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## TRANSLATION AT THE INTERSECTION OF CULTURES – STRATEGIC APPROACHES TOWARDS LITERARY HETEROLINGUALISM IN THE POLISH AND DUTCH RENDERINGS OF *PACHINKO*

### ABSTRACT

This paper intends to investigate the strategic approaches towards the third culture elements, which are regarded as a sign of literary heterolingualism, in the translation into Polish and Dutch of *Pachinko* written by Min Jin Lee, a Korean American author who currently lives in New York. Since the plot of the novel written in English is set in Korea and Japan, all elements of Korean and Japanese origin are considered third culture elements in the translation process. The aim of the analysis conducted against the backdrop of anthropocentric Translation Studies is to present the similarities and differences in the translation techniques concerning the third culture elements, as well as to introduce the factors determining the choice of a specific translation approach.

**KEYWORDS:** heterolingualism, third culture elements, translation strategy, literary translation

### STRESZCZENIE

Niniejszy artykuł stanowi próbę zbadania strategicznych podejść tłumaczy względem elementów trzeciej kultury traktowanych jako przejaw literackiej różnojęzyczności w tłumaczeniu powieści *Pachinko* autorstwa Min Jin Lee na języki polski i niderlandzki. Z uwagi na fakt, iż akcja powieści napisanej w języku angielskim osadzona jest w Korei i Japonii, wszystkie elementy koreańskiej i japońskiej proveniencji obecne w dziele postrzegane są w procesie tłumaczenia jako elementy trzeciej kultury. Celem analizy przeprowadzonej w paradygmacie translatoryki antropocentrycznej jest zaprezentowanie podobieństw i różnic w stosowaniu technik tłumaczeniowych w odniesieniu do elementów trzeciej kultury, jak również przedstawienie czynników stojących za wyborem danego podejścia.

**SŁOWA KLUCZOWE:** różnojęzyczność, elementy trzeciej kultury, strategia tłumaczeniowa, tłumaczenie literackie



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## INTRODUCTION

Although heterolingualism has been present in literary tradition since the Middle Ages (Stratford 2008: 458), this phenomenon has not riveted much attention among researchers until the so-called cultural turn in the humanities. Since that moment, translation has been regarded as an intercultural mediation. The postcolonial approach in Translation Studies which emphasises the “asymmetrical power relation in the ‘translation between cultures’” (Wolf 1995: 124), has also contributed to exploring the nature of literary heterolingualism and the research on translating third culture elements. Nevertheless, because of the postcolonial approach in the research of literary heterolingualism the majority of analysed texts consists of colonial and postcolonial literature (cf. Young 2009; Fenoulhet 2013). As a result of this viewpoint, the signs of asymmetrical power relations and cultural clashes have attracted the most attention among researchers. This article proposes a different view of the discussed issue. It shifts the spotlight to the recipients of the translation, their cognitive abilities determined by their culture and background knowledge.

In this contribution, the translators’ strategic approaches<sup>1</sup> to literary heterolingualism and the so-called third culture elements are scrutinised. The analysis is conducted on the basis of the novel *Pachinko* written by Min Jin Lee and its translations into Dutch and Polish. The aim of this paper is to present the similarities and differences in the translation techniques with regard to the third culture elements, as well as to introduce the factors determining the choice of a concrete translation approach.

### TRANSLATING THE THIRD CULTURE ELEMENTS IN THE LIGHT OF ANTHROPOCENTRIC TRANSLATION STUDIES

In the context of this paper, translation is discussed against the backdrop of anthropocentric Translation Studies, in which the translation is regarded as mediated communication. The discussed issue is scrutinised based on the translation model laid down by F. Grucza (1981). In a holistic view proposed by S. Grucza (2014: 127), the model appears as follows:

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<sup>1</sup> At this point the distinction between a translation strategy and a translation technique should be stressed. In this paper, a translation strategy is perceived in accordance with the definition by Krings (1986: 268) as “potentially conscious plans for solving a translation problem” in regard to the macrostructure of the text. A translation technique refers to the operating on the microstructure, i.e., on smaller textual units (cf. Newmark 1988: 81). Consequently, a translation strategy relates in the present article to the translator’s strategic approach to a heterolingual text as a whole, while translation technique concerns a manner of translating a specific third culture element.

