

**ALEKSANDRA MATULEWSKA**

(Adam Mickiewicz University, Poznań, Poland)

ORCID: 0000-0002-2045-5972 

**KYONG GEUN OH**

(Adam Mickiewicz University, Poznań, Poland)

ORCID: 0000-0001-6903-7504 

**Telimena as an Unskilled Huntress – A Case Study of Translation  
of Hunting Terminology in Adam Mickiewicz’s epic poem  
“Master Thaddeus, or the Last Foray in Lithuania”  
into Korean with References to One English Translation**

**Abstract**

The purpose of the paper is to present difficulties lying ahead of translators of literary works in which specialized terminology is used. The authors have chosen as their research material one of the most well-known Polish alexandrines titled *Pan Tadeusz czyli ostatni zajazd na Litwie. Historia szlachecka z r. 1811 i 1812, we dwunastu księgach, wierszem* [“Master Thaddeus, or the Last Foray in Lithuania: A Tale of the Gentry in the Years 1811–1812, in Twelve Books of Verse”] and its translations into English and Korean. As the main purpose was to analyze the translation of hunting terminology into Korean, the authors have chosen an English translation rendered approximately at the same time as the Korean one. Therefore, the English language version has been used instrumentally. The research material has been limited to one plot only, that is to say the trials and tribulations of one of the heroines, whose name is Telimena and her chase for a husband. The main research method is the comparison of parallel texts. Apart from that, the authors have also resorted to techniques of providing equivalents and classifications of translation errors



and mistakes. The findings prove that proper rendering of culture-bound terminology is very difficult and consultations with specialists are frequently necessary to achieve high quality translation products.

**Keywords:** translation, specialized terminology, language of hunting, LSP translation, literary translation, mistranslation

## Introduction

The purpose of the paper is to describe challenges awaiting translators of poetry in pieces of literature in which specialized terminology is used purposefully. The authors analyze four fragments from the important masterpiece of Polish poetry by Adam Mickiewicz titled *Pan Tadeusz czyli ostatni zajazd na Litwie. Historia szlachecka z r. 1811 i 1812, we dwunastu księgach, wierszem* [“Master Thaddeus, or the Last Foray in Lithuania: A Tale of the Gentry in the Years 1811–1812, in Twelve Books of Verse”]. *Master Thaddeus* is an epic poem written by one of the most respected Polish poets. The poem presents a story of two Polish families involved in a few plots. The paper is devoted to the problem of translation of that piece of poetry, in which a language for special purposes, namely the language of hunting, plays an important role. Hunting motives are very vivid and used for a variety of purposes in that Polish alexandrine. Mickiewicz skillfully played with hunting terms using them in real and metaphoric contexts as he made hunting a leitmotiv of the story. The approach of the Polish gentry to hunting and hunting language usage is also an important factor to be taken into account. The problem of the proper decoding of the meanings of terms and their role in meaning transfer is of utmost importance in translation.<sup>1</sup> The first translator of the epic into English, Miss Biggs, asked for help in decoding the meanings the Polish hunting and botanical terms from scholars of the Academy of Learning in Kraków (cf. review by Stanisław Tarnowski of the English version of *Master Thaddeus* translated by Maud Ashurst Biggs). The letter of that first translator of the poem to the Academy of Learning shows that even for a translator living more or less in the same period of time as the author such terminology may be extremely problematic.<sup>2</sup> Modern Polish readers usually read versions of the poem supplemented with footnotes explaining the meaning of obsolete or difficult words. But the analysis of the primary school edition of that compulsory reading reveals that the majority of hunting terminology is not explained

<sup>1</sup> Cf. Anton Popovič, ‘Translation as communication’, in: *Translation as Comparison*, ed. Anton Popovič, Imrich Déneš, Nitra 1977; Mary Snell-Hornby, *Translation Studies. An Integrated Approach*, Amsterdam 1995; Elżbieta Tabakowska, *Cognitive Linguistics and Poetics of Translation*, Tübingen 1993; Tabakowska, *O przekładzie na przykładzie*, Kraków 1999; Tabakowska, *Językoznawstwo kognitywne a poetyka przekładu*, Kraków 2001; Tabakowska, *Thumacząc się z tłumaczenia*, Kraków 2009; Wolfram Wilss, *The Science of Translation. Problems and Methods*, Shanghai 2001.

<sup>2</sup> Cf. Aleksandra Budrewicz, *Pan Tadeusz po angielsku. Spory wokół wydania i przekładu*, Poznań 2018.

in detail.<sup>3</sup> Just very brief and succinct explanations are provided. Therefore, it seems interesting from the perspective of translation studies to analyse the Korean version of the poem and strategies adopted by the team of Korean translators in respect to hunting terms almost two hundred years after the first edition of that masterpiece of Polish poetry. The research materials encompassed literature on hunting motives in Master Thaddeus by Dynak,<sup>4</sup> sources of hunting terminology from the 19<sup>th</sup> century.<sup>5</sup> The research methods focused on the comparison of parallel texts that is to say the epic in the original language (that is to say Polish) and its translation into Korean rendered by Byung-kwon Cheong (Book 1, 2, 3), Kyong-geun Oh (Book 4, 5, 6), Jiwon Lee (Book 7, 8, 9), Seong-eun Choi (Book 10, 11, 12).<sup>6</sup> The authors of the paper have also referred to the translation of the masterpiece into English by Mackenzie<sup>7</sup> as the paper is written in that lingua franca and in order to make the analysis understandable the intricacies of the translation tasks had to be presented using English. As the main aim of the paper was to focus on the Korean version, just one English translation has been used. The choice of the English version was conditioned by the fact that the authors decided to use the translation rendered at more or less the same time as its Korean counterpart.

## 1. Characteristic features of the poem

*Pan Tadeusz* is an epic written in the form of the so-called Polish alexandrine (in Polish: *trzynastozgłoskowiec*). That metric line is considered to be virtually universal as far as Polish poetry is concerned and was applied by famous Polish writers such as Jan Kochanowski, Adam Mickiewicz, Aleksander Fredro, or Juliusz Słowacki. Typical features of the Polish alexandrine include: (i) thirteen syllables in each line with a caesura after the seventh syllable, (ii) the main stress placed on the sixth and twelfth syllables, (iii) feminine rhymes.<sup>8</sup> The translation of such a piece of poetry, which is on the one hand very formally organized in terms of intra-lingual meanings and on the other hand tells a very intricate story in referential and pragmatic terms is a challenge.<sup>9</sup> The translator

<sup>3</sup> Adam Mickiewicz, *Pan Tadeusz*, Warszawa 1992, as well as the electronic version of the poem available at: Viewed 29 April 2023, <<https://wolnelektury.pl/katalog/lektura/pan-tadeusz/>>.

<sup>4</sup> Władysław Dynak, *Poezja i łowy*, Wrocław 1993; Dynak, *Łowiectwo w kulturze polskiej. Obszary i kształty obecności*, Wrocław 2012; Dynak, *Z Mickiewiczem na łowach*, Wrocław 2009; Dynak, 'Telimena na łowach. O erotyczno-myśliwskiej symbolice w Panu Tadeuszu oraz w przekazach tradycji', in: Władysław Dynak, *Z Mickiewiczem na łowach*, Wrocław 2009, pp. 170–195.

<sup>5</sup> Wiktor Kozłowski, *Pierwsze początki terminologii łowieckiej*, Wrocław 1822/1996; Słownik wileński 1861 and hunting literature.

<sup>6</sup> Byung-kwon Cheong *et al.*, *Pan Tadeusi 『판 타데우스』 [Pan Tadeusz]*, Seul 2005.

<sup>7</sup> Kenneth R. Mackenzie, *Adam Mickiewicz. Pan Tadeusz or the Last Foray in Lithuania. A Tale of the Gentry in the Years 1811 and 1812 translated into English verse with Introduction by Kenneth R. Mackenzie*, Londyn 1990.

<sup>8</sup> Julian Krzyżanowski, *A History of Polish Literature*, Warszawa 1978.

<sup>9</sup> Cf. Eugene Nida, *Toward a Science of Translating. With Special Reference to Principles and Procedures Involved in Bible Translating*, Leiden 1964; Nida, 'Principles of Correspondence', in: *The Translation Studies*

needs to constantly assess the hierarchy of meanings (referential, pragmatic and intra-lingual) and in situations when it is not possible to save all of them, make a decision which of them must be preserved and which of them may be “lost in translation”. As the main purpose of the paper is to focus on terminology belonging to a language for specific purposes, the other translation challenges connected with the metric line, rhymes, etc. will be mentioned only marginally.

## 2. Summary of the plot

Adam Mickiewicz’s masterpiece *Master Thaddeus*, which had the subtitle “The Last Foray in Lithuania” is a rich picture of the life of the gentry in the countryside of old Poland. The period in which the work is set is 1811 and 1812. This period was just before the collapse of traditional Polish aristocratic society. Lithuania maintained relations with Poland (Unia Personalna) from the 14<sup>th</sup> century until the fall of Poland at the end of the 18<sup>th</sup> century, and the upper classes of Lithuania were integrated into Polish culture. Therefore, in this work, Lithuania is identified with Poland.

The plot of the work begins with the resentment between two noble families. It has its origin in the antagonism between the gentry and the magnates. Jacek Soplica, a brave and courageous young man, the leader of the local petty gentry, falls in love with the wealthy magnate Count Horeszko’s only daughter Ewa. However, the Count does not see Jacek as a suitable groom for his daughter. When Ewa’s father, Stolnik objects to the marriage, Russian soldiers invade Horeszko Castle, and Jacek accidentally kills Stolnik out of hatred and leaves the village. But Horeszko’s steward, Gerwazy, swears vengeance on the Soplica family, and the local people regard Jacek as a collaborator with the Russians.

A dispute over ownership of Horeszko Castle arises between Judge Soplica, Jacek’s brother, and young Count, a distant relative of Stolnik. The Count makes a foray, that is, an armed attack against his neighbor, a practice which was traditionally regarded as a mode of settling quarrels, to all appearances legal though not quite legal, and very effective.<sup>10</sup> But a Russian battalion stationed nearby intervenes in it. Due to the unexpected intervention of the Russian troops the warring families forget their quarrel and join forces for an improvised battle with their common foe. As a result, the conflict between the two families is dramatically resolved and reconciled.

The Bernardine monk Father Robak, a political emissary was preparing in precipitate the Polish and Lithuanian uprisings to make Napoleon’s advance on Moscow easier. But his plans are shattered by the unprepared and premature uprising, and he is mortally wounded in the battle. Before his death, the tragic Father Robak reveals that he is Jacek Soplica, the father of Thaddeus, and sincerely repents for the mistakes he made when

---

*Reader*, ed. Lawrence Venuti, London–New York 2004, pp. 127–139; Eugene Nida, Charles R. Taber, *The Theory and Practice of Translation*, Leiden 1982; cf. also Leo Hickey (ed.), *The Pragmatics of Translation*, Clevedon 1998.

<sup>10</sup> Krzyżanowski, *History*, p. 246.

he was young. He changed his name to Robak (meaning a worm) as a token of remorse for the mistake he had made, and became a Bernardine monk, living a life of atonement, devoting his life to the independence of his motherland. One year later, when Polish regiments march into Soplicowo, his name is officially cleared.

One of the plots is romantic and it involves love and marriage issues. There are two noticeable female characters in the male domineered world. The ladies in question are a middle aged woman, Telimena and her teenage protégé Zosia. Both ladies are interested in getting married. Thaddeus falls in love with Zosia and in accordance with Father Robak's will, they have an engagement ceremony during which they give freedom and land to the peasants belonging to their farm. After the engagement, a grand banquet is held according to Polish tradition, and Zosia reassures Thaddeus as he leaves for the front line that she will wait for him until he returns from the war.

