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Reception, or What? Adaptive Translation in the Context of Politics (Between Citation and Plagiarism)

Abstract: This article is devoted to the issue of reception in the context of the audiences of an original and a translation. The research was based on the differentiation of perception treated as perceiving and reception defined as receiving with understanding, along with the consequences of reception in another culture and the possible influence of a given text on the culture of translation. For the analysis, a comparative method was adopted, while relying on the assumptions of the polysystemic concept of translation. In turn, in order to illustrate the various problems related to the reception of translation, the study is illustrated with examples of audience reception, depending on various factors, primarily ones of worldview and political ones, but also resulting from linguistic and cultural differences. All of them were analysed in the context of the use of quotations, the introduction of various types of “borrowings” into the text of a translation, and even plagiarism. This concerned the verbal, musical and graphic levels. Thus, it was possible not only to demonstrate the multiplicity of factors affecting the reception of a text, but also to indicate the variety of changes in its reception by the recipients of the translation. The examples cited also proved the possibility of deliberate falsification of its reception, as well as mistaken associations evoked in the consciousness of the recipient of a translation.

In addition, the analysis carried out proved that the reception of a given text depends on the perception of the recipient. It concludes by dividing reception into conscious and unconscious, as well as translation which is faithful to the original, and false translation, which can be falsified consciously. It was also found that translational changes often depend on the translator: his or her intentions, worldview and his or her chosen purpose.

Keywords: translation, reception, perception, text, music.

1 What Does the Dictionary Say about Reception?

In the 1985 *Słownik Języka Polskiego* [Dictionary of the Polish Language], the first meaning of the word reception (in Polish *repcja*)¹ turns out to be the name of the office (place) in a hotel or travel agency where guests are received. The second meaning of the word is described as literary and accompanied by the explanation: “formal, ceremonial reception of guests, a gala reception”.² Only the third meaning of the word “reception” refers to the adoption or assimilation of, for example, views and customs, including foreign patterns or literary genres.³ The entry “reception” in the *Słownik Wyrazów Obcych*⁴ [Dictionary of Foreign Words], as well as in many other similar publications, is similarly presented. Although slight changes can be observed in them, for example, in the *Leksykon*⁵ [Lexicon], published in 1972, in addition to office and gala reception, classified as obsolete, there is still the meaning of “accepting something, assimilating”, but explained in a legal context as the adoption of a foreign system or source of law. These changes only slightly affect how dictionary readers understand this word.

On the other hand, it should be noted that in the literary dimension, the meaning of the word “reception” appears primarily as an individual entry in dictionaries of literary terms. For example, in the *Dictionary...* by Stanisław Sierotwiński one can find the entry “reception of a literary work” defined as: “Odbiór dzieła jako zjawisko indywidualne (percepcja) a zwłaszcza jako zjawisko społeczne, tj. poczytność, przyjęcie przez krytykę, oddziaływanie dzieła, m. in. wpływ na późniejszych twórców”⁶ [The reception of a work as an individual phenomenon (perception) and especially as a social phenomenon, i.e. readership, reception by critics, the impact of the work, among other things, the influence on later authors].

It is clear that the term “reception”, regardless of the explanation, always refers to the reception of anyone or anything. It is also worth noting the equivocation of reception and perception that appears in the last of these dictionaries. The entry referring to the latter reads:

1 *Słownik Języka Polskiego* [Dictionary of the Polish Language], ed. Mieczysław Szymczak (PWN, Warszawa 1985), vol. III R-Ż, 28.

2 *Słownik Języka Polskiego* [Dictionary of the Polish Language], 28.

3 Embossing mine – A.B.

4 *Słownik Wyrazów Obcych PWN* [Dictionary of Foreign Words PWN], ed. Jan Tokarski (Warszawa: PWN, 1971), 629.

5 See, for example, *Leksykon PWN* [PWN Lexicon], ed. Adam Karwowski (Warszawa: PWN, 1972), 984.

6 *Słownik terminów literackich* [Dictionary of Literary Terms], ed. Stanisław Sierotwiński (Kraków: WSP w Krakowie, 1960), 106.