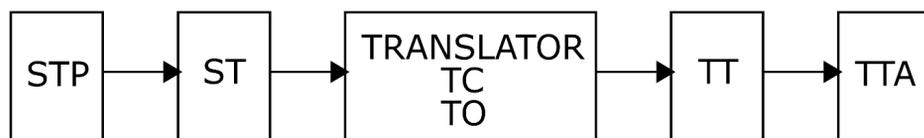


Figure 1: The holistic model of translation

Whereas: STP – source text producer

ST – source text

TC – translator competence

TO – translation operations

TT – target text

TTA – target text addressee (audience)

According to the anthropocentric consideration of the translation reality, the translator is positioned in the centre of the translation model, which is to be considered a communication model, along with his/her competences, skills, capabilities, and knowledge (cf. F. Grucza 1981; S. Grucza 2014). A fundamental and immanent phenomenon resulting from the interlingual and intercultural nature of the translation is the readdressing of the source text by the translator (Lewicki 2000: 26). That means that the translator adjusts his/her translation to suit the background knowledge of the target audience and its cognitive abilities determined by its culture. The translator's operations aim thus at ensuring a successful translation regarded as a mediated communication.

The object of the analysis conducted in the present paper is the so-called *third culture elements*, i.e., those text units of the source and/or target texts that are regarded by the audience as untypical for both the source language and culture and the target language and culture (cf. Gaška 2021: 100). They are regarded as a sign of literary heterolingualism defined as “the use of foreign languages or social, regional, and historical language varieties *in* literary texts” (Meylaerts 2006a: 4, emphasis in original)<sup>2</sup>. The phenomenon manifests itself in various ways “according to the quantity (one single word vs entire passages) and to the type of foreignisms used (dialects, sociolects, foreign languages, etc.)” (Meylaerts 2010: 227)<sup>3</sup>. Literary heterolingualism “has blown apart the traditional dichotomy of source text versus target text, as well as many other structural notions such as fidelity and equivalence”

<sup>2</sup> In the literature on the subject, the phenomenon is also called *heteroglossia*, a term coined by Mikhail Bakhtin (1981). However, as Benjamin Bailey indicates, this term not only refers to “the simultaneous use of different kinds of forms or signs” but it also emphasises “the tensions and conflicts among those signs, based on the sociohistorical associations they carry with them” (Bailey 2012: 499). Since the latter does not constitute the object of analysis in the present article, the term *heterolingualism* seems to be more appropriate.

<sup>3</sup> Intra-language varieties such as dialects and sociolects in literary texts are, according to Bailey (2012: 499), a sign of *heteroglossia* and not *heterolingualism* (*multilingualism*). He limits the meaning of *multilingualism* to the use of foreign languages in a literary text, so that the definition of *heteroglossia* subsumes multilingualism. As the object of interest in this paper is foreign languages and not an intra-linguistic variation of a language, the latter will not be deeply analysed.

(Suchet 2009: 151). In addition, the occurrence of third culture elements in a text to be translated implies an unusual situation where the translator no longer deals with the opposition of the source text to the target text. Both cultures that the translator should be familiar with as a bilingual and bicultural person are situated on the same side and confronted with the described third culture. Kaźmierczak (2008: 177) depicts it schematically as follows<sup>4</sup>:

- |   |   |                                  |
|---|---|----------------------------------|
| 1. source culture   | ≠ | target culture                   |
| 2. culture to be described that the<br>representatives of the source<br>culture are not familiar with | ≠ | source culture<br>target culture |

These elements are conceived in literary texts as figures of speech that help to shape the exotic background or characteristics of protagonists and consequently emphasise the local colour of the described reality (Urbanek 2002: 63; cf. Horn 1981: 227). In the group of elements of foreign provenience, the following text units can be distinguished (cf. Urbanek 2002: 63; Gaśka 2021: 104):

- proper nouns (mainly toponyms, whose role involves locating the plot in a specific place or time, as well as anthroponyms);
- culture-bound elements referring to the third culture;
- single words in the third language, which are mainly common nouns and have their equivalents in the target language;
- elements of dialogues in the third language which signalise that the whole conversation between the characters of the novel would be held in the third language (cf. Wołek San-Sebastian 2011: 32).