Telimena is portrayed by Mickiewicz in a very twisted manner. First, the reader sees her as an attractive, intelligent, worldly and well educated noblewoman. Subsequently, step by step the author changes our impression and perception of her in a merciless manner. She wants to catch a husband, who is wealthy and well-born. First, she becomes interested in Thaddeus, next in the young Count Horeszko, later on when her advances go in vain, she tries to seduce the Assessor. Having failed, Telimena must satisfy herself with the Notary who agrees to get engaged with her but who finds the engagement oppressive, which leaves the readers with the feeling that the two may not get married after all.

To sum up, Master Thaddeus is a sort of encyclopedia of the everyday life and habits of the gentry of old Poland.<sup>11</sup>

### 3. Polish hunters and their approach to the language of hunting

The language of hunting is definitely one of the oldest languages for special purposes developed by hunters-gatherers and cultivated ever since. The language is considered very hermetic as it has been used by a relatively small group of users for many centuries, which is a result of hunting privileges, the first of which were enacted as early as Middle Ages. Nevertheless, from various literature one learns that Polish hunters have paid much attention to the correct usage of hunting terminology. Persons not knowing it or not well versed in it were not respected, laughed at, punished severely and ostracized.<sup>12</sup> The ability to use the language correctly in turn was highly appreciated. Mickiewicz played with the language of hunting, skillfully painting with it portraits of heroes and informing initiated readers about their abilities and skills, which will be illustrated with the examples provided below.<sup>13</sup>

<sup>11</sup> Ibidem, p. 248.

<sup>12</sup> Cf. Klonowicz in: Jerzy Przybecki, 'Język łowiecki – myśliwska codzienność', in: *Kongres Kultury Łowieckiej*, ed. Marek Krzemień, Kraków 2008.

<sup>13</sup> Cf. Dynak, *Poezja i łowy*; Dynak, *Łowiectwo w kulturze polskiej*; Dynak, *Z Mickiewiczem na łowach*; Dynak, 'Telimena na łowach'.

#### 4. A case study of selected translation challenges – Telimena as a huntress

Telimena is depicted as a metaphoric huntress, chasing a husband. First, the readers have the impression that she is like mythological Diana or Artemis, the goddess beautiful, independent, brave and successful. But soon her mediocre hunting skills are revealed. Mickiewicz, similarly as Jane Austen, plays with words and uses them skillfully to inform observant and eagle-eyed readers in advance what to expect from the heroes.

Let us focus on translation problems one must solve to transfer the multitude of meanings into a target language.

The first challenge is to understand correctly the linguistic web of intrigue skillfully planned by the author and encoded in hunting terminology. It is a prerequisite for looking for target language equivalents. Though, understanding the text properly is the necessary condition, it still does not guarantee that the translator will be able to recreate the effect in aesthetic (the intra-lingual meanings) and semantic terms (both referential and pragmatic meanings) in the target language.<sup>14</sup>

##### Example 1. Book One

Polish original	Translation into English (Mackenzie 1990: 40–42)	Translation into Korean (Byung-kwon Cheong <i>et al.</i> 2005: 30)
Księga 1 [Asesor] Rzekł z uśmiechem, a był to uśmiech jadowity: « <i>Chart bez ogona</i> jest jak szlachcic bez urzędu,	Book 1 [Assessor] He thus began smiling a poisoned smile: “A dog without a tail in my submission Is like a gentleman without position,	책 1 [지방 경찰*] 웃음 띤 얼굴로 말하는데, 그의 웃음에는 독이 서려있다. [[jibang kyeongchal] useum ttin eolgulno malhaneunde, geu-ui useumeneun dogi seoryeoitta.]

\* The Polish term Asesor is incorrectly translated into Korean as ‘지방 경찰’ [jibang-gyeongchal] ‘a local policeman’. The term is also translated as ‘공증인’ ‘notary’ in Book three. It should be translated as ‘배석 판사’ [baeseok pansa] ‘associate judge’ or ‘법원 공증인’ [beopwon gongjeongin] ‘judicial assessor’. It is a very serious error of terminological inconsistency because another hero, called in Polish Rejent is a notary and should be called in Korean ‘공증인’ ‘notary’. Thus, the Korean reader cannot understand properly the plot as two persons are called the same in the Korean language version of the alexandrine. As a result of that serious, one could even say fatal error when reading Books eleven and twelve in Korean the readership may not understand that Telimena gets engaged with Rejent ‘the Notary’ in the English version and ‘공증인’ ‘notary’ in Korean one, rather than Assessor because both of them are called in Korean ‘공증인 불레스타’.

<sup>14</sup> More on translation problems of that type may be found among others in Nida, *Toward a science*; Peter Newmark, *Approaches to Translation*, Oxford 1982; Newmark, *A Textbook of Translation*, New York–London–Toronto–Sydney–Tokio 1988; Newmark, *About Translation*, Clevedon 1991; Alicja Pisarska, Teresa Tomaszewicz, *Współczesne tendencje przekładoznawcze*, Poznań 1996; Pisarska, *Creativity of Translators. The Translation of Metaphorical Expressions in Non-literary Texts*, Poznań 1989, Anton Popovič, ‘The Concept ‘Shift of Expression’ in Translation Analysis’, in: *The Nature of Translation. Essays on the Theory and Practice of Literary Translation*, ed. James S. Holmes, The Hague–Paris–Bratislava 1970, pp. 78–87; George Steiner, *After Babel. Aspects of Language and Translation*, Oxford 1977.

**Example 1. (cont.)**

Polish original	Translation into English (Mackenzie 1990: 40–42)	Translation into Korean (Byung-kwon Cheong <i>et al.</i> 2005: 30)
<p><i>Ogon</i> też znacznie <i>chartom pomaga do pędu</i>:  A pan <i>kusość</i> uważasz za dowód dobroci?  Zresztą zdać się możemy na sąd pańskiej ciotki.  Choć pani Telimena mieszkała w stolicy  I bawi się niedawno w naszej okolicy,  Lepiej zna się na łowach niż myśliwi młodzi:  Tak to nauka sama z latami przychodzi».</p>	<p>Besides a tail assists a dog to run,  And you, sir, think it better lacking one.  But we can put the matter to the test  Of your aunt Telimena, she knows best.  Although till now in Petersburg she lived, and only lately in these parts arrived  She knows more than most young men of hunting;  For with experience knowledge always grows.”</p>	<p>“<i>꼬리 없는 개</i>는 직책 없는 귀족 같은 것, <i>개가 달리는 데는 꼬리의 역할이 중요</i> 한데,  당신은 <i>꼬리 없는 것</i>을 무슨 좋은 표시쯤으로 생각하십니까? [kkori eomneun gaeneun jikchaegi eomneun gwijokwa gateun geot, gaega dalineun deneun kkori-ui yeokari jungyohande, dangsineun kkori eomneun geoseul museum joheun pyosijeumeuro saengakhasimnikka?]  이 문제는 당신 고모의 판단에 맡기는 것이 좋을 것 같습니다. [i munjoneun dangsin gomo-ui pandane makkineun geosi joul geot gassemnida.]  텔리메나 부인은 페테르스부르크에서 살고 계시지만 얼마 전부터 우리 고장에 머물고 계시는데,  사냥에 대해서는 젊은 사냥꾼들보다 더 잘 아십니다.  얕은 시간과 더불어 스스로 오지요.”  [telimena buineun petersburk-eseo salgo gyesijiman eolma jeonbuteo uri gojang-e meomulgo gyesineunde, sanyang-e daehaeseoneun jeolmeun sanyang-kkundeulboda deo jal asimnida. Almeun sigan-gwa deobureo seuseuro ojiyo.”]</p>

At the end of Book 1 one reads about a dinner at which Tadeusz thinks that he is sitting next to a woman he saw previously in the garden. In that fragment Tadeusz is distracted by his neighbour Telimena and when he is involuntarily involved in the conversation about the qualities of two dogs (the dispute concerning the qualities of the greyhounds is continued in all books of the poem), he answers impatiently and thoughtlessly. The Assessor decides to patronize and scold the young man, who obviously does not listen carefully. His poisonous reply is full of referential and pragmatic meanings. The hunting language is used in reference to dog qualities. It may be decoded literally but it also carries an incredibly metaphoric content, which is in fact a very erotic and lascivious comment referring to hunting for lovers.

The first term which deserves attention is the breed of the dogs. The dogs are *charty* that is to say ‘greyhounds’. The breed of the dog which is *chart* ‘greyhound’ has not been revealed in both the English and Korean versions. It has been translated into English as ‘a dog’ and into Korean as ‘개’ [gae] ‘dog’. The strategy applied by the translators is called in translation studies generalization. Apparently, it may seem insignificant, but in fact it constitutes a serious mistranslation taking into account the important role played by hunting terminology in that poem. The Korean translator should have used at least the term ‘사냥개’ [sanyang-gae] ‘hunting dog’, which would be to some extent a generalization too, as it does not refer to a specific breed of hunting dogs but would be more understandable than the name of the breed in question (e.g. 보르조이) as such dogs are not popular and well recognized in Korea. As greyhounds are not associated with hunting in Korea, it seems much more reasonable to use the term ‘사냥개’ [sanyang-gae].

The passage refers to the quality of greyhounds, which is conditioned by the fact that they have long tails. The Polish noun *ogon* ‘tail’ is used twice in the Polish version. Mickiewicz exploits the referential and pragmatic meanings of the noun. The referential meaning denotes the dog’s body part, whereas the pragmatic one is extremely erotically loaded. The Polish collocation *kręcić ogonem* ‘to wag one’s tail’ was at that time used in reference to women who badly wanted to get married.<sup>15</sup> In Korean that meaning is conveyed by the expression ‘꼬리를 치다’ [kkorireul chida] meaning that a woman wants to ‘seduce’ a man. The tail is also present in a very spicy trifle by another Polish poet, Jan Kochanowski titled “To a Maid” dated back to 1584 in which we read:

Do not flee from me, my fair maid, (...)  
 My heart is not yet old, though my beard may be grey;  
 Though I have a grey beard, I am not yet old,  
 The garlic has a white head and a *green tail*.  
 Do not flee, I have advice; as you know: the older the cat,  
 as they commonly say, *the harder its tail*; (...)<sup>16</sup>

(fragment translated by A.M.)

<sup>15</sup> Słownik wileński, p. 887.

<sup>16</sup> *Fraszki Jana Kochanowskiego*. W Krakowie. W Drukarni Łazarzowej Roku Pańskiego 1584:  
 Do dziewki

Nie uciekaj przede mną, dziewko urodziwa, (...)  
 Serceć jeszcze niestare, chocia broda siwa;  
 Choć u mnie broda siwa, jaszczem niezganiony,  
 Czosnek ma głowę białą, a ogon zielony.  
 Nie uciekaj, ma rada; wszak wiesz: im kot starszy,  
 Tym, pospolicie mówią, ogon jego twarszy.



The tail in Polish culture thus is a euphemistic indicator denoting a penis and masculine abilities to physically satisfy women. The hound without its tail is compared to a man without a position, who is not going to be attractive to women seeking a wealthy and well-born husband. A man without a tail is a eunuch. A man with a short tail is a man who has a small, short penis. But the tail is also helping the dog run quickly and crave its prey (which is reflected by the Polish noun *peđ*, which is polysemous and may mean speed, momentum, impetus, hunger, craving, urge, etc.). According to *Słownik wileński* (p. 1128) *peđ* is a synonym of *popęđ*, which also denotes sexual craving, lust, sexual desire and thrust. In Korean again the translator has not recognized the allusion and used the verb ‘달리다’ [dallida] ‘to run’. The verb ‘질주하다’ [jiljjuhada] ‘to dash, to sprint’ would be a much better solution as it would convey the meaning more accurately.