Poznanie dzieła literackiego. Proces przyswajania sobie treści dzieła literackiego w odróżnieniu od poznawania innych utworów piśmiennictwa (np. naukowych) polega nie tylko na rozumieniu pojęciowym i wyobraźniowej rekonstrukcji przedstawień (konkretyzacji), lecz również na przeżyciu estetycznym. *Por.* Receptja dzieła literackiego.⁷

[Cognition of a literary work. The process of assimilating the content of a literary work, unlike cognition of other literary creations (e.g., scientific), involves not only conceptual understanding and imaginative reconstruction of representations (concretization), but also aesthetic experience. *Cf.* Reception of a literary work.]

In my opinion, such an equivocation is not the best move, since these definitions suggest that reception is perception with special attention paid to the social impact of the work on different audiences (critic, reader-reader, other creators), and perception is basically the same thing, since it is explained not by contrasting reception, but in relation to non-literary texts, hence the attention to aesthetic experience. Nevertheless, the reception by critics and, above all, the influence on later authors, which is assumed by the definition of reception of a literary work, must also involve this type of experience.

In the context of translation, it should be noted that these terms should not be treated synonymously. For what is different is cognition equal to perception, that is, hearing or seeing something, which in my view is perception, and reception related to understanding, which, I believe, characterises reception. I include understanding in this definition because it is difficult to receive the information contained in a text without understanding it. In that case, we will be dealing with false reading, which means false understanding. So, if we are talking about the process of translation, then the reception of a translation involves, on the one hand, the ability to read with understanding (which is required of the translator), and on the other hand, his or her adaptation of the translated text in such a way that the potential recipient can read the translated text and understand the information, meanings and subtext contained in it. In most cases, this means the information and semantics of the original text, but sometimes it involves the meanings introduced into the target text by the translator, which is also possible and depends on the dominant features, goals and translation strategies chosen by the translator. Abstracting from the literary work, such a definition of reception can be adopted for any translated text. I also assume that it falls within the definition of translation proposed at one time by Olgierd Wojtasiewicz,⁸ who

⁷ *Słownik terminów literackich...*, 86.

⁸ Olgierd Wojtasiewicz, *Wstęp do teorii tłumaczenia* [Introduction to Translation Theory] (Wrocław: Ossolineum 1957), 27.

postulated the need for the similarity of the original and the translation in the dimension of associations, because without their understanding it is impossible to read a text.

On the other hand, I agree with a suggestion made by Anna Jarmuszkiewicz,⁹ who, reflecting on the essence of the reception of a literary work, after considering several different concepts, comes to the conclusion that we can talk about reception when:

[...] nowy tekst zostaje przyjęty do danej wspólnoty interpretacyjnej i staje się swoistym kluczem, wytrychem, strategią interpretacyjną we wspólnocie. [...] kiedy czytanie dzieła danego autora [...] dostarcza narzędzi do pisania i czytania innych tekstów.¹⁰

[a new text is adopted into a given interpretive community and becomes a kind of key, a keypad, an interpretive strategy in the community. [...] when reading the work of a particular author [...] provides tools for writing and reading other texts.]

It would seem that such an important term from the point of view of literary analysis and sociological research should find its “official (dictionary) explanation”, yet this is absolutely not the case. In some dictionaries it does not appear at all, even if they explain entries in the field of literary studies. An example is, for instance, the *Słownik terminów literackich* [Dictionary of Literary Terms], published online, in which the entries appear consecutively: “review”; “refrain”; “renaissance”; “reportage”; “rhetoric”; “literary genre”, but “reception” is missing from it.¹¹

Moreover, such an entry is also missing from dictionaries of translation terminology. It can be found neither in Urszula Dąbska-Prokop’s *Mała encyklopedia przekładoznawstwa*¹² [Little Encyclopedia of Translation Studies], nor in the later *Nowa encyklopedia przekładoznawstwa* [New Encyclopedia

⁹ See, for example: Anna Jarmuszkiewicz, “Recepcja literacka – jak może być rozumiana we współczesnym literaturoznawstwie?” [Literary Reception – How Can It Be Understood in Contemporary Literary Studies?], *Pamiętnik Literacki*, no.1 (2019): 140–148; Anna Jarmuszkiewicz, *Retoryka kulturowa jako model recepcji i interpretacji* [Cultural Rhetoric as a Model of Reception and Interpretation], in *Prze(d)śdądy. O czytaniu kultury* [On Reading Culture], eds. Julian Czurko, and Michał Wróblewski (Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2014), 31–41.