Since a traditional translation process involves two languages and cultures, the translator is regarded as a bilingual and bicultural person. That means the translator is linguistically and culturally competent in respect of both the source language and culture and the target language and culture. Therefore, he/she is usually unfamiliar with the third language and culture, which are signalised in the source text as they belong neither to the source nor the target language and culture. Accordingly, translating a text strewn with third culture elements exceeds the translator competence and his/her cognitive experience. Skibińska (2017: 200) describes the translator in this case as a “secondary guide” who presents a reality to the audience from his/her second-hand experience. Consequently, the knowledge of research possibilities and the willingness to compensate for the translator’s deficits regarding the third culture is of great significance.

Against the setting of the anthropocentric translation studies paradigm, the translation model regarding the third language and culture appears as follows (Gaśka 2021: 101):

<sup>4</sup> Originally in Polish, translated into English by the authors of the present article.

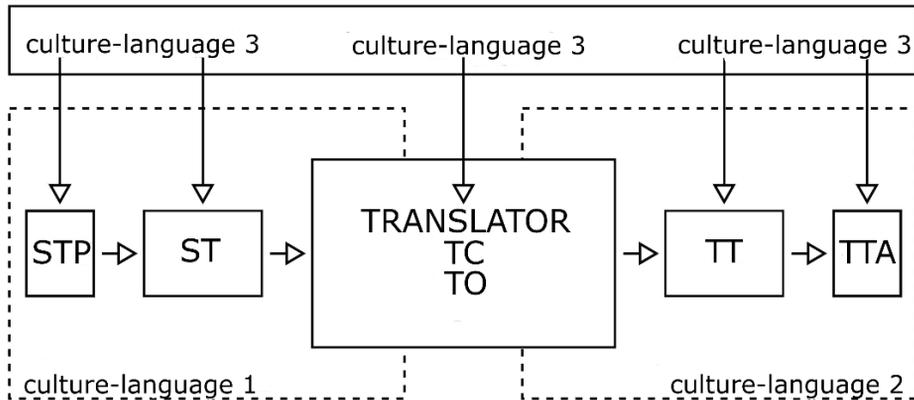


Figure 2: The model of translation with regard to the third culture and language

Whereas: STP – source text producer  
 ST – source text  
 TC – translator competence  
 TO – translation operations  
 TT – target text  
 TTA – target text addressee (audience)

In order to translate a text for a target audience and to ensure effective communication between the source text producer and the audience, the translator selects a strategy with particular reference to the function the third culture element fulfils in the source text on the one hand and regarding the background knowledge of the audience of the translation and his/her cognitive abilities determined by his/her culture on the other hand. Some translation theorists claim that the third culture elements are foreign to the representatives of both the source and target culture (cf. Urbanek 2002: 63). However, as a result of increasing intercultural contacts and progressing globalisation the audience is often familiar with some culture-bound elements which do not belong to their culture (cf. Mocarz 2008: 396).

It is undeniable that the translator, while translating a heterolingual text, is faced with a difficult task all the more since the cultural systems are not compatible with each other. Therefore, the relations between the representatives of cultures participating in the translation process are often different and can be modified. It can be assumed that there will be differences in the perception of foreign elements in the text by the readers of the source and target texts. At this point, it should be mentioned that Kaźmierczak (2008: 177) claims that the more exotic and remote the third culture is, the smaller the discrepancies between the perspective of the source text and the translations made within the same cultural circle. As an example supporting this assertion, Kaźmierczak gives a description of Asian cultures formulated in European languages. In translating such a description into other European languages, the translator should, in Kaźmierczak's estimation, operate

with the same images of cultural foreignness (Każmierczak 2008: 177). This claim is, however, a generalisation since representatives of some European cultures can be familiar with elements of geographically distant cultures due to the colonial history of their countries.