Thus, it euphemistically refers to the sexual act, which is more pleasant when the tail is long and ‘can run’ effortlessly and quickly. The shortened tail of one of the dogs, whose name Kusy, is also symbolic as it refers to its docked tail. It is a symbolic representation of a man who cannot physically satisfy a woman because of his small genitals. Telimena is mentioned by the Assessor as an expert in hunting, a lioness chasing her prey among gentlemen in Petersburg. He calls her experienced and knowledgeable, which in fact is an allusion to her life-style and the fact that being unable to catch a suitable husband in the city, she had to lower her expectations and satisfy herself with a provincial hunting expedition. Again, the hunting language serves the purpose of ridiculing heroes, that is to say Tadeusz and Telimena. The eroticism is hidden in euphemisms, metaphors and allusions. The passage is to be read both literally and metaphorically. The adult reader should clearly identify the spicy taste of the scene. The noun *kusość* ‘shortness’ is used in the Polish version to denote a shortened tail/short penis. The English translation which reads as follows: *And you, sir, think it better lacking one* changes the metaphoric meaning as the man without a penis is a castrate, a eunuch, whereas in the Polish version we simply have a reference to a worse category candidate for a husband or lover. An inexperienced woman does not know the difference in the quality of a lover / husband. In order to realize the difference and experience it, a woman must have numerous lovers whom she can compare in terms of comfortable, affluent lives and the sexual pleasures they can offer to women.

The Korean verse reads 당신은 꼬리 없는 것을 무슨 좋은 표시쯤으로 생각하십니까?. Unfortunately it does not convey the intended meanings. Firstly, as already mentioned above, the long tail is especially important when talking about greyhounds as it allegedly helps them run fast. In the case of other dogs, which are not expected to run fast, the tail is of secondary importance. It even used to be docked for aesthetic reasons. As the generalization referring to the species 개’ [gae] ‘dog’, not to the specific breed is applied by the translator, that meaning is lost again. Secondly, *kusość* ‘shortness’ is not correctly translated into Korean. The term used is ‘꼬리가 없다’ [kkoriga eoptta] which means ‘no tail, lack of tail’. So the Korean version does not inform about a short penis

but about a man without a penis that is to say a synonym of ‘내시’ [naesi] ‘eunuch’. This erroneous translation also fails to convey the proper meaning of the text in question. The correct translation version of the term *kusość* into Korean should be therefore ‘짧은 꼬리’ [jjalbeul kkori] ‘short tail’. The errors are probably the result of the deficient knowledge of translators in the field of translation studies.<sup>17</sup>

But *kręcić ogonem*, ‘to wag one’s tail’ was used in reference to women who badly wanted to get married, the Korean expression ‘꼬리를 치다’ [kkorireul chida] refers to the act of seducing a man for a specific purpose, particularly economical, rather than for the purpose of marriage. However, the common trait of both expressions is that they refer to the act of a seducing a man by woman.

Finally, the Assessor claims that Telimena *Lepiej zna się na łowach niż myśliwi młodzi*, in English: *She more than most young men of hunting knows* and in Korean: 사냥에 대해서는 젊은 사냥꾼들보다 더 잘 아십니다. The English translation is pretty accurate and conveys the meaning. But the Korean version raises doubts as readers cannot decipher the hidden meaning of the Assessor’s utterance. The translator has probably not realized the difference between two Polish terms *polowanie* and *łowy*, which will be explained in detail below when discussing example number 4. Therefore, the sentence has been translated literally. The previous sentence, *Choć pani Telimena mieszkała w stolicy I bawi się niedawno w naszej okolicy* – 텔리메나 부인은 페테르스부르크에서 살고 계시지만 얼마 전부터 우리 고장에 머물고 계시는데> contains the verb ‘*bawić się*’ meaning in English to enjoy. Again the allusion hidden behind the term has been lost as the Korean verb ‘머물다’ [meomulda] meaning ‘to stay’ is used. The verb *przebywać* should be translated into Korean as ‘즐겁게 지내고 있다’ [jeulgeopke jinaego itta] ‘to spend time enjoyably, to have an enjoyable time’. The Assessor says the words with a venomous smile on his face. He is emanating with his attitude to Telimena, who is a middle-aged woman, not really very decent, not really very prudent and knowing sexual life much more than the inexperienced and pretty naïve Tadeusz or the young Count.

It should be stressed here that Korean and English readers may not fully understand the hidden meanings of the Assessor’s speech and his intent to be ironic with hidden obscenity, understandable for adults.

<sup>17</sup> More on translators’ skills may be found in: Krzysztof Hejwowski, *Kognitywno-komunikacyjna teoria przekładu*, Warszawa 2004; Hans Peter Krings, *Was in den Köpfen von Übersetzern vorgeht. Eine empirische Untersuchung der Struktur des Übersetzungs Prozesses an fortgeschrittenen Französischlernern*, Tübingen 1986; Paul Kussmaul, *Training the Translator*, Amsterdam–Philadelphia 1995; Jiří Levý, ‘Translation as a Decision Process’, in: *To Honour Roman Jakobson, Essays on the Occasion of his 70th Birthday*, vol. II, The Hague 1967, pp. 1171–1182; Christiane Nord, *Text Analysis in Translation. Theory, Methodology, and Didactic Application of a Model for translation-Oriented Text Analysis*, Amsterdam 2005; Snell-Hornby, *Translation studies*, and many others.

## Example 2. Book Two

Polish original	Translation into English (Mackenzie 1992: 90–92)	Translation into Korean (Byung-kwon Cheong <i>et al.</i> 2005: 67–69)
<p>Księga 2 Otóż, na me nieszczęście, najął dom w sąsiedztwie Jakiś mały czynownik siedzący na śledztwie; Trzymał kilkoro <b>chartów</b>: co to za mężczarnie, (...) Bo gdym szła do ogrodu pewnego poranka, <b>Chart</b> u nóg mych <b>zadławił</b> mojego kochanka Bonończyka! Ach, była to rozkoszna psina, Miałam ją w podarunku od księcia Sukina Na pamiątkę; rozumna, żywa jak wiewiórka: Mam jej portrecik, tylko nie chcę iść do biurka. Widząc ją <b>zadławioną</b>, z wielkiej alteracji Dostałam mdłości, spazmów, serca palpitacji. Może by gorzej jeszcze z moim zdrowiem było;</p>	<p>Book 2 My neighbour was a clerk unluckily, Who kept a <b>hound</b> or two – a frightful thing!  (...) One day when in the garden I went out, One of these <b>creatures</b> <b>throttled</b> in my sight My King Charles spaniel, my dear heart's delight. He was a keepsake from Prince Sukin sent, Live as a squirrel and intelligent – I have his portrait still in my bureau. I saw my darling <b>stran-</b> <b>gled</b> and was so Upset that I collapsed into a swoon; I might have died if help had not come soon. But luckily just then Kirilo came, (Gavrilich <b>Kozodusin</b> was his name), And when he heard the cause of the affair, He had the fellow dragged in by the hair.</p>	<p>책 2 그런데 불행하게도, 이웃에 어떤 수사기관 에 근무하는 하급관리가 집을 빌려서 살 고 있었어요. [greonde pulhaenghagedo, iuse cotteon susagigwane geunmuhaneun hageupgwaliga jipeul bilyeoseo salgo isseosseoyo.] 그는 수색견을 서너 마리 기르고 있었는 데: 그것이 얼마나 괴로운 일인지 몰라 요. (...) [geuneun susaekkyeoneul seoneo mari gireugo isseoneunde: geugeosi eolmana kwoeroun irinji mollayo (...)] 어느 아침시간에 제가 정원에 나왔을 때, 제 발 아래서 그 수색견이 저의 귀여운 조 그마한 강아지 보논칙의 목을 물어 죽였 습니다! 아, 얼마나 귀여운 강아지였는 지! [eoneu achimsigane jega jeongwone nawasseultte, je bal areseo geu susaekkyeonl jeo-ui kwiyeoun jogeamahan gang-aji bononchikui mogeul mureo jugyeosseumnida! a, eolmana kwiyeoun gang-aji yeoneunji!] 제가 수킨 공작님으로부터 기념으로 받았 던 강아지였는데; 영리하고 다람쥐처럼 날쌔었습니다. [jega sukin gongjaknim- eurobuteo kinyeomeuro padatteen gang-aji-yeoneunde; yeongnihago daramjwicheoreom nalsae-eottamnida] 아직도 그 강아지 그림을 가지고 있습니 다. 그 그림이 있는 책상까지 가고 싶 지는 않습니다만. [ajiktto geu gang-aji geurimeul gajigo isseumnida. geu geurimi inneun chaeksangkaji gago sipjineun ansseumnidaman.] <b>물려죽은 강아지</b>를 보면서, 저는 너무 놀라서 구토를 느끼고, 몸이 마비되는 것 같고, 심장이 요란하게 뛰었습니다.</p>

## Example 2. (cont.)

Polish original	Translation into English (Mackenzie 1992: 90–92)	Translation into Korean (Byung-kwon Cheong <i>et al.</i> 2005: 67–69)
<p>Szczęściem, nad- jechał właśnie z wizytą Kiryło Gawrylicz <b>Kozodusin, wielki łowczy dworu.</b> Pyta się o przyczynę tak złego humoru, Każe wnet urzędnika przyciągnąć za uszzy; Staje poblady, drżący i prawie bez duszy. »Jak śmiesz – krzyknął Kiryło piorunowym głosem – <b>Szczuć wiosną łanię kotną</b> tuż pod carskim nosem?« Oslupiały czynownik darmo się zaklinał, Że <b>polowania</b> dotąd jeszcze nie zaczynał, Że z <b>wielkiego łowczego</b> wielkim pozwoleniem, <b>Zwierz uszczuty</b> zda mu się być <b>psem</b>, nie <b>jeleniem</b>. »Jak to? – krzyknął Kiryło – to śmiałyś, hultaju, Znać się lepiej na <b>łowach i zwierząt rodzaju</b> Niżli ja, Kozodusin, carski <b>Jegermajster?</b></p>	<p>He stood there pale with terror, out of mind. “How dare you <i>hunt</i> in spring a <b>pregnant hind</b>, How dare you,” said Kirilo with a <b>roar</b>. “Twas all in vain the clerk, astonished, swore, He had not started <b>hunting</b> yet so far. By leave of <b>the Chief Huntsman of the Tsar</b>, The <b>beast</b> in question was <b>a dog</b>, not <b>doe</b>. “Do you,” Kirilo shouted, “claim to know More of the <b>chase</b> than I and <b>beasts of sport</b>, Than I, the <b>Jegermeister</b> of the Court?” The Chief of the Police was summoned then To judge between the statements of the men: “I, Kozodusin, hereby testify, He says it is a dog, <b>a doe</b> say I.” The Chief of Police, who knew his business, Was shocked by the official’s sauciness, Took him aside and said, that for his sake It would be wise to own to his mistake. Whereat Kirilo, mollified, said he</p>	<p>[mulyeojugeun gang-ajireul pomyeonseo, jeoneun neomu nollaseo gutoreul neukkigo, momi mabidoeneun geot gakko, simjang-i yoranhage ttwieotsseumnida.] 저의 건강이 더 악화될 수도 있었습니다. [jeo-ui keongang-i deo akhwadoel sudo isseossemnida.] 다행이, 키리오 가브리리츠 <b>코주두신, 황 궁 사냥 총감</b>두께서 저를 방문했는데, 제 기분이 좋지 않은 이유를 물으셨습니 다. [dahaeng-i kirio gabrilicz kojodusin, hwanggung sanyang chonggamdokkeseo jeoreul bangmunhaenneunde, je kibuni jocji aneun iyureul mureusyeotsseumnida.] 그는 곧바로 그 관리 귀를 잡아 끌어오도 록 명령했고, 창백해진 관리는 몸을 떨 면서 제 정신이 아니었지요. [geuneun kotparo geu gwalli gwireul jaba kkeureo-odorok myeongnyeong-haekko, changbekejin gwallineun momeul teolmyeonseo je jeongsini anieotjiyo.] 어떻게 감히 너는, 벼락 같은 목소리로 키 리오님이 말했지요, 황제의 코앞에서 봄에 <b>새끼 뱀 사슴을 개가 공격하도록</b> 했느냐? [eotteoke gamhi neoneun, byerak kateun moksoriro kirionimi malhaetjiyo, hwangje-ui koapeseo bome saekki baen saseumeul gega gongkyeokhadorok haenneunya?] 당황한 그 관리는 부질없이 항변했지요: [danghwanghan geu gwallineun bujileopsi hangbyeonhaetjiyo:] <b>사냥</b>은 아직 시작되지 않았고, <b>사냥 총감 독님</b>의 자비로우신 허락에 의해 말씀드 리자면, <b>공격당한 동물은 사슴</b>이 아니 라, <b>개</b>인 것 같다고. [sanyang-eun ajik sijakdoeji anakko, sanyang chonggamdoknimeu jabirusin</p>