¹⁰ Jarmuszkiewicz, “Recepcja literacka – jak może być rozumiana we współczesnym literaturoznawstwie?,” 148.

¹¹ *Słownik terminów literackich* [Dictionary of Literary Terms] (Wydawnictwa Edukacyjne WIKING, 2005–2008), accessed March 28, 2024, <http://www.wiking.edu.pl/article.php?subject=%E2%A2%20Polski&id=583>.

¹² *Mała encyklopedia przekładoznawstwa* [Little Encyclopedia of Translation Studies], ed. Urszula Dąbska-Prokop (Częstochowa: Educator, 2000).

of Translation Studies] under the same editorship,¹³ nor even in the most recent study of this type, namely in the *Słownik polskiej terminologii przekładoznawczej* [Dictionary of Polish Translation Terminology] published in 2019.¹⁴

And yet the field of research relating to the issue of translation reception is extremely broad. For it concerns reception as how it is received by critics of the work of a foreign (foreign-language) author, as well as the assimilation of a given work to the target audience, and, therefore, the method of translation. Here one would have to answer the question concerning for whom and for what purpose a particular text, of a particular author, is translated. The scope of the phenomenon I am interested in also includes the issue of the translator's understanding of the text and its recipient, the popularity and acceptability of the translation in the target culture and its possible impact on the target literary system. In doing so, one cannot overlook adequacy, treated by me as the functional adequacy of the information, emotions, and the transmission of aesthetic values contained in both texts. All this depends on the translator's understanding of the original text, and then the understanding of its message by the recipient of the original. I will not enter here into a discussion of the differences in reception, and therefore in the understanding of a text, for example, in the case of translators and recipients coming from different historical eras or social strata. This would further complicate the considerations presented.

On the other hand, it should be noted that regardless of the lack of dictionary definitions, some scholars attempt to answer the question of reception in the context of translation. Let me mention here, for example, such diverse works as Marta Skwara's texts addressing the issue of reception in connection with intertextuality and a series of translations,¹⁵ Małgorzata Gaszyńska-Magiera and Zuzanna Kołodziejewska's book on the reception in Po-

¹³ *Nowa encyklopedia przekładoznawstwa* [New Encyclopedia of Translation Studies], ed. Urszula Dąbska-Prokop (Kielce: Wyższa Szkoła Umiejętności im. Stanisława Staszica w Kielcach, 2010).

¹⁴ *Słownik polskiej terminologii przekładoznawczej* [Dictionary of Polish Translation Terminology], eds. Łukasz Bogucki, Joanna Dybiec-Gajer, Maria Piotrowska, and Teresa Tomaszewicz (Kraków: Księgarnia Akademicka, 2019).

¹⁵ See Marta Skwara, "Recepcja twórcy obcego jako 'stare' i 'nowe' zagadnienie komparatystyczne" [Reception of a Foreign Artist as an 'Old' and 'New' Comparatist Issue], in *Komparatystyka dzisiaj* [Comparatistics Today], vol. 1: *Problemy teoretyczne* [Theoretical Problems], eds. Ewa Szczęsna, and Edward Kasperski (Kraków: Universitas, 2010), 146–159; Marta Skwara, *Polskie serie recepcyjne wierszy Walta Whitmana. Monografia wraz z antologią przekładów* [Polish Reception Series of Walt Whitman's Poems. A Monograph with an Anthology of Translations] (Kraków: Universitas, 2014).

land of translations of Ibero-American literature between 1945 and 2005,¹⁶ Anna Choma-Suwała's monograph on the reception of Ukrainian poetry in Lublin literary circles in the interwar period¹⁷ and the issues of the journal *Recepcja. Transfer. Translation*.¹⁸ It is also worth pointing out that degree courses in modern languages include modules that raise the topic of reception and translation, an example of which is the course on the reception of translation in the target environment taught by Magdalena Kizeweter.¹⁹