Coping with literary heterolingualism and third culture elements in translation, the translator has to take these cultural discrepancies into account. Likewise, the translator has to consider the background knowledge of the target audience regarding the third culture, and the function the third culture and its elements fulfil in the target text. He/she should also bear in mind the prevalent norms in the publishing market regarding the tolerance or intolerance of foreign elements. Taking these determinants into consideration, the translator is capable of selecting a suitable strategy to ensure smooth and successful communication between the source text producer and the audience of the translation. Stratford (2008: 461) brings it to notice by indicating that: “[c]ertainly, the problems of translation and the strategies to solve them will depend on the functions and forms of multilingualism in the original.”<sup>5</sup>

Simultaneously, the researcher stresses that setting a universal strategy for translating a heterolingual text is impossible:

[...] it seems impossible to establish universal rules for the translation of multilingual texts. On the contrary, translators seem to be condemned to deal with problems on a case-by-case basis (Stratford 2008: 463, translated by the authors of the paper).<sup>6</sup>

As mentioned before, while translating a text, the translator readdresses it by adjusting it to suit the background knowledge of the audience and its cognitive abilities determined by its culture. To ensure the proper understanding of a translation, the translator should compensate for the gaps in the background knowledge of the target audience by providing it with explications that can take the form of intratextual descriptions or footnotes/endnotes. They should give as much information as is needed for effective communication, i.e., the proper understanding of the text. Excessively extended descriptions are regarded as burden, and too numerous notes disturb the reader while reading the text and make the perception of the translation difficult. It can also lead to a situation where the audience resigns from reading the notes due to excess. Consequently, all the translator’s work in finding information and formulating explications is wasted, and the audience risks not understanding the translation because crucial information is omitted (cf. Lewicki 2017: 254).

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<sup>5</sup> “Certes, les problèmes de traduction ainsi que les stratégies pour les résoudre vont dépendre des fonctions et des formes du multilinguisme dans l’original” (Stratford 2008: 461).

<sup>6</sup> “[...] il semble impossible de dresser des règles universelles de la traduction des textes multilingues. Au contraire, les traducteurs semblent condamnés à traiter les problèmes cas par cas” (Stratford 2008: 463).

## ABOUT *PACHINKO*

*Pachinko* is a novel written by Min Jin Lee (born 1968), a Korean American author currently living in New York. It was written in English and published first in 2017. It presents the life of a few generations of a Korean family from 1883 until 1989 against the historical events of that period which influence the actions of the characters, such as the annexation of Korea by Japan or World War II. The novel is set in several places, starting in the village Yeongdo in the southern part of what is now South Korea and changing later to Osaka as the main place of plot, with side stories in other places, such as Tokyo or Nagano and New York. As the main characters in the novel are mainly Korean who decided to move to Japan, the language they use, as well as products of their cuisine, clothing, and traditions, refer mostly to the Korean or Japanese cultural circle. As a result, they might not be easily understood by readers having little knowledge about it, such as readers from countries geographically distant from both Koreas and Japan. Here, it has to be noted that while the division of Korea plays an important role in the lives of the characters, all of them were born and raised in an undivided country. Therefore, there is no distinction made by the characters between North and South Korean cultural elements such as clothing, food, or customs. Due to the novel being written in English and portraying the Japanese and Korean cultures, it is an example of heterolingualism in a literary text. Simultaneously, both of these cultures function as third cultures in the translation process into languages other than Japanese and Korean. However, it should be noted that the representatives of the English American culture within which a big East-Asian diaspora lives, may have a better comprehension of those cultural elements than the representatives of the Polish and Dutch cultures as they lack such big groups. Therefore, the translator must consider these discrepancies during the translation process.

*Pachinko* is the second work by the author, and after its first publication in 2017 by Grand Central Publishing, it was quickly translated into other languages. The Polish translation made by Urszula Gardner was published in 2017. The Dutch one followed in 2018, made by Ineke Lenting and Paul van der Lecq. *Pachinko* has also been translated into many other languages, such as Korean, Danish, German, Norwegian, Spanish, Swedish, French, Czech, Italian, Vietnamese, Japanese, Chinese, Persian, and Hebrew. Due to its popularity, the book has enjoyed many reprints and new editions in many languages mentioned above.