## Example 2. (cont.)

Polish original	Translation into English (Mackenzie 1992: 90–92)	Translation into Korean (Byung-kwon Cheong <i>et al.</i> 2005: 67–69)
<p>Niechajże nas rozsądzi zaraz policmajster!«          Wołają policmajstra, każą spisać śledztwo.          »Ja – rzecze Kozodusin – wydaję świadectwo,          Że to <i>lania</i>; on plecie, że to pies domowy:          Rozsądź nas, kto zna lepiej zwierzynę i łowy!«          Policmajster powinność służby swej rozumiał:          Bardzo się nad zuchwalstwem czynownika zdumiał          I odwiódłszy na stronę po bratersku radził,          By przyznał się do winy i tym grzech swój zgładził.          Łowczy udobruchany przyrzekł, że się wstawi          Do cesarza i wyrok nieco ułaskawi.          Skończyło się, że <i>charty</i> poszły na powrozy,          A czynownik na cztery tygodnie do kozy.</p>	<p>Would ask the Tsar a lighter penalty.          The upshot was the <i>hounds</i> to death were sent,          The official to a month's imprisonment.          That evening we were all in merry humour,          And next day everyone had heard the rumour:          Kirilo acted on my dog's behalf.          I know for fact it made the Emperor laugh.'</p>	<p>heorage-uihe malssemdeurijamyeon, gongkyeokdanghan dongmureun saseumi anira, gae-in geot katago.]          “무어라고? 키리오가 크게 소리 질렀지요, 이 형편없는 녀석이, 감히 <i>사냥과 동물의 종류</i>에 대해서 나, 코조두신, <i>황제의 사냥 총감독</i>보다 더 잘 아는 채 하는 거냐? [mueorago? Kirioga keuge sori jilneotjiyo, i hyeongpyeoneomneun nyeoseogi, gamhi sanyanggwa dongmul-ui jongnyue daehaeseo na, kojodusin, hwangje-ui sanyang chonggamdokboda deo jal aneun chae haneun geonya?]          경찰서장으로 하여금 이 문제를 결정하도록 하자!” [gyeongchal seojang-euro hayeogeum i munjereul gyeoljeonghadorok haja!]          사람들이 곧 경찰서장을 불러오고, 조서를 쓰도록 지시했지요. [saramdeuri got gyeongchal-seo-jeong-eul bulneo-ogo, joseoreul sseudorok jisihactjiyo.]          “나, 코조두신은 증언한다, 그것이 <i>사슴</i>이라고. 그런데 그는 쓸데없는 소리를 하고 있소, 그것이 집에서 기르는 개라고. 결정하게, 누가 동물과 사냥에 대해 더 잘 아는지!” [na kojodusin-eun jeung-eon-handa, geugeosi saseumirago. geureonde geuneun sseulttae-eomneun sorireul hago isso, geugeosi jibeseo gireuneun gaerago. gyeoljeonghage, nuga dongmulkwa sanyang-e-daehae deo jal aneunji!]          경찰서장은 직책상 의무를 잘 알고 있었습니다. 그는 관리의 오만한 행동에 대해서 놀라면서, 그를 한쪽으로 데리고 가서, 동료로서 그에게 이렇게 충고했습니다. 잘못을 인정하라고, 그러면 처벌이 경감될 것이라고.          [gyeongchalseo-jeong-eun jikchaeksang uimureul jal algo isseotsseumnida.</p>

**Example 2. (cont.)**

Polish original	Translation into English (Mackenzie 1992: 90–92)	Translation into Korean (Byung-kwon Cheong <i>et al.</i> 2005: 67–69)
<p>Zabawiła nas cały wieczór ta pustota; Zrobiła się nazajutrz z tego anegdota, Że w sądy o mym piesku <i>wielki łowczy</i> wdał się: I nawet wiem z pewnością, że sam cesarz śmiał się».</p>		<p>geneun gwalli-ui omanhan haengdong-e daehaeseo nolamyeonseo, geureul hanjjogeuro derigo gaso, dongnyoroseo geu-ege ireoke chunggohaettamnida. Jalmoseul injeongharago, geureomyeon cheobeori kyeonggamdoel geosirago.] <b>사냥 총감독도</b> 누그러진 목소리로 말했습니다. 이 사건에 대해 황제께 말씀드려서 처벌이 가벼워지도록 하겠다고. [sanyang chonggamkto nugeureojin moksoriro malhaetssemnida. i sageone daehae hwangje-kke malsseumdeuryeoseo cheobeori gabyeowojidorok hagettago.] 사건은 이렇게 종결되었습니다. <b>사냥개들</b> 목에는 튼튼한 밧줄이 매어지고, 관리는 4주간 철창 행. [sakeoneun ireoke jonggyeol doe-eotssemnida. Sanyang-gaedeul mogeneun teunteunhan batjuri mac-eo-jigo, gwallineun sa jugan cheolchang haeng.] 그 분별없는 행동이 그날 저녁 우리를 즐겁게 했습니다. [geu bunbyeoleomneun haengdong-i geunal jeonyeok urireul jeulgeopke haessemnida.] <b>사냥 총감독이</b> 우리 강아지에 관한 재판에 참석했다는 이야기가 다음날에 떠돌았답니다. [sanyang chonggamdogi uri gang-ajie gwanhan jaepane chamseokhaettaneun iyagiga daumnare teodorattamnida.] 저는 확실히 알고 있지요, 황제께서도 웃으셨다는 것을&gt;&gt;. [jeoneun hwaksilhi algo itjiyo, hwangje-kkeseodo ususyettaneun geoseul&gt;&gt;]</p>

The anecdote recounted by Telimena about her dog being bitten to death by greyhounds is a scene in which Mickiewicz uses the language of hunters. Hunters in Poland have paid attention to the proper usage of specialized hunting terminology for ages. There are even accounts of penalties, including corporal ones, sometimes even ending with

the death of the culprit, meted out for erroneous usage of the tool of communication. In order to be respected the hunter needed not only practical skills of hunting, such as accurate shooting, stamina, bravery but also he or she needed to possess the command of the mystic language of hunters. The first term *lania*, also *lani* meaning a female red deer<sup>18</sup> here is translated into English into a *hind* and a *doe*. Both terms belong to the English language of hunting. They are synonymous in that context. In general a *hind* refers to deer females and *does* are females of deer and some other species of ungulates, e.g. antelopes. Thus, the term *doe* has a wider meaning than the term *hind*, but in that specific context they may be used interchangeably as equivalents. Telimena is ridiculed in that fragment by Mickiewicz as she refers to the pregnant hind '*lania, lani*' using the adjective '*kotny*' 'pregnant' restricted for the so-called small game, especially hares, rabbits, as well as wild and domestic cats.<sup>19</sup> The phrase 'pregnant hind' does not reveal the shortcomings of Telimena's command of the hunting language and therefore, the reader of the English version is only informed about the referential meaning of the verse. Although, the reader can see that she fails to use a professional terminology but the usage of a vernacular language term still does not reveal Telimena's lousy hunting skills and poor education in that respect.

The term *lania* 'a female red deer' is translated into Korean as '사슴' [saseum] which simply means 'deer'. The Korean term thus refers to the species not the sex of animals. The proper equivalent should be supplemented with the prefix '암-' [am-] meaning 'a female', so the correct equivalent is '암사슴' [am-saseum] 'a female deer'. The expression *lania kotna* 'a pregnant hind' is translated as '새끼 밴 사슴' [saekki baen saseum]. In that case the correct term is used. The term is formed in the following manner: '새끼' [saekki] meaning 'cubs, animal babies' plus the adjective '밴' [baen] 'pregnant' plus the noun '사슴' [saseum] 'deer'. There is however a problem of conveying the error made by Telimena, which reveals her lousy hunting skills. The translator could use the Korean verb '임신하다' [imsinhada] 'to conceive, to be pregnant' which refers only to women instead of the verb '새끼를 배다' [saekki-reul baeda] which refers to animals.

Other hunting terms used refer to hunting with hounds, which is one of the leitmotifs of the epic in question (i.e. the dispute about the skills of two greyhounds). Apart from the name of the dog breed, the following verbs are used: *zadławić*, *szczuć* and derivative adjectives *zdlawiona* and *uszczyty*. They also form hunting language collocations: *szczuć lanię*, *zwierz uszczyty*. The verb *zdlawić* means to throttle, to hurt or kill by crushing one's throat, squeezing one's throat until one suffocates. In the hunting language it refers to the activity carried out by various hunting dogs.<sup>20</sup> The English equivalent properly reflects the meaning of the Polish term. The adjective *zdlawiony* (a masculine form) or *zdlawiona* (a feminine form) may therefore be translated into English as *throttled* or *strangled*. The verb *szczuć* means 'to encourage the dogs to bark at something or someone or to bite

<sup>18</sup> Cf. Kozłowski, *Pierwsze początki*, p. 83; Słownik wileński, p. 605.

<sup>19</sup> Cf. Kozłowski, *Pierwsze początki*, p. 72; Słownik wileński, p. 503.

<sup>20</sup> Cf. Kozłowski, *Pierwsze początki*, p. 46.

something or someone, to bait’.<sup>21</sup> The collocation *zwierz uszczuty* meaning ‘wild game that was bitten by the dogs’ was translated into “the beast in question”. Although the pragmatic meaning of the phrase has not been rendered in English, the translator has compensated it by introducing animal-related terminology that is to say the noun *beast* in the quoted translation and the noun a *roar* in the following verse: “How dare you,” said Kirilo with a *roar*. A roar in English is a sound made by dangerous animals such as lions, tigers. That animalization of the shout of Kirilo makes the scene more scary from the perspective of the clerk.

The Polish verb *szczuć* has been translated into Korean as ‘공격하다’ [gonggyeokhada] ‘to attack’. When dogs attack, they usually bite. Therefore, the verb is translated correctly. The phrase *zwierz uszczuty* is translated into ‘공격당한 동물’ [gonggyeokdanghan dongmul] meaning ‘the attacked animal’. The passive participle is translated correctly but the noun *zwierz* meaning ‘wild game’ is not (see the meaning of the noun *zwierz* under example number 3).

The verb *zadławić* is correctly translated into Korean as ‘목을 물어 죽이다’. The word formation of the verb is as follows: the noun ‘목’ [mok] ‘a throat’ plus the verb 물다 [mulda] ‘to bite’ plus the verb 죽이다 [jugida] ‘to kill’. The compound conveys the correct meaning. The term refers in Korean to killing animals by animals usually predatory ones. In turn, it would be incorrect to use the Korean verb ‘목을 조르다’ [mogeul joreuda], which means ‘to strangle somebody’ which refers to killing people only.

Telimena is the owner of *bonończyk* that is to say a small, hairy, companion dog. At this stage it is not possible to say exactly what was the breed of the dog. It may have been a Bolognese, a bichon type of dogs. The English translator resorted to a specific breed, viz a *King Charles spaniel*. The strategy applied by the English translator is called a shift of meaning. The Korean translation does not reveal a breed of the dog. Instead, the translator has just used the phrase ‘조그마한 강아지 보논치크’ [jogeumahan gang-aji Bononchik] which means ‘a puppy *Bononchik*’. ‘조그마한 강아지’ [jogeumahan gang-aji] literally means ‘little puppy’. The phrase is formed in the following way: the adjective ‘조그마한’ [jogeumahan] meaning ‘little’ and the noun ‘강아지’ [gang-aji] meaning a ‘puppy’.<sup>22</sup> However, the noun is also often used to refer to a cute little dog. The noun referring to the dogs breed in Korean 보논치크 seems to be a name of the breed of dog. The English noun spaniel has its equivalent in Korean which is ‘발바리’ [balbari]. This breed is well known in Korea and associated with sweet little dogs. The strategy of generalization is applied when translating the phrase as meaning a little puppy in Korean. Instead of resorting to generalization the term *bonończyk* could also be translated into Korean as *spaniel*: ‘사랑스런/귀여운 발바리’, meaning literally ‘*dear/cute spaniel*’ as it would also evoke proper emotions toward the dog, the associations would be equivalent to the ones present in the original. Furthermore, the Korean translators misunderstood the name of the breed with the nickname of the

<sup>21</sup> Słownik wileński, p. 1626.