The above examples support the thesis of the need to separate perception: perceiving and reception: receiving with understanding. They also show the diversity of research in translation studies on reception, which varies because of the research material, both linguistic and cultural, including the historical aspect, but also because of the recipient, which can be the translator, the critic, the publisher and the reader of the translation. They also undertake specific research, such as Paweł Jędrzejko, who wonders what representatives of different cultures do and do not laugh at.²⁰

2 A Handful of Examples

It is the specific studies that follow that I find most interesting because they best show the problems that the translator should solve. They also clearly prove not only the differences in reception, but also the impossibility of obtaining a similar reading of an original text and a translation. In some cases this is due to cultural differences, in others to falsifications deliberately

¹⁶ Małgorzata Gaszyńska-Magiera, and Zuzanna Kołodziejska, *Recepcja przekładów literatury iberoamerykańskiej w Polsce w latach 1945–2005 z perspektywy komunikacji międzykulturowej* [The Reception of Translations of Ibero-American Literature in Poland 1945–2005 from the Perspective of Intercultural Communication] (Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2011).

¹⁷ Anna Choma-Suwała, *Recepcja poezji ukraińskiej przez pisarzy lubelskiego środowiska literackiego w okresie międzywojennym: próby interpretacji* [The Reception of Ukrainian Poetry by Writers of the Lublin Literary Milieu in the Interwar Period: Attempts at Interpretation] (Lublin: Wydawnictwo UMCS, 2019).

¹⁸ *Reception. Transfer. Translation*, ed. Jan Koźbiał (Warszawa: Wydawnictwo Uniwersytetu Warszawskiego).

¹⁹ See the subject syllabus "Recepcja przekładu w środowisku docelowym" [Reception of Translation in the Target Environment] taught to students at the UW Institute of English Studies by Magdalena Kizeweter, accessed March 28, 2024, https://informatorects.uw.edu.pl/pl/courses/view?prz_kod=3301-JS2813.

²⁰ Paweł Jędrzejko, *Wspólnota śmiechu a „myślenie kolonizujące” – czyli z czego nie śmieją się Anglicy* [The Community of Laughter versus "Colonizing Thinking" – or what the English don't laugh at], in *Komizm a przekład* [Comism and Translation], ed. Piotr Fast (Katowice: Wydawnictwo Naukowe Śląsk, 1997), 78–97.

introduced by translators. Therefore, I will offer below some examples illustrating the problem and confirming this thesis.

The first example is the political use of a well-known text (saying, literary character), which in a Polish viewer may evoke a completely different association. It concerns a term used against Russians which I have heard several times recently on Ukrainian internet channels. This is the name Шариков [Sharikov], associated with the protagonist of Mikhail Bulgakov's short story *Собачье сердце* [Heart of a Dog].²¹ Sharikov is a dog surgically transformed into a human, or rather into a human-like creature, who, while retaining his dog-like nature, takes on all the worst traits of the Soviet proletariat and becomes a model representative of this new society. Sharikov is thus a derogatory term. However, if one were to translate the words of Ukrainian journalists into any language, the connotation may remain unintelligible. Furthermore, a Polish viewer may mistakenly associate Sharikov with the friendly dog, Sharik (Szarik), from the TV film series *Czterech pancernych i pies* [Four Tankists and a Dog]. The perception will therefore not be satisfactory, and may even be false.

This is not to ignore the plot of Bulgakov's 1925 short story and could not publish because the censors forbade it, considering it to be critical of the reality of the USSR, which was not acceptable. The reception of officials thus prevented the publication of a text they considered undesirable. It was not until 1968 that the story was published, by two Western magazines at the same time.²²

A slightly different example of a connection to politics might be the falsification of a quote in translation. I will quote some words from Natalia Podolskaya's Russian translation of Janusz Korczak's *Król Maciuś Pierwszy*: "Передаю тебе свою корону и свой ум, потому что корона без разума - кусок золота, который может принести большой вред людям".²³ The literal translation into Polish is: "Daję ci swoją koronę i swój rozum, ponieważ korona bez rozumu jest tylko kawałkiem złota" [I give you my crown and my reason, because a crown without reason is just a piece of gold]. However, in Korczak's original text we find something different here. The dying king, turning to his son says: "Maciusiu, mistrz ceremonii oddał ci moją koronę,

²¹ Михаил Буглаков [Mikhail Bulgakov], *Собачье сердце* [Heart of a Dog], manuscript, 1925.