## *PACHINKO* IN THE POLISH TRANSLATION

The Polish version of *Pachinko* made by Urszula Gardner is the only one of the analysed translations, where it is explicitly stated that the translation was performed in consultation with an expert on Japanese and Korean culture – Christoph J. Shin-

Janasiak. The information can be found on the verso side of the title page. It should be noted that the Revised Romanisation system of Korean was used in the source text. Surprisingly, the transcription of the Korean elements in the Polish version was adjusted to the McCune–Reischauer Romanisation system. The reasoning behind the approach is unclear.

The Polish translation is characterised by an explanatory approach toward Japanese and Korean elements, whereby the explication takes different forms. In some places, the third culture elements are preceded by an amplification, as in the following examples:

(1) **EN:** A boy brought the women hot *genmaicha* in pottery cups (Lee 2017a: 154).

**PL:** Jakiś chłopiec przyniósł gościom zieloną herbatę *genmaicha* w kamionkowych kubkach (Lee 2017b: 168).

(2) **EN:** Even before the apartment door opened, the familiar smells of garlic, shoyu, and the stronger miso that Koreans favoured greeted him in the damp hallway (Lee 2017a: 410).

**PL:** Jeszcze zanim drzwi się otworzyły, Harukiego powitała w zawilgoconym korytarzu znajoma woń czosnku, sosu sojowego i zupy miso [...] (Lee 2017b: 440).

The audience of the Polish translation learns, thanks to the amplification, that *genmaicha* is a sort of green tea (1) and *miso* is a sort of soup (2).

The translator also uses intratextual explanations which follow the elements of the third culture. From the explanation, one can understand the meaning of the element, e.g., that *kanji* are Chinese ideograms used in Japanese:

(3) **EN:** Because he could not read or write at grade level – despite Noa’s prodigious efforts to teach him kanji – Mozasu had been placed in a class full of ten-year-olds (Lee 2017a: 267).

**PL:** Ponieważ nie potrafił czytać ani pisać na poziomie wymaganym w jego grupie wiekowej – mimo wysiłków starszego brata, który próbował go nauczyć kanji, chińskich ideogramów – trafił do klasy pełnej dziesięciolatków (Lee 2017b: 286).

Another explanatory technique used in the Polish translation is the use of footnotes. At this point, it should be mentioned that the notes were added by the editor(s). This was stated in the example below, which is the first footnote appearing in the book:

(4) **EN:** Yangjin sat up and reached for the muslin *hanbok* that she’d just removed, which was folded in a neat pile by her pillow (Lee 2017a: 15).

**PL:** Yangjin usiadła i sięgnęła po *hanbok\**, który dopiero co zdjęła i równo złożony umieściła przy poduszce.

\* Dwuczęściowy koreański ubiór narodowy (wszystkie przypisy pochodzą od redakcji) (Lee 2017b: 21).

The footnote provides the audience with the information that *hanbok* is a two-piece Korean national costume. Although it might be understood from the context

that the term *hanbok* means some type of clothes, the details might be lost if it were not for the explanation. This gives an image of that garment.

In the Polish version domesticating techniques also appear, e.g., replacing the third culture element with its description in the target language.

(5) **EN:** Well, I'm looking for some women to make all the kimchi and *banchan* for the restaurant (Lee 2017a: 181).

**PL:** No więc szukam kobiet, które by przyrządały kimch'i i dodatki do ryżu dla mojej restauracji (Lee 2017b: 197).

In the above-quoted example, the term *banchan* has been replaced with an explanation, which indicates that it is one or more side dishes. However, for the Polish reader who does not know the Korean dining style, this might evoke different connotations from these among Koreans.

In relation to the term *banchan*, yet another translation technique in regard to the third culture elements can be observed, e.g., in the following excerpt, where the Korean term has been omitted in the translation:

(6) **EN:** Her customers were Korean women who worked in factories and didn't have time to make their own *banchan* (Lee 2017a: 181).