<sup>22</sup> Gi-mun Lee, *Saegug-eosajeon* 『새국어사전』 [A New Dictionary of the Korean Language], Seoul 1998, p. 68.



dog. Finally, the Korean equivalent ‘강아지’ [gang-aji] is polysemous and thus may be misleading to some extent as it denotes a puppy and a small cute dog. The Polish version does not suggest that Telimena’s dog was a puppy. Her attachment to the dog suggests rather that she had been the owner of the dog for a longer period of time before the deadly encounter with greyhounds.

The difference in meaning between two almost synonymous terms *polowanie* and *łów* ‘a hunt, hunting’ are explained when discussing the scene in which Telimena considers the pros and cons of two potential candidates for husbands, being the Count and Tadeusz (see example number 4).

The position held by Kirilo Kozodusin is in the Polish language *Wielki Łowczy*, which is accurately translated into English as the *Chief Huntsmen of the Tsar*. The term is translated into Korean as ‘사냥 총감독’ [sanyang chonggamdok] ‘the Chief Huntsman’. In the English version the translator added the phrase ‘of the Tsar’ to underline that the official represented one of the countries that partitioned Poland. That information is not necessary for the Polish reader but the English and Korean readers definitely benefit from having that information provided explicitly rather than implicitly as in the Polish original (the story happened in Petersburg, which clearly informs the Polish reader about the political settings). Thus, the translation into Korean should be supplemented with the adjective ‘짜르의’ [jjareu-ui] ‘of the Tsar’. The term *carski Jegermajster* has been translated into ‘황제의 사냥 총감독’ [hwangje-ui sanyang chonggamdok] which means ‘the Chief Huntsmen of the Emperor’.

The term *chart* ‘greyhound’ was translated this time into English as *hound*, *beast*, and *creature*. The translator’s choices have been dictated by the intra-lingual meaning of the Polish alexandrine. The necessity to translate the referential, pragmatic and intra-lingual layer of the poem has also affected the number of verses, there are less verses in the English translation than in the Polish original. As the breed of the dogs is revealed at the beginning of the anecdote the introduction of other names does not change the meaning of the paragraph. Furthermore, the nouns *creatures* and *beasts* depict the negative attitude of Telimena to the hounds and they increase the dramatic tension present in the scene. This time, the Polish noun *chart* ‘greyhound’ has been translated into Korean differently in the following way: ‘수색견’ [susae-gyeon] but this translation is also incorrect. The Korean noun ‘수색’ [susae] means ‘a search’,<sup>23</sup> the noun ‘견(犬)’ [gyeon] means a dog, so the compound 수색견 means ‘a search dog’. That term in general refers in Korea to dogs working with policemen or soldiers when they search for illegal substances such as drugs, criminals, victims, enemies. The name is usually associated with German Shepherds. Thus, the Korean term is not equivalent to the Polish one and does not correspond with dogs used for hunting purposes. Again let us stress that the noun *chart* ‘greyhound’ should be translated as ‘사냥개’ [sanyang-gae] ‘a hunting dog’.

<sup>23</sup> Ibidem, p. 1236.

There are some more translation problems in the following fragment ‘*Ostupiały czynownik darmo się zaklinał, Że polowania dotąd jeszcze nie zaczynał*’ [“Twas all in vain the clerk, astonished, swore, He had not started *hunting* yet so far.] ‘당황한 그 관리는 부질없이 항변했지요: 사냥은 아직 시작되지 않았고’. The verse ‘*polowania dotąd jeszcze nie zaczynał*’ [He had not started *hunting* yet so far] is translated into Korean in the following manner: ‘사냥은 아직 시작되지 않았고’ [sanyang-eun ajik sijakdoeji anakko], which means that the hunt has not started yet. In Korean it means that the hunting season has not started yet. The sense is kept to some extent only. The Polish verse is polysemous here. There is no hunting season for pregnant hinds. The hunting season for hinds starts when the calves are old enough to live on their own without the does. The person who kills pregnant hinds is a poacher because he illegally hunts outside the hunting season. In that case both senses are present in the Polish version. The hunting season has not started but the serf who is accused of hunting for hinds at that period of the year will be punished for poaching. The power of the Chief Huntsman of the Tsar and the powerlessness and impotence of the clerk are juxtaposed. The Russian apparatus of power is held up to ridicule in this particular fragment of the alexandrine. Nevertheless, conveying such nuances of meaning in the process of inter-lingual translation is incredibly difficult and sometimes not possible.

Apart from that the terminology denoting greyhounds and hunting with such dogs ironically and sarcastically depicts social relations in the Tsar’s Russia. The high rank officials are omnipotent and set “the dogs” on the lower classes of society. The police officers are the metaphoric dogs (hounds) that may be baited to suppress the lower classes at the order of the upper classes, who do not care about the truth but who establish laws and truths convenient for themselves. The common people of Russia are throttled by greyhounds which carry out the orders of their great masters.

The Polish fragment ‘*charty poszły na powrozy*’ is differently translated into English and into Korean. The English version reads ‘the hounds to death were sent’. The Korean version reads in turn: ‘사냥개들 목에는 튼튼한 밧줄이 매어지고’ [sanynggaedeul mogeneun teunteunhan batjuri maeojigo]. The phrase ‘iść na powróż’ in the Polish language is polysemous. It may mean both: (i) ‘to be tied up’ or (ii) ‘to be hanged, to be gibbeted’. The English version is closer to the second meaning as the translator resorts to the strategy of generalization and focuses on the fact of losing one’s life not on the fact that the dogs are hanged / sent to the gallows. The Korean version in turn focuses on the first meaning that the dogs are tied up on tight ropes. So in the Korean language version the dogs are simply no longer allowed to run freely and bite other dogs or people. That association cannot be considered erroneous especially taking into account that good hunting dogs were very expensive and at that time and worth more than the life of the clerk in Tsarist Russia.

### Example 3. Book Three

Polish original	Translation into English (Mackenzie 1990: 142–144)	Translation into Korean (Byung-kwon Cheong <i>et al.</i> 2005: 106)
<p>Księga 3            Obiadowano ciszej,            niż się zwykle            zdarza;            Nikt nie gadał,            pomimo wezwań            gospodarza.            Strony biorące            udział w wielkiej            o psów zwadzie,            Myślały o jutrzejszej            walce i zakładzie;            Myśl wielka zwykle            usta do milczenia            zmusza.            Telimena, mówiąca            wciąż do            Tadeusza,            Musiała ku            Hrabiemu nieraz            się odwrócić,            Nawet na Asesora            nieraz okiem            rzucić:            Tak <i>ptasznik</i> patrzy            w <i>sidło</i>, kędy  <i>szczygły zwabia</i>,            I razem w <i>pastkę</i>  <i>wróblą</i>. Tadeusz            i Hrabia,            Obadwa radzi            z siebie, obadwa            szczęśliwi,            Obaj pełni nadziei,            więc niegadatliwi.</p>	<p>Book 3            The dinner was more silent            than were most;            None talked despite the            entreaties of the host.            The parties to the great            hound disputation            Were thinking of the            morrow's arbitration;            For converse by great            thoughts is often balked.            Though Telimena to            Tadeusz talked,            Yet to the Count she            sometimes had to turn,            Nor the Assessor could            entirely spurn,            As one who trying  <i>goldfinches to net</i>            Looks also at the <i>snares</i>            for <i>sparrows</i> set.            Tadeusz and the Count            were happy both            And, being full of hope,            to talk were loth.</p>	<p>책 3            모두가 평소보다 조용히 식사했다.            [moduga pyeongsoboda joyonghi            siksahaetta.]            이야기도 하라고 집주인이 말했건만,            입을 여는 사람은 아무도 없었다.            [iyagido harago jipjuini            malhaetgeonman, ibeul yeoneun            sarameun amudo eopseotta.]            사냥개들 때문에 생긴 논쟁에 가담하고            있는 사람들은 내일 있을 싸움과 경쟁            을 생각하고 있었다;            생각이 깊으면 말이 없는 법.            [sanyang-gaedeul ttaemune saenggin            nonjaeng-e gadamhago inneun            saramdeureun nae-il isseul ssaumgwa            kyeongjaeng-eul saenggakhago            isseotta.]            타데우시와 끊임없이 이야기하고 있는            텔리메나,            백작 쪽을 가끔씩 돌아보고,            공증인에게도 한번씩 시선을 준다.            [tadeusi-wa kkeunimeopsi iyagihago            inneun telimena, backjak jjoguel            gakkeumssik dorabogo,            gongjeug-in-egedo hanbeonssik            siseoneul junda.]  <b>새 사냥꾼이 도요새 잡기 위해 그물을</b>  <b>쳐 놓고,</b>  <b>참새도 함께 잡아볼까</b> 하는 것처럼.            [sae sanyang-kkuni doyosae japki            wihae geumureul cheonoko,            chamsaedo hamkke jababolkkahaneun            geotcheoreom.]            타데우시와 백작 두 사람,            각각 흐뭇하고, 각자 행복하다.            [tadeusi-wa backjak du saram, gakjja            haengbokhada.]            두 사람 모두 희망에 차 있어서,            아무 말도 하고 싶지 않다. [du saram            modu huimang-e cha isseoseo, amu            maldo hago sipji anta.]</p>

At the end of Book 3 we read about a silent dinner, which ends with the news about finding a bear in the woods. Mickiewicz portrays Telimena as a huntress chasing a husband. In fact the paragraph informs that she is after as many as three men in fact. Two of them, especially the Count but also Tadeusz, may be classified as big game species whereas the Assessor is a representative of small game species. Telimena is not well versed in hunting and that is why she is indecisive about her prey.

The hunting terminology used in the fragment refers to bird hunting and capturing. The noun *ptasznik* refers to the hunter specializing in birds as a prey.<sup>24</sup> The English equivalent for that type of hunters is a *fowler*. The English noun *fowler* is also an appropriate equivalent when taking into account the time of creation of the work. It derives from the Old English noun *figelere*. The Polish term *ptasznik* is translated into Korean as ‘새 사냥꾼’ which is compound composed of the noun ‘새’ [sae] ‘a bird’ plus the noun ‘사냥꾼’ [sanyangkun] ‘a hunter’. The translation is correct as it is the only Korean equivalent for the term in question.

The next two nouns refer to traps for animals. The first one is *sidło* and the second one *pastka*. *Sidło*, frequently used in the plural form *sidła* refers to a trap for birds or other animals.<sup>25</sup> *Pastka*, in turn, is a trap made of wood or iron to catch pests such as mice, rats or birds eating out and damaging crops.<sup>26</sup> The Polish noun *sidło* is translated into Korean as ‘그물’ [geumul] ‘a net’, and the noun *pastka* has been omitted. As the term is archaic the translator probably was unable to find its meaning. Despite that omission, the Korean readers understand the general meaning of the message because in that region of the world people traditionally used guns or nets for bird hunting. Nevertheless, omissions are considered translation errors.<sup>27</sup>

The term *sidło* is used in reference to the goldfinch – *szczygieł* in Polish. The goldfinches were at that time valued birds, frequently kept at homes because they could sing beautifully. Goldfinches symbolize high-class candidates for husbands, that is to say the Count and Tadeusz. The second bird species enumerated in the passage is the sparrow – *wróbel* in Polish. Sparrows were in fact considered pests in rural areas because they were believed to eat out cereal grains. Sparrows used to be very common birds, occurring in flocks of hundreds. They were considered valueless as far as cuisine was concerned. Their feathers are brownish and grayish. Therefore, they are not very colorful and enjoyable for the eyes. Their chirping is repetitive and not very amusing.