²² They were published in London in Alek Flegon's journal *Student* and in Frankfurt in the journal *Grani*.

²³ Януш Корчак [Janusz Korczak], *Король Матиуш Первый* [King Matt the First], trans. Наталья Подольская [Natalya Podolskaya], 1972, accessed March, 28, 2024, <https://www.litres.ru/book/yanush-korchak/korol-matiush-pervyy-korol-matiush-na-neobitaemom-ostrove-68495633/chitat-onlayn/page-2/>.

a ja ci daję – mój rozum”²⁴ (“Matt, the master of ceremonies has given you my crown, and now I will give you my intelligence”²⁵). Thus, words that didacticise the king’s statement were put into the mouth of the Polish writer. And it is in this form that it functions in Russian internet space as a quote from Korczak. A Russian reader of Podolskaya’s translation will probably recognise that the Polish writer was thus trying to achieve a didactic effect, common in literary texts intended for children.

I am not mentioning other changes, characteristic of translations produced in the USSR, from which, for example, religious elements disappeared (including from Podolskaya’s translation) because these types of falsifications were often enforced by an ideologised censorship negatively oriented towards any manifestation of a religious worldview. In the case of the statement I cited above, we are rather dealing with the effort, mentioned earlier, to instil correct, or rather expected, moral attitudes in young readers, because they were desired by the translators, though possibly also by certain factors (such as the authorities).

Here, by the way, it is worth mentioning a similar situation concerning the translation of songs. It is well known that when “translating” them into another language, it is common to replace one text with another. This is usually considered normal, since in the case of a song the most important thing is to preserve the melodic line. Nevertheless, the replacement of the text affects the reception of the song, its acceptance. It can also affect the subsequent fate of such a translated song, as evidenced, for example, by the worldwide career of the Russian romance *Дорогой длинною* [Dorogoj dlinnoju] (*By the Long Road*),²⁶ which in a translation by Eugene Raskin under the name *Those Were the Days*²⁷ has become so popular that the recipient often forgets its origin and the original authors. Undoubtedly, the obliteration of all associations with Russian culture has contributed to this, including the deprivation in the musical arrangement of crucial references to the so-called

²⁴ Janusz Korczak, *Król Maciuś Pierwszy* (Warszawa: Towarzystwo Wydawnicze w Warszawie, 1923), 34.

²⁵ Janusz Korczak, *King Matt the First*, transl. Richard Lourie, introduction by Bruno Bettelheim (New York: Farrar, Straus & Giroux, 1986), 33.

²⁶ Константин Подревский [Konstantin Podrevsky] (lyrics), Борис Фомин [Boris Fomin] (music), *Дорогой длинною*, [Dorogoj dlinnoju], 1924, accessed March 28, 2024, https://ru.wikipedia.org/wiki/%D0%94%D0%BE%D1%80%D0%BE%D0%B3%D0%BE%D0%B9_%D0%B4%D0%BB%D0%B8%D0%BD%D0%BD%D0%BE%D1%8E.

²⁷ The popularisation of the song with Ruskin’s lyrics was aided by Mary Hopkin’s performance of it. See: accessed March 28, 2024, <https://www.youtube.com/watch?v=jnxTT7XXMPA>.

Russian Gypsy romance.²⁸ It is necessary to note, on the one hand, the differences in the reception of the song by the recipients of the original and the translation, if only in connection with the different associations that the two verbal and musical texts evoke, and, on the other hand, the worldwide career of the translation, including the impact on other cultures within which the song began to function as part of their socio-cultural polysystems. At one time, for example, fans of a Turkish soccer club appeared on the Internet singing it with altered words. Shaggy, in turn, introduced an English-language variant of its refrain into one of his songs (also as a refrain).²⁹ Like the title (*Those Were the Days*), this introduced additional associations into the Jamaican rapper's song, namely a paratextual reference to Ruskin's text rather than the Russian original. There are also noticeable changes in the musical arrangement, which, however, I will not discuss here.