**PL:** Miała na myśli Koreanki w średnim wieku, które pracowały w fabryce i nie miały czasu gotować (Lee 2017b: 197).

The omission of the term *banchan* changes the image of the working women described in the quotation. As implied by the Polish translation, the Korean women did not have time to cook at all, while from the source text, it can be understood that they only lacked time to prepare the side dishes.

An interesting technique is visible in example (7), where the Japanese term *yukata* has been replaced with the synonymous *kimono*. By doing this, one foreign element of the Japanese culture is supplanted by another one with which the audience might be more familiar.

(7) **EN:** She returned, wearing a red *yukata* (Lee 2017a: 471).

**PL:** Wróciła po chwili, mając na sobie domowe czerwone kimono (Lee 2017b: 503).

Although both the *yukata* and the *kimono* are garments traditionally worn in Japan, the former one functions as a summer robe, and the latter fulfils a more prestigious role and can be used in cold months. The distinction between these two was made in the previous passage in the form of an intratextual explanation:

(8) **EN:** After her bath, she dressed in her blue-and-white *yukata* and headed toward her bedroom, where her innocent husband was snoring gently (Lee 2017a: 431).

**PL:** Po kąpeli włożyła niebiesko-białą yukatę, bawełniane letnie kimono, i skierowała się do sypialni, gdzie pochrapywał niewinnie jej mąż (Lee 2017b: 460).

In the explanation, the Polish audience finds the information that *yukata* is a summer kimono made from cotton. In the explication, a better-known element of Japanese culture is present. Therefore, the translator offers a solution that the readers are confronted with the foreignness they can cope with – a Japanese cultural element can still be found in the text (thus, the *couleur locale* is retained), but it is more understandable for them.

As mentioned in the theoretical part, elements of dialogues in the third language also belong to the third culture elements. They usually signalise that the whole conversation between the characters of the novel would be held in the third language. In *Pachinko*, this function is fulfilled by forms of address in Korean (e.g., *ajumoni*, *umma*), Korean honorifics (*-ya*, *-ah*), Japanese honorifics (*-san*, *-chan*), and phatic expressions in both languages, as in the following examples.

(9) **EN:** *Ajumoni*, there's a gentleman here (Lee 2017a: 15).

**PL:** - *Ajumōni*, przyszedł jakiś mężczyzna (Lee 2017b: 21).

(10) **EN:** *Umma*, I am honest, but there are people you cannot avoid in this business (Lee 2017a: 423).

**PL:** Mamo, ja jestem uczciwy, ale w tym biznesie ma się kontakty z przeróżnymi ludźmi (Lee 2017b: 453).

The two above-quoted examples show that there is no uniform approach to the translation of Korean forms of address in the Polish version. While the form *ajumoni* referring to a married or middle-aged woman is retained in the target text, the form *umma* [Eng. mum] is replaced by its equivalent in Polish.

Similarly, different translation techniques have been used in the translation of Korean and Japanese honorifics:

(11) **EN:** Isak-ah, why did I bring you to this hell? (Lee 2017a: 211).

**PL:** - Isak-ah, na cóż sprowadziłem cię do tego piekła? (Lee 2017b: 227).

(12) **EN:** Isak-ah, please don't die (Lee 2017a: 211).

**PL:** Isaku, proszę, nie umieraj (Lee 2017b: 227).

(13) **EN:** When Kyunghae and Sunja entered the butcher shop, Tanaka-san, the tall young proprietor, snapped to attention and shouted "*Irasshai!*" to welcome them (Lee 2017a: 138).

**PL:** Kiedy weszły obie do rzeźnika, Tanaka-san, młody wysoki właściciel, stanął na baczność i powitał je słowem: "*Irasshai!*" (Lee 2017b: 151).

(14) **EN:** Mozasu-san will come again to try on the jacket, please (Lee 2017a: 287).

**PL:** Mozasu powinien przyjść na przymiarzkę (Lee 2017a: 308).

(15) **EN:** I'm taking you to Totoyama-san's for new clothes (Lee 2017a: 311).