<sup>24</sup> Słownik wileński, p. 1326.

<sup>25</sup> Ibidem, p. 1476.

<sup>26</sup> Ibidem, p. 975.

<sup>27</sup> More on translation errors and quality may be found in: Peter Newmark, *About Translation*, Clevedon 1991; Nord, ‘Skopos, loyalty and translational conventions’, *Target* 3,1 (1991), pp. 91–109; Maria Piotrowska, Joanna Dybiec-Gajer (ed.), *Przekład – teorie, terminy, terminologia*, Kraków 2012; Andrzej Kopczyński, Magdalena Kizeweter (eds), *Jakość i ocena tłumaczenia*, Warszawa 2009; Juliane House, ‘Politeness in Translation’, in: *The Pragmatics of Translation*, ed. Leo Hickey, Clevedon 1988; Zofia Kozłowska, ‘O błędach językowych w tekstach polskich przekładów’, in: *Język rodzimy a język obcy. Komunikacja, przekład, dydaktyka*, eds. Andrzej Kopczyński, Urszula Zaliwska-Okrutna, Warszawa 2002, pp. 137–149 and many others.

The sparrows symbolize the prey, which should be caught but which is not delightful. They metaphorically refer to the Assessor as a candidate for a husband.<sup>28</sup> The English translation rightly juxtaposes the goldfinches with the *net*, the trap used to catch birds alive by immobilizing them. The sparrows are juxtaposed with a *snare*. A snare is a rope or wire used to strangle or immobilize an animal by pulling itself around the prey. The Polish original refers to a trap for birds, not a snare – *wyki* in Polish. However, the difference in the referential meanings of *pastka* and a *snare* are not that important. What matters much more is the symbolic meaning of the species of birds. *Wróbel* in the Polish language is present in the name of the *strach na wróble* literally scare-sparrow, which in English is called a scarecrow. The collocation *stary wróbel* (literally the old sparrow) denotes an experienced person, an old stager. There is also a proverb *Lepszy wróbel w garści niż gołąb na dachu* (literally *Better sparrow in the hand than pigeon on the roof*) which has an English equivalent, that is to say: ‘a bird in the hand is worth two in the bush’. The Assessor is much older than the Count and Tadeusz. He is also much wiser but poor and not attractive physically. He would not make a husband who would be easily duped and taken advantage of. Nevertheless, Telimena cannot make up her mind. She would love to marry the Count who is rich, young and attractive. Tadeusz, who is not as rich as the Count, attracts her too as he is young and comes from a noble family. But both the Count and Tadeusz are younger than Telimena. She realizes that the families of both men may oppose to the marriage. It is especially probable in the case of the Count’s family that may find her an inappropriate bride – a mis-marriage. Therefore, Telimena has contingency plans. In general, contingency plans are good, but when it comes to hunting they become a strategic error. A hunter either chases the first prey he spots or he sets out for a specific prey and does not allow any other animal to distract him. Making attempts at capturing three prey at once is a novices’ mistake. It is typical of hotheads acting in rush and missing the mark. As we learn at the end of the epic, Telimena’s schemes fail and none of the three men is willing to marry her. The symbolism of the sparrow, which is described as a dull-colored bird in Polish and English culture is adequately close for the purpose of translation. The goldfinch has beautiful feathers and is beautifully dressed, thus attractive to Telimena who craves for a fashionable husband – wearing vogue and stylish clothes. For her the traditional Polish outfits and robes worn by Polish old-fashioned noblemen are not trendy enough. She prefers men wearing European (read French) style clothes. Thus, the goldfinch and sparrow feathers also symbolize the men chased by her in respect to their outfits.

Mickiewicz again uses the language of hunting in reference to Telimena giving hints to attentive readers who belong to the ring of initiates. Those having no experience in hunting will remain in the dark and will learn the fate of Telimena’s marriage machinations at the end of the story.

*Wróbel* ‘sparrow’ is properly translated into Korean as ‘참새’ [chamsae] ‘sparrow’. Sparrows are very widespread birds, which are also considered agricultural pests in

<sup>28</sup> Cf. Dynak, ‘Telimena na łowach’.

Korea. But, contrary to Poles, Koreans consider sparrows as delicacies. Especially men like sparrows as an appetizer served with alcohol. There is even a saying in Korean ‘소고기 열 점보다, 참새고기 한 점이 더 낫다’ [sogogi yeol jeomboda, chamsae-gogi han jeomi deo natta] which means that the meat of a sparrow is ten times more tasty than beef. But the second bird species, that is to say *szczygieł* ‘goldfinch’ is mistranslated. The Korean translator has used the term ‘도요새’ [doyosae] ‘snipe, longbill’ (in Polish *bekas*), instead of ‘오색방울새’ [osaek-bangulsae]. The Korean version conveys the meaning that the longbill is bigger than the sparrow, whereas in the Polish language it connotes that it is not only bigger and stronger but also much more beautiful. Therefore, the Korean readers do not understand properly Telimena’s dilemmas when making a decision whom to chase. The intent of the author is not properly understood.



‘오색방울새’ [osaek-bangulsae] – Szczygieł ‘goldfinch’ ([https://ko.wikipedia.org/wiki/%EC%98%A4%EC%83%89%EB%B0%A9%EC%9A%B8%EC%83%88#/media/%ED%8C%8C%EC%9D%BC:Carduelis\\_carduelis\\_close\\_up.jpg](https://ko.wikipedia.org/wiki/%EC%98%A4%EC%83%89%EB%B0%A9%EC%9A%B8%EC%83%88#/media/%ED%8C%8C%EC%9D%BC:Carduelis_carduelis_close_up.jpg))



‘도요새’ [doyosae] – ‘bekas/snipe, longbill’ <https://namu.wiki/w/%EB%8F%84%EC%9A%94%EC%83%88> (07.01.2022)

The Korean version gives opposite impressions. The readers are made to think that Tadeusz is a goldfinch, a representative of big game, whereas the Count is a sparrow, a representative of small game. Telimena is continually speaking to Tadeusz, which gives the impression that he is her main prey, main object of interest. Once in a while she looks at the Count, which in fact means that she is much less interested in him. The Korean reader even gets the impression that the Count and the Assessor have an equal social status and are treated as equally attractive by Telimena. It is due to the fact that the Korean translator has omitted the word *nawet* meaning ‘even’. The verse ‘*Nawet na Asesora nieraz okiem rzucić*’ has been translated into Korean without the particle *nawet* in the following way: <공증인에게도 한번씩 시선을 준다> [gongjeunginegedo hangeonssik siseoneul junda], which means that she looks at the Assessor too now and again. To sum up, the Korean translation does not reflect the social difference between the Count and the Assessor and their unequal status. Having added the Korean

word ‘심지어’ [simjio] ‘even’ we may correct the translation in the following manner: **심지어** 공증인에게도 한번씩 시선을 준다 making it equivalent with the Polish original. Thus, as a result of inaccurate Korean translation Tadeusz is a prey worth chasing, as he is a goldfinch, whereas The Count and the Assessor are small game species and they are associated with sparrows.

Book five starts with a transitory passage ending the bear-hunting expedition described in detail in book four and continuing the metaphorical Telimena’s hunt for a husband. In the first paragraph Mickiewicz uses three nouns and three verbs from the language of hunters, namely *lowy*, *polowanie*, *zwierz*, *gonić*, *obsaczyć* and *ułowić*.

Two nouns are almost synonymous that is to say *lowy* ‘a hunt, a hunting’ and *polowanie* ‘a hunt, a hunting’. The former at that time was used in both singular and plural form. The singular form of the noun *łów* meant catching animals or fish, fishing, hunting animals. But the plural form *lowy* in fact was used in reference to big game hunting.<sup>29</sup> The Korean noun ‘사냥’ [sanyang] is an equivalent of the Polish term *polowanie* ‘hunt, hunting’, and it means hunting for wild animals, including birds.<sup>30</sup> This term, however, does not refer to catching fish. As far as catching fish is concerned in Korean there are two verbs, that is to say: ‘잡다’ [japda] ‘catch’ in general into fishing nets or ‘낚다’ [naktta] ‘fish’ using a fishing rod.<sup>31</sup> Thus, ‘잡다’ [japda] is an equivalent of the Polish verb *łowić* ‘to catch animals or fish’. The verb ‘잡다’ refers to all types of hunting for any type of prey (birds, mammals, fish, etc.).<sup>32</sup> What is more, the verb is used in Korean when talking about killing domesticated animals for meat, which means that when referring to animals one should not use the verb ‘죽이다’ [jugida] ‘kill’ which is reserved to depriving humans of their lives. The Polish noun in plural *lowy* may be translated into Korean into ‘큰사냥’ [keun-sanyang] ‘big game hunting’. It refers in Korean culture mainly to hunting for large predatory animals such as tigers or bears or hunting for large quantities of animals.

For a long time, unlike in Europe, the nobility in Korea was rather not involved in hunting. Kings or generals/officers just organised hunting especially for predators to show their bravery and courage. We can see such a scene for instance in a drawing painted on the wall of the tomb of one king from the Goguryeo Dynasty (37 BC–668 AD). So a low-class professional hunter hunted for the meat or fur of wild animals.

<sup>29</sup> Słownik wileński, p. 612; cf. Kozłowski, *Pierwsze poczqtki*, p. 86.

<sup>30</sup> Gi-mun Lee, *Saegug-eosajeon* 『새국어사전』 [A New Dictionary of the Korean Language], p. 1026.

<sup>31</sup> Ibidem, p. 379.

<sup>32</sup> Ibidem, pp. 1749–1750.

## Example 4. Book Five

Polish original	Translation into English (Mackenzie 1990: 210)	Translation into Korean (Byung-kwon Cheong <i>et al.</i> 2005: 152)
<p>Księga 5          Wojski, chlubnie          skończywszy  <b>łowy</b>, wraca          z boru,          A Telimena w głębi          samotnego dworu          Zaczyna <b>polowanie</b>.          Wprawdzie          nieruchoma,          Siedzi z założonymi          na piersiach          rękoma,          Lecz myślą <b>goni</b>  <b>zwierząt</b> dwóch;          szuka sposobu,          Jak by razem  <b>obsaczyć i ulowić</b>          obu:          Hrabę i Tadeusza.          Hrabia panicz          młody,          Wielkiego domu          dziedzic,          powabnej urody,          Już trochę          zakochany: cóż?          może się zmienić!          Potem, czy szczerze          kocha? czy się          zechce żenić?          Z kobietą kilku laty          starszą! niebogatą!          Czy mu krewni          pozwolą? co świat          powie na to?</p>	<p>Book 5          Thus did the Senechal          his <b>hunt</b> conclude,            But Telimena, left in          solitude.          Was starting <b>hers</b>.          For though she sat          and placed          Her arms upon her breast,          in thought she <b>chased</b>          Two <b>animals</b>; and          planned a stratagem            To <b>ambush</b> both          at once and <b>capture</b>          them –            Tadeusz and the Count.          The Count in truth            Was of a noble house,          a handsome youth.            Though half in love          he might repent,          who knows?          And was it from          the heart? Would          he propose          To someone older          and not well endowed?          What would his          kinsmen say and all          the crowd?</p>	<p>책 5          보이스키가 멋진 <b>사냥</b>을 마치고 숲에서          돌아온다. [boiski-ga meojjin          sanyang-eul machigo supeseo doraonda]          그 때 텔리메나는 적막한 저택의          심처에서 <b>사냥</b>을 시작한다. [geutte          telimena-neun jengmakan jeotekui          simcheo-eseo sanynang-eul sijakhanda]          가슴에 팔짱을 끼고 꼼짝도 하지 않고          앉아있었으나, 머리 속으로는 두          마리의 <b>짐승</b>을 <b>쫓고 있었다</b>, [gaseume          paljjang-eul kkigoseo kkomjjakto          haji anko anjaisseosseuna, meori          sogeuroneun du mari-ui jimseung-eul          jjokoitta]          어떻게 그 둘을 한꺼번에 <b>포위하여</b>  <b>잡을 것인지</b> 궁리하고 있다: 백작과          타데우시를. [eotteoke geu dureul          hankkeobeone powihayeo japeul          geosinji gungnihago itta: baekjjakwa          tadeusireul]          백작은 젊은 귀족이고 명문가의          계승자이며 매력적인 외모를 가졌다.          [baekjjakeun jeolmeun gwijokigo          myeongmunga-ui gyeseungja-imyeo          maeryeokjeogin oemoreul gajeotta]          그는 이미 어느 정도는 사랑에          빠져있다! 그렇지만? 변할지도 모른다!          [geuneun imi eoneu jeongdoneun          sarang-e ppajeoitto! Geureochiman?          Byenhaljido moreunta!]          게다가 그의 사랑은 진실한가? 또한          그가 결혼을 원하는가? [gedaga geu-ui          sarang-eun jinsilhang? Ttohan geuga          gyeolhoneul wonhaneunga?]          몇 살 연상이다, 부자도 아닌 여자하고!          그의 친족들이 허락할 것인가? Myeot ssal          yeonsang-eda, bujado anin yeojahago!          Geu-ui chinjokteuri heorakhal          geosinga?]          그리고 사람들은 뭐라고 말할까? [grigo          saramdeu-reun mworago malhalkka?]</p>