On the other hand, returning to the causes of the political (ideological) deformation of a text and, consequently, its reception, it is worth noting their presence in the case of spoken-music works as well. On the one hand, it is appropriate to mention here translations that transform songs to serve a different ideology, on the other hand, transformations that may be aimed at obscuring the true origin of a song. It can be considered that in both cases we are dealing with a kind of plagiarism, at least on the musical level.

An example of the first adulteration can be found in the new 'Soviet' words to old Russian songs, as well as foreign songs, which change their ideological overtones. In this case, many videos illustrating these changes can be found on the internet. Some of these transformations invoke the name of the original author. This is the case, for example, with the Polish socialist song *Warszawianka 1905*.³⁰ According to tradition, the author of its Russian text was Gleb Kryzhanovsky. Disregarding minor semantic shifts that do not affect its reception, only one line was removed from Kryzhanovsky's translation: "Marsz, marsz, Warszawo!" [March, march Warsaw!], replaced by the words "Марш, марш, вперёд, рабочий народ" [March, march forward,

²⁸ Russian Gypsy Romance is one of the genres of Russian romance, and its name does not specify the nationality of the author or performer, but primarily the manner of performance.

²⁹ Shaggy, *Those Days*, (feat Nash), accessed March 28, 2024, <https://www.youtube.com/watch?v=ysRKPgGBR1o>.

³⁰ Waław Święcicki (lyrics), Józef Pławiński (music), *Warszawianka 1905*, 1879, accessed March 28, 2024, https://pl.wikipedia.org/wiki/Warszawianka_1905. I do not discuss here Polish variants of the song or the composer's musical inspirations. I will only note that it was first published in the magazine "Proletariat" in 1883, and was given the title by which it is known in 1905.

working people].³¹ The change also applies to the title of the Russian version, which is known as *Варшавянка* (*Varshavianka*), i.e. without a specific date, allowing the Polish recipient to distinguish the song from *Warszawianka 1831*. However, a seemingly minor change reducing Polish connotations changes the optics of the recipient of the translation compared to the Polish recipient. For it becomes a song with a purely revolutionary dimension and, in some sense, international, because it blurs the national character. However, in this case, all Russian sources give the name of the Polish author of the text and write about the translation.

As I have already mentioned, the authors of new song lyrics do not always “admit” to using someone else’s work. This also often applies to music. In such cases, not only the name of the author of the original spoken text, but also that of the music disappears from recordings and publications. Only Russian poets and composers who introduce the work in question into the polysystem relating to the target culture are listed as authors, and the true authorship of the work in question is scrupulously concealed. There are many reasons for this, but there is no doubt that the reception of the original and translated versions in the two cultures tends to differ, even if there are no ideological changes in the “translation”. There are many descriptions of such “alterations” circulating on the internet, often proving that the “translator” has committed plagiarism. In some cases, it is fair to conclude that the comments are valid, others are questionable.

A very well-known Russian war song *Священная война* [Holy War], also known under the title *Вставай, страна огромная* [Rise, vast country], was written in 1941 after Nazi Germany invaded the USSR and was said to have been written by Aleksandr Alexandrov (music) and Vasily Lebedev-Kumach (words). Nevertheless, it turns out that the song was already known in 1919 under the title *Повстань, народе мій* [Rise, my people]³² and was sung by the insurgent troops of the Ukrainian People’s Republic.³³ It must be admitted that the musical texts of the two songs do not differ in principle. If, on the

³¹ See *Варшавянка...* [Varshavianka], Russian words: Глеб Кржижановский [Gleb Krzhizhanovsky], accessed March 28, 2024, <https://ru.wikipedia.org/wiki/%D0%92%D0%B0%D1%80%D1%88%D0%B0%D0%B2%D1%8F%D0%BD%D0%BA%D0%B0>.