**PL:** Zabieram Cię do pani Totoyamy po nowe ubrania [...] (Lee 2017b: 334).

Because of the use of Japanese and Korean honorifics, the character of the relationships (and their potential change) between the characters of the book is easier to decipher. In examples (11) and (12), a man calls his younger brother using the Korean honorific *-ah*, which shows their relationship (older vs younger brother). In the Polish translation, this honorific has been retained in (11) but omitted in (12). The

reason for this omission can be the use of a vocative. Likewise, distinct techniques are used towards Japanese honorifics: in example (13), the element *-san* is retained and omitted in (14). Another approach was used in (15), where the honorific *-san* has been replaced by a polite form *pani* [Eng. Mrs], which is regarded as an approximate equivalent with regard to a woman. Thanks to this domestication, the character of the relationship is retained without introducing a sense of foreignness.

Diverse approaches in the translation of elements of Korean and Japanese origin can also be observed in the Polish translation regarding phatic expressions. Mostly, the expression is retained in translation and followed by an approximate equivalent in the target language, as in example (16), where the Japanese expression *sumimasen* is accompanied by its Polish equivalent *przepraszam* [Eng. excuse me]:

(16) EN: “*Sumimasen, sumimasen!*” the boy shouted, pushing his little body through the group listening carefully to the guide’s introduction to the castle’s history (Lee 2017a: 397).

PL: – *Sumimasen, sumimasen!* Przepraszam, przepraszam! – zawołał Koichi, przepychając się pomiędzy słuchaczami zebranymi wokół przewodnika (Lee 2017a: 426).

However, the same element has been fully replaced by its equivalent in a different place in the text:

(17) EN: “*Sumimasen desu, how much would it be for just the bones?*” (Lee 2017a: 140).

PL: – Przepraszam, ile by wyszło za same kości? (Lee 2017b: 154).

Some expressions in the third language appear to double in the source text, as *gomen nasai* in example (18). In this case, the first expression is retained, while the repeated one is replaced by its equivalent:

(18) EN: “*Gomen nasai, Ono-san, gomen nasai.*” Solomon bowed theatrically (Lee 2017a: 486).

PL: – *Gomen nasai, Ono-san, przykro mi.* – Solomon uklonił mu się z przesadą (Lee 2017b: 519).

Thanks to this procedure, the *couleur locale* has been preserved with a simultaneous understanding of the text by the Polish audience.

A solution worth noticing can be observed in example (19). In the target text, the reader is confronted with a scene where a father and his son talk with each other. Since both are Koreans born and living in Japan, they mix the Korean and Japanese languages in their conversations. However, this sort of language blending is made clear in the text by combining the Japanese expression *arigato* and English *very much*. It should be noted that English serves in the novel as a conduit in the description of the Korean-Japanese reality, i.e., a texture of the story (cf. Urbanek 2002: 64). Normally, the characters would communicate in Korean, but thanks to the use of English, the storyline is accessible for an English-speaking reader.

(19) **EN:** “*Arigato* very much,” he said. They often mixed up words in different languages as a joke (Lee 2017a: 434).

**PL:** – *Arigatō kamsa-hamnida* – odparł. W ramach żartów często mieszała słowa w różnych językach (Lee 2017b: 463).

In the Polish translation, the Japanese expression *arigato* is retained; the English one, however, has been replaced by the Korean expression *kamsa-hamnida*, which also means “thank you”. Perhaps, the translator wanted to make the language blending more noticeable. This procedure seems, however, to have the opposite effect since the Polish reader who speaks neither Japanese nor Korean may overlook the blending and treat the explanation in the following sentence that puts the utterance in context as misleading.

### PACHINKO IN THE DUTCH TRANSLATION

In the Dutch version of the novel, translated by Ineke Lenting and Paul van der Lecq, almost all elements of Korean and Japanese origin are retained in the translation. Since neither footnotes nor intratextual explanations are used in the translation, it can be stated that the translators have not tried to explain the meaning of foreign elements and bring the Korean and Japanese cultures closer to the audience. No explanatory techniques can be observed in the translation of the culture-bound elements of both Japanese (examples 20 and 21) and Korean cultures (examples 22 and 23):

(20) **EN:** A boy brought the women hot *genmaicha* in pottery cups (Lee 2017a: 154).