<무용총 수렵도>: Tiger hunting scene – a mural on one of the walls of the Muyongchong tombs  
 <<https://terms.naver.com/entry.naver?docId=1732188&cid=49331&categoryId=4933>:  
 Date of retrieval 15 December 2021>

*Gruby zwierz* ‘big game’ in Polish referred to selected species of wild game, especially valuable and restricted solely for the upper classes of society. The bear belonged to the big game species together with the red deer and bison.<sup>33</sup> Thus, as the term denotes relatively large animals sought or taken by hunting the equivalent in English is the term big game. Though, big game has a wider meaning as it encompasses not only animals but also fish. *Polowanie* in turn denotes any type of hunting for both small and big game.<sup>34</sup> Therefore, the term in question has a wider meaning than the term *lowy*. There is no such difference in meaning between two potential English equivalents, viz *a hunt* and *a hunting*. The Polish texts highlights that the bear hunted in the previous book belonged to big game species, similarly as the Count. But Tadeusz does not belong to the category of equally important matrimonial big game. What is more, Telimena makes a huge mistake being an indecisive huntress and trying to capture two animals, instead of one. The choice of terminology stresses that a proficient hunter would focus on big game hunting, and Telimena is not good at that sport. Therefore, the sublime difference in meaning of two first verses is inevitably lost in translation into English. The Korean translation <머리 속으로는 두 마리의 짐승을 쫓고 있었다: *Lecz myślą goni zwierząt dwóch*> apparently looks correct but in fact when retranslated into it means ‘*goni dwóch dzikich zwierząt*’ [literally chases two wild animals]. Thus, the Korean readers cannot see the difference between a big

<sup>33</sup> Cf. Kozłowski, *Pierwsze początki*, p. 60.

<sup>34</sup> Ibidem, p. 116.

game and a wild animal, and the difference between the Count and Tadeusz may only be deduced from the context. What is more, the Korean reader who has no knowledge about the Polish social ranks may have problems noticing the difference.

The third noun from the language of hunting is *zwierz*. The term means animals and to be exact mammals and birds.<sup>35</sup> The English noun *animal* should be considered here a sufficiently proper equivalent. The noun is used in a collocation with the verb *gonić* ‘to chase’. Again the translator found a proper hunting language collocation in English that is to say “to chase two animals” which renders both the referential and pragmatic meanings of the original. The Polish noun *zwierz* may be translated into Korean as ‘짐승’ [jimseung] or ‘동물’ [dongmul]. ‘짐승’ which means ‘wild animal’. When talking about birds the prefix ‘날’, ‘to fly’ is added: ‘날짐승’ [nal-jimseung] and it literally means ‘a flying animal’. ‘동물’ denotes animals in general.

The next two verbs related to hunting used by Mickiewicz to reflect the dramatism of the situation are *obsaczyć* and *ułowić*. *Obsaczyć* means to beset, to close in on something, to surround, to ambush, to corner, to hold at bay.<sup>36</sup> The process of closing in on an animal in hunting precedes the act of killing or capturing the animal alive. The second verb used by Mickiewicz, namely *ułowić* (a perfective form from the imperfective infinitive *łowić*), in fact refers to catching or capturing the animal. It was frequently used in reference to catching birds or fish into nests.<sup>37</sup> The English translation “To *ambush* both at once and *capture* them” should be considered sufficiently equivalent, though may be associated more with military terminology, in consequence slightly changing the image of Telimena from a huntress into a general. The Polish verb *obsaczyć* has been translated into Korean as ‘포위하다’ [powihada] ‘surround/enclose/besiege’. The choice of the equivalent is correct. The English verb *ambush* generally translated into Korean ‘잠복하다’ [jambokhada] may be used only when talking about catching enemies or criminals but not animals. The Polish verb *ułowić* has been translated into Korean as ‘잡다’ [japda], literally meaning ‘to catch’. This translation is correct as the Korean phrase ‘남자/여자를 잡다’ [namja/yeoja-reul japta] means ‘hunting for a husband/wife or a lover’. In that case the term ‘사냥’ [sanyang] ‘polowanie/hunting’ cannot be used as the phrase ‘인간 사냥’ [ingan sanyang] means ‘to kill a man’.

### Concluding remarks

The motive of a woman-huntress is not rare in literature. Dynak<sup>38</sup> points out that as a rule such female hunters are not very affluent, sometimes not very pretty or not very young. Women, who hunt for men usually resort to a wide array of hunting tricks and stratagems. Their ploys are aimed at capturing rich, innocent and unsuspecting men into

<sup>35</sup> Słownik wileński, p. 2254; cf. Kozłowski, *Pierwsze początki*, p. 185.

<sup>36</sup> Słownik wileński, p. 2254; cf. Kozłowski, *Pierwsze początki*, p. 104.

<sup>37</sup> Słownik wileński, p. 1764; cf. Kozłowski, *Pierwsze początki*, p. 85.

<sup>38</sup> Dynak, ‘Telimena na łowach’, pp. 174–175.

their nests resorting to eroticism and sexual appeal. Telimena is an exemplary female of that sort, meeting all criteria in allegoric and symbolic terms.<sup>39</sup> But Mickiewicz makes a mockery of her as a huntress putting into her mouth erroneous hunting terminology or showing her lack of hunting skills such as the novices' error of chasing two animals at the same time.

Mickiewicz used hunting terminology in reference to Telimena's pursuit for a husband on purpose but Korean translators in fact have failed to notice the intent. The task has turned out to be too difficult for them. The analysis of translations into very distant languages frequently shows that the task of translating culture-bound terms is incredibly difficult.<sup>40</sup> Therefore, consultations with competent native speakers are necessary and unavoidable to fully understand not only the referential but also pragmatic meanings.

The usage of hunting terminology serves a few purposes. From the stylistic perspective it connects the real bear-hunting scene from Book Four with the metaphoric hunt for a husband. Thematically, hunting is one of leitmotifs of the epic. In semantic terms, the author skillfully smuggles hints for the attentive reader enabling him or her to predict the result of Telimena's hunting plans that are in vain in respect to both the Count and Tadeusz.

The translation problems and mistranslations revealed in the course of the analysis result from several factors. First of all, translators had to face the problem of culture-bound terminology which in general is problematic and its translation usually ends with some loss of meanings.<sup>41</sup> The second problem relates to the usage of specialized terminology

<sup>39</sup> Ibidem, p. 178.

<sup>40</sup> More on translation problems of culture-bound terminology and texts (including languages for special purposes) may be found in House, 'Politeness'; Gert Jäger, 'Invarianz und Transferierbarkeit', in: *Neue Beiträge zu Fragen der Übersetzungswissenschaft*, eds. Albrecht Neubert, Otto Kade, Leipzig-Frankfurt/M. 1973, pp. 47–59; Jäger, *Translation and Translationslinguistik*, Halle 1975; Roman Jakobson, 'On Linguistic Aspects of Translation', in: *On Translation*, ed. Reuben A. Brower, New York 1959/1966, pp. 232–239; David Katan, *Translating Cultures. An Introduction for Translators, Interpreters and Mediators*, Manchester 1999; Barbara Z. Kielar, 'Na manowcach tłumaczenia tekstu prawnego: prawdopodobieństwo wywołania szoku kulturowego', in: *Problemy komunikacji interkulturowej. Jedna Europa – wiele języków i wiele kultur*, eds. Franciszek Gucza, Krystyna Chomicz-Jung, Warszawa 1996, pp. 135–141; Tomasz Paweł Krzeszowski, *Meaning and Translation. Part 1: Meaning*, Frankfurt am Main 2012; Jiří Levý, *Die literarische Übersetzung. Theorie einer Kungstgattung*, Frankfurt am Main–Bonn 1969; Wolfgang Lörcher, *Translation Performance, Translation Process, and Translation Strategies. A Psycholinguistic Investigation*, Tübingen 1991; Neubert, Albrecht, Otto Kade (eds), *Neue Beiträge zu Fragen der Übersetzungswissenschaft*, Leipzig/Frankfurt/M. 1973; Albrecht Neubert, 'Pragmatische Aspekte der Übersetzung', in: *Beihefte zur Zeitschrift Fremdsprachen II: Grundfragen der Übersetzungswissenschaft*, Leipzig 1968, pp. 21–33; Neubert, 'Invarianz und Pragmatik', in: *Neue Beiträge zu Grundfragen der Übersetzungswissenschaft*, ed. Neubert, Albrecht, Otto Kade, Leipzig 1973, pp. 13–25; Neubert, 'Textlinguistics of Translation: The Textual Approach to Translation', in: *Translation Horizons Beyond the Boundaries of Translation Spectrum. Translation Perspectives LX*, ed. Rose Marilyn Gaddis, Binghampton 1996, pp. 87–105; Louise Rayar, 'Translating Law: Method or Madness?', in: *International Forum of Legal Translation 1992. Proceedings*, ed. Joanna Miler, Warszawa 1992, pp. 62–71; Sylvia A. Smith, 'Culture Clash: Anglo-American Case Law and German Civil Law in Translation', in: *Translation and the Law*, ed. Morris Marshall, Amsterdam–Philadelphia 1995, pp. 181–197 and many others.

<sup>41</sup> Cf. Kielar, 'Na manowcu tłumaczenia'; Rayar, 'Translating Law'; Smith, 'Culture Clash'.

from a language for specific purpose that is niche – the language of hunting – which nowadays is used by a limited number of people. What is more, the language of hunting used by Mickiewicz contained numerous terms and expressions that have already went out of use. Such obsolete terminology is even more difficult to interpret properly and translate. Furthermore, it makes it even more difficult to find native speakers who may be consultants significantly. That led to the occurrence of translation problems such as: mistranslations, omissions and over-generalizations. As a result, some fragments do not convey properly the intent of the author and the humorous effect is lost. Telimena is not ridiculed in the Korean language version and the readers do not expect that her attempt to find an outstanding husband may be so unsuccessful. Next, the Korean translators did not follow the translation rules applicable to translation teams. They have failed to prepare a uniform glossary of terminology that should have been applied by all of them in all parts (books) of the alexandrine. No one from the translation team verified and proofread the whole poem, and it is a prerequisite in such translation enterprises. The translator of the English version did not have to deal with such problems, as he worked alone and prepared a uniform glossary of equivalents. Though he also did not manage to convey all the referential and pragmatic meanings of hunting terminology. However, one should bear in mind that some decisions may be justified by the priority of the intralingual meanings in translation of alexandrines.

To sum up, it is for readers to decide whether the meanings lost in translation are important or not. But from the theoretical perspective they have occurred and affected the perception of Telimena and her marriage plots.

