljot. 2016. The task of structuring information in translation. In Michael Carl, Srinivas Bangalore & Moritz Schaeffer (eds.), *New directions in empirical translation process research. Exploring the CRITT TPR-DB*, Springer. 265–278.
- Ben-Ari, Nitsa. 1998. The ambivalent case of repetitions in literary translation. Avoiding repetitions: A "universal" of translation? *Meta* 43(1). 68–78.
- Carl, Michael, Srinivas Bangalore & Moritz Schaeffer. 2016. Introduction and overview. In Michael Carl, Srinivas Bangalore & Moritz Schaeffer (eds.), *New directions in empirical translation process research. Exploring the CRITT TPR-DB*, Springer. 3–12.
- Čermáková, Anna. 2018. Translating children's literature: Some insights from corpus stylistics. *Ilha do Desterro* 71(1). 117–133. DOI: [10.5007/2175-8026.2018v71n1p117](https://doi.org/10.5007/2175-8026.2018v71n1p117)
- Foster, Susan. 1996. *The communicative competence of young children. A modular approach*. Longman.
- Hickmann, Maya. 2000. Discourse organization and the development of reference to person, space, and time. In Paul Fletcher & Brian MacWhinney (eds.), *The handbook of child language*, Blackwell. 194–218. DOI: [10.1111/b.9780631203124.1996.00008.x](https://doi.org/10.1111/b.9780631203124.1996.00008.x)
- Jodłowski, Stanisław. 1976. *Podstawy polskiej składni* (Fundamentals of Polish syntax). Wydawnictwo Naukowe PWN.
- Kallas, Krystyna. 1993. *Składnia współczesnych polskich konstrukcji współrzędnych*. (Syntax of Polish Contemporary Coordinate Constructions). Toruń: Wydawnictwo Uniwersytetu Mikołaja Kopernika.
- Kusssmaul, Paul. 1995. *Training the translator*. John Benjamins. DOI: [10.1075/btl.10](https://doi.org/10.1075/btl.10)
- Kusssmaul, Paul. 1997. Text-type conventions and translating: Some methodological issues. In Anna Trosborg (ed.), *Text typology and translation*, John Benjamins. 67–86. DOI: [10.1075/btl.26.06kus](https://doi.org/10.1075/btl.26.06kus)
- Lathey, Gillian. 2011. The translation of literature for children. In Kirsten Malmkjær & Kevin Windle (eds.), *The Oxford handbook of translation studies*, Oxford University Press. 198–213. DOI: [10.1093/oxfordhb/9780199239306.013.0015](https://doi.org/10.1093/oxfordhb/9780199239306.013.0015)
- Linde-Usienkiewicz, Jadwiga (ed.). 2002. *Wielki słownik angielsko-polski*. Wydawnictwo Naukowe PWN.
- Leech, Geoffrey & Michael Short. 1981. *Style in fiction. A linguistic introduction to English fictional prose*. Longman.
- Leech, Geoffrey & Mick Short. 2007. *Style in fiction. A linguistic introduction to English fictional prose* (2nd edn.). Pearson Longman.

- Nord, Christiane. 2018. *Translating as a purposeful activity. Functionalist approaches explained* (2nd edn.). Routledge.
- Semino, Elena & Mick Short. 2004. *Corpus stylistics: Speech, writing and thought presentation in a corpus of English writing*. Routledge.
- Schaeffer, Frank. 1996. *Portofino*. Berkley Publishing Group.
- Schaeffer, Frank. 2000. *Portofino*. Translated by Mira Czarnecka. Zysk i S-ka.
- Schmaltz, Márcia, Igor A. L. da Silva, Adriana Pagano, Fabio Alves, Ana Luísa V. Leal, Derek F. Wong, Lidia S. Chao & Paulo Quaresma. 2016. Cohesive relations in text comprehension and production: An exploratory study comparing translation and post-editing. In Michael Carl, Srinivas Bangalore & Moritz Schaeffer (eds.), *New directions in empirical translation process research. Exploring the CRITT TPR-DB*, Springer. 239–264.
- Thompson, Paul & Alison Sealey. 2007. Through children's eyes? Corpus evidence of the features of children's literature. *International Journal of Corpus Linguistics* 12(1). 1–23. DOI: [10.1075/ijcl.12.1.03tho](https://doi.org/10.1075/ijcl.12.1.03tho)
- Toury, Gideon. 1977. *[Translational norms and literary translation into Hebrew, 1930–1945]*. The Porter Institute for Poetics and Semiotics, Tel Aviv University.
- Toury, Gideon. 1995. *Descriptive translation studies and beyond*. John Benjamins. DOI: [10.1075/btl.4](https://doi.org/10.1075/btl.4)
- Trosborg, Anne (ed.). 1997a. *Text typology and translation*. John Benjamins. DOI: [10.1075/btl.26](https://doi.org/10.1075/btl.26)
- Trosborg, Anne. 1997b. Text typology: Register, genre and text type. In Anna Trosborg (ed.), *Text typology and translation*, John Benjamins. 3–24. DOI: [10.1075/btl.26.03tro](https://doi.org/10.1075/btl.26.03tro)
- Szymczak, Mieczysław (ed.). 1993. *Słownik języka polskiego*. Wydawnictwo Naukowe PWN.