³² Василий Лебедев-Кумач [Vasily Lebedev-Kumach] (lyrics), Александр Александров [Alexandr Alexandrov] (music), *Священная война* [The Sacred War], 1941, accessed March 28, 2024, <https://www.youtube.com/watch?v=IrIE0NsAZQI>.

³³ See, e.g., *Повстань, народе мій* [Rise, my people], author nn, March of the Insurgents of the Ukrainian People’s Republic, 1919, accessed March 28, 2024, <https://www.google.com/search?client=firefox-b-e&q=%D0%9F%D0%BE%D0%B2%D1%81%D1%82%D0%B0%D0%BD%D1%8C+%D0%BD%D0%B0%D1%80%D0%BE%D0%B4%D0%B5+%D0%BC%D1%96%D0%B9#fpstate=ive&ip=1&vld=cid:860243ba,vid:bFvH4XPRWzw,st:0>.

other hand, the verbal layer is considered, it turns out that Lebedev-Kumach is indeed the author of the Russian words, not the translation. However, in both texts it is possible to notice a similarity resulting probably from similar emotions (fighting the enemy) which is expressed, for example, in the words: “Ось день війни народної” [A day of national war has come] in the Ukrainian text and “Идет война народная” [A national war is coming] in the Russian one, or the following four lines, in which words about a deadly battle, a holy war or a horde of enemies to be defeated appear:

<i>Священная война</i> (<i>Вставай, страна огромная</i>)	<i>Literal translation into Polish</i> <i>Święta wojna (Ruszaj, ogromny kraju)</i>	<i>Literal translation into English</i> <i>Holy war (move forward, vast country)</i>
<i>Вставай, страна огромная, Вставай на смертный бой</i> <i>С фашистской силой темною,</i> <i>С проклятою ордой.</i> [...] <i>Идет война народная,</i> <i>Священная война!</i>	<i>Ruszaj, ogromny kraju,</i> <i>Ruszaj na śmiertelną walkę</i> <i>Z ciemną siłą faszystowską,</i> <i>Z przeklętą ordą.</i> [...] <i>Nadszedł dzień wojny narodowej,</i> <i>Świętej wojny!</i>	<i>Move forward, huge country</i> <i>Set off for a deadly battle</i> <i>With the dark fascist power</i> <i>With the cursed horde.</i> [...] <i>The day of national war has arrived</i> <i>Of holy war!</i>
<i>Повстань, народе мій</i>	<i>Powstań, mój ludu</i>	<i>Rise, my people</i>
<i>Повстань!</i> <i>Повстань, народе мій!</i> [...] <i>За Україну в смертний бій.</i> <i>Свята війна горить!</i> <i>Ми йдемо в бій з ворожими</i> <i>Полками орд чужих.</i>	<i>Повстаń!</i> <i>Повстаń, mój narodzie!</i> [...] <i>Za Ukrainę na śmiertelną walkę.</i> <i>Płonie święta wojna!</i> <i>Idziemy na bój z wrogimi</i> <i>Półkami obcych ord.</i>	<i>Rise!</i> <i>Rise, my people!</i> [...] <i>For Ukraine to a deadly battle.</i> <i>The Holy war is on fire!</i> <i>We go to a battle with the hostile, foreign hordes</i>

Interestingly, there is also a Ukrainian translation of the Russian song *Священная война – Вставай, країно гордая* [Rise, proud land], authored by Mykola Bazhan, which corresponds to the text of the Russian song.

It should be noted, however, that unlike the Russian variant, which is a song calling on the people to defend their country (the USSR), the Ukrainian original from 1919 is a song of the national liberation uprising against Russia. Hence the words about a free Ukraine, for which the insurgents are fighting, and the liberation of the homeland from Moscow’s bondage and from under the yoke of the Kremlin:

<i>Повстань, народе мій</i>	<i>Literal translation into Polish</i>	<i>Literal translation into English</i>
<i>Не нам неволя й панщина І не для нас тюрма! Не хочемо москoвцини Кремлівського ярма!³⁴</i>	<i>Nie dla nas niewola i pańszczyzna I nie dla nas więzienie! Nie chcemy moskiewszczyzny