**NL:** Een jongen bood de vrouwen warme *genmaicha* aan in aardewerken bekers (Lee 2022: 154).

(21) **EN:** After her bath, she dressed in her blue-and-white *yukata* and headed toward her bedroom, where her innocent husband was snoring gently (Lee 2017a: 431).

**NL:** Na het bad liep ze in haar blauw-met-witte *yukata* naar de slaapkamer, waar haar echtgenoot zachtjes lag te snurken, zich van niets bewust (Lee 2022: 415).

(22) **EN:** A tiny woman in an off-white-colored *hanbok* was running toward her [...] (Lee 2017a: 231).

**NL:** Een kleine vrouw in een crèmekleurige *hanbok* kwam haar kant op gerend [...] (Lee 2022: 227).

(23) **EN:** Her customers were Korean women who worked in factories and didn’t have time to make their own *banchan* (Lee 2017a: 181).

**NL:** Haar klanten waren Koreaanse fabrieksarbeidsters die geen tijd hadden hun eigen *banchan* klaar te maken (Lee 2022: 181).

A similar approach can be noted in the translation of Japanese and Korean forms of address (example 24), honorifics (examples 25 and 26), as well as phatic expressions (27):

(24) **EN:** *Ajumoni*, there's a gentleman here (Lee 2017a: 15).

**NL:** Ajumoni, er is hier een meneer (Lee 2022: 22).

(25) **EN:** Isak-ah, why did I bring you to this hell? (Lee 2017a: 211).

**NL:** Isak-ah, waarom heb ik je deze hel binnengevoerd? (Lee 2022: 208).

(26) **EN:** Mozasu-san will come again to try on the jacket, please (Lee 2017a: 287).

**NL:** Het zou fijn zijn als Mozasu-san een keer terugkomt om zijn colberts te passen (Lee 2022: 281).

(27) **EN:** “*Ohayo*. The car is waiting [...],” Goro said (Lee 2017a: 311).

**NL:** ‘*Ohayo*. De auto staat voor,’ zei Goro (Lee 2022: 304).

It is worth noticing that the spelling of one phatic expression has been adjusted, as in example (28):

(28) **EN:** He's drinking more, *nee*? (Lee 2017a: 252).

**NL:** Hij is meer gaan drinken, *neh*? (Lee 2022: 247).

The reason for altering the spelling of the element *nee*, fulfilling the role of a question tag, is probably the homography of the Japanese romanised word, and the Dutch word *nee* used to give negative answers [Eng. *no*]. The homophony, despite the adjustment, is, however, retained. In all likelihood, in this way, the translators wanted to avoid a possible misunderstanding caused by the homography.

## CONCLUSIONS

As presented above, two distinct approaches towards literary heterolingualism can be observed in the two analysed translations of the novel *Pachinko*. While the Dutch rendering is characterised by almost no interference regarding the third culture elements, in the Polish translation, the translator seems to have met the audience of the rendering halfway by providing them with explanations in the form of footnotes, intratextual descriptions, or approximate equivalents following the retained element, so that the target text, speckled with many Korean and Japanese elements, is accessible for the target audience. The explanatory approach was possible due to the consultation with an expert on Japanese and Korean culture. It can be seen how important the knowledge of research possibilities is, as well as the willingness to compensate for one's deficits in regard to the third culture, and the openness to consult specialists in order to ensure a successful translation regarded as mediated communication. Since there are no footnotes in the source text explaining to the reader the meaning of the Japanese and Korean elements, the Dutch version

might be considered more faithful to the original text. However, through the lack of explanations in the Dutch version, the discrepancies between the perception of the third culture among the representatives of cultures taking part in the translation process are not necessarily taken into consideration. This might result in a lower degree of understanding of the storyline in comparison with the Polish translation. For this reason, further research might give a better understanding of this specific problem.

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