## References

- Budrewicz, Aleksandra, *Pan Tadeusz po angielsku. Spory wokół wydania i przekładu*, Wydawnictwo Poznańskiego Towarzystwa Przyjaciół Nauk, Poznań 2018.
- Cheong, Byung-kwon *et al.*, Pan Tadeusi 『판 타데우스』 [*Pan Tadeusz*], HUFSS, Seul 2005.
- Dynak, Władysław, *Poezja i łowy*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 1993.
- Dynak Władysław, *Łowiectwo w kulturze polskiej. Obszary i kształty obecności*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2012.
- Dynak, Władysław, *Z Mickiewiczem na łowach*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2009.
- Dynak, Władysław, 'Telimena na łowach. O erotyczno-myśliwskiej symbolice w Panu Tadeuszu oraz w przekazach tradycji', in: Władysław Dynak, *Z Mickiewiczem na łowach*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2009, pp. 170–195.
- Hejrowski, Krzysztof, *Kognitywno-komunikacyjna teoria przekładu*, Państwowe Wydawnictwo Naukowe, Warszawa 2004.
- Hickey, Leo (ed.), *The Pragmatics of Translation*, Multilingual Matters Ltd., Clevedon 1998.
- House, Juliane, *A Model for Translation Quality Assessment*, Gunter Narr Verlag, Tübingen 1977.
- House, Juliane, 'Politeness in Translation', in: *The Pragmatics of Translation*, ed. Leo Hickey, Multilingual Matters Ltd., Clevedon 1988.
- Jäger, Gert, 'Invarianz und Transferierbarkeit', in: *Neue Beiträge zu Fragen der Übersetzungswissenschaft*, eds. Albrecht Neubert, Otto Kade, Athenäum, Leipzig–Frankfurt/M. 1973, pp. 47–59.
- Jäger, Gert, *Translation und Translationslinguistik*, VEB Niemeyer, Halle 1975.

- Jakobson, Roman, 'On Linguistic Aspects of Translation', in: *On Translation*, ed. Reuben A. Brower, Oxford University Press, New York 1959/1966, pp. 232–239.
- Katan, David, *Translating Cultures. An Introduction for Translators, Interpreters and Mediators*, St. Jerome Publishing, Manchester 1999.
- Kielar, Barbara Z., 'Na manowcach tłumaczenia tekstu prawnego: prawdopodobieństwo wywołania szoku kulturowego', in: *Problemy komunikacji interkulturowej. Jedna Europa – wiele języków i wiele kultur*, eds. Franciszek Grucza, Krystyna Chomicz-Jung, Wydawnictwa Uniwersytetu Warszawskiego, Warszawa 1996, pp. 135–141.
- Kochanowski, Jan, *Fraszki Jana Kochanowskiego*. W Krakowie. W Drukarni Łazarzowej Roku Pańskiego 1584.
- Kopczyński, Andrzej, Magdalena Kizeweter (eds), *Jakość i ocena tłumaczenia*, Wydawnictwo Academica, Warszawa 2009.
- Kozłowska, Zofia, 'O błędach językowych w tekstach polskich przekładów', in: *Język rodzimy a język obcy. Komunikacja, przekład, dydaktyka*, eds. Andrzej Kopczyński, Urszula Zaliwska-Okrutna, Wydawnictwa Uniwersytetu Warszawskiego, Warszawa 2002, pp. 137–149.
- Kozłowski, Wiktor, *Pierwsze początki terminologii łowieckiej*, Towarzystwo Przyjaciół Polonistyki Wrocławskiej, Wrocław 1822/1996.
- Krings, Hans Peter, *Was in den Köpfen von Übersetzern vorgeht. Eine empirische Untersuchung der Struktur des Übersetzungs Prozesses an fortgeschrittenen Französischlernern*, Gunter Narr Verlag, Tübingen 1986.
- Krzyszowski, Tomasz Paweł, *Meaning and Translation. Part 1: Meaning*, Peter Lang, Frankfurt am Main 2012.
- Krzyżanowski, Julian, *A History of Polish Literature*, PWN – Polish Scientific Publishers, Warszawa 1978.
- Kussmaul [Kußmaul], Paul, *Training the Translator*, John Benjamins, Amsterdam–Philadelphia 1995.
- Lee, Gi-mun, *Saegug-eosajeon 『새국어사전』 [A New Dictionary of the Korean Language]*, Dusan-donga, Seoul 1998.
- Levý, Jiří, 'Translation as a Decision Process', in: *To Honour Roman Jakobson, Essays on the Occasion of his 70th Birthday*, vol. II, Mouton, The Hague 1967, pp. 1171–1182.
- Levý, Jiří, *Die literarische Übersetzung. Theorie einer Kunstgattung*, Athenäum, Frankfurt am Main–Bonn 1969.
- Lörscher, Wolfgang, *Translation Performance, Translation Process, and Translation Strategies. A Psycholinguistic Investigation*, Gunter Narr Verlag, Tübingen 1991.
- Mackenzie, Kenneth R., *Adam Mickiewicz. Pan Tadeusz or the Last Foray in Lithuania. A Tale of the Gentry in the Years 1811 and 1812 translated into English verse with Introduction by Kenneth R. Mackenzie*, Polska Fundacja Kulturalna, Londyn 1990.
- Mickiewicz, Adam, *Pan Tadeusz czyli ostatni zjazd na Litwie. Historia szlachecka z roku 1811 i 1812 we dwunastu księgach wierszem*, Wydanie Alexandra Jełowickiego, Paryż 1834.
- Mickiewicz, Adam, *Pan Tadeusz*, Czytelnik, Warszawa 1992.
- Mickiewicz, Adam, *Pan Tadeusz*, available at: Viewed 29 April 2023, <<https://wolnelektury.pl/katalog/lektura/pan-tadeusz/>>.
- Neubert, Albrecht, Otto Kade (eds), *Neue Beiträge zu Fragen der Übersetzungswissenschaft*, Athenäum, Leipzig/Frankfurt/M. 1973.
- Neubert, Albrecht, 'Pragmatische Aspekte der Übersetzung', in: *Beihefte zur Zeitschrift Fremdsprachen II: Grundfragen der Übersetzungswissenschaft*, Enzyklopädie, Leipzig 1968, pp. 21–33.
- Neubert, Albrecht 1973. 'Invarianz und Pragmatik', in: *Neue Beiträge zu Grundfragen der Übersetzungswissenschaft*, ed. Neubert, Albrecht, Otto Kade, Athenäum, Leipzig 1973, pp. 13–25.
- Neubert, Albrecht, 'Textlinguistics of Translation: The Textual Approach to Translation', in: *Translation Horizons Beyond the Boundaries of Translation Spectrum. Translation Perspectives IX*, ed. Rose Marilyn Gaddis, Center for Research in Translation, Binghampton 1996, pp. 87–105.
- Newmark, Peter, *Approaches to Translation*, Pergamon Press Ltd., Oxford 1982.

- Newmark, Peter, *A Textbook of Translation*, Prentice Hall International Ltd., New York–London–Toronto–Sydney–Tokio 1988.
- Newmark, Peter, *About Translation*, Multilingual Matters Ltd., Clevedon 1991.
- Nida, Eugene, Charles R. Taber, *The Theory and Practice of Translation*, Brill, Leiden 1982.
- Nida, Eugene, *Toward a Science of Translating. With Special Reference to Principles and Procedures Involved in Bible Translating*, Brill, Leiden 1964.
- Nida, Eugene, 'Principles of Correspondence', in: *The Translation Studies Reader*, ed. Lawrence Venuti, Routledge, London–New York 2004, pp. 127–139.
- Nord, Christiane, 'Skopos, loyalty and translational conventions', *Target* 3,1 (1991), pp. 91–109.
- Nord, Christiane, *Text Analysis in Translation. Theory, Methodology, and Didactic Application of a Model for translation-Oriented Text Analysis*, Editions Rodopi B. V., Amsterdam 2005.
- Piotrowska, Maria, Joanna Dybiec-Gajer (ed.), *Przekład – teorie, terminy, terminologia*, Tertium, Kraków 2012.
- Pisarska, Alicja, Teresa Tomaszewicz, *Współczesne tendencje przekładoznawcze*, Wydawnictwo Naukowe UAM, Poznań 1996.
- Pisarska, Alicja, *Creativity of Translators. The Translation of Metaphorical Expressions in Non-literary Texts*, Wydawnictwo Naukowe UAM, Poznań 1989.
- Popovič, Anton, 'The Concept 'Shift of Expression' in Translation Analysis', in: *The Nature of Translation. Essays on the Theory and Practice of Literary Translation*, ed. James S. Holmes, Mouton/Slovak Academy of Sciences, The Hague–Paris–Bratislava 1970, pp. 78–87.
- Popovič, Anton, *A Dictionary for the Analysis of Literary Translation*, University of Alberta, Edmonton 1976.
- Popovič, Anton, 'Translation as communication', in: *Translation as Comparison*, ed. Anton Popovič, Imrich Déneš, KKKEM, Nitra 1977.
- Przybecki, Jerzy, 'Język łowiecki – myśliwska codzienność', in: *Kongres Kultury Łowieckiej*, ed. Marek Krzemię, Agencja Reklamowo-Wydawnicza „Ostoja”, Kraków 2008.
- Rayar, Louise, 'Translating Law: Method or Madness?', in: *International Forum of Legal Translation 1992. Proceedings*, ed. Joanna Miler, Wydawnictwo TEPIS, Warszawa 1992, pp. 62–71.
- Słownik wileński, *Słownik języka polskiego, obejmujący: oprócz zbioru właściwie polskich, znaczną liczbę wyrazów z obcych języków polskiemu przyswojonych; nomenklatury tak dawne, jak też nowo w użycie wprowadzone różnych nauk, umiejętności, sztuk i rzemiosł; nazwania monet, miar i wag główniejszych krajów i prowincji; mitologję plemion słowiańskich i innych ważniejszych, tudzież oddzielną tablicę słów polskich nieforemnych z ich odmianą; do podręcznego użytku wypracowany przez Aleksandra Zdanowicza, Michała Bohusza Szyszkę, Januarego Filipowicza, Waleriana Tomaszewicza, Floriana Czepielińskiego i Wincentego Korotyńskiego, z udziałem Bronisława Trentowskiego*, Wydany staraniem i kosztem Maurycego Orgelbranda, Wilno 1861.
- Smith, Sylvia A., 'Culture Clash: Anglo-American Case Law and German Civil Law in Translation', in: *Translation and the Law*, ed. Morris Marshall, John Benjamins, Amsterdam–Philadelphia 1995, pp. 181–197.
- Snell-Hornby, Mary, 'The Professional Translator of Tomorrow: Language Specialist or All-Round Expert?', in: *Teaching Translation and Interpreting: Training, Talent and Experience*, ed. Cay Dollerup, Anne Loddegaard, John Benjamins, Amsterdam–Philadelphia 1992, pp. 9–22.
- Snell-Hornby, Mary, *Translation Studies. An Integrated Approach*, John Benjamins, Amsterdam 1995.
- Steiner, George, *After Babel. Aspects of Language and Translation*, Oxford University Press, Oxford 1977.
- Tabakowska, Elżbieta, *Cognitive Linguistics and Poetics of Translation*, Gunter Narr Verlag, Tübingen 1993.
- Tabakowska, Elżbieta, *O przekładzie na przykładzie*, Znak, Kraków 1999.
- Tabakowska, Elżbieta, *Językoznawstwo kognitywne a poetyka przekładu*, Universitas, Kraków 2001.
- Tabakowska, Elżbieta, *Tłumacząc się z tłumaczenia*, Znak, Kraków 2009.
- Vermeer, Hans J., 'Skopos and Commission in Translational Action', in: *The Translation Studies Reader*, eds. Lawrence Venuti, Mona Baker, Routledge, London–New York 2001, pp. 221–236.
- Wilss, Wolfram, *The Science of Translation. Problems and Methods*, Shanghai Foreign Education Press, Shanghai 2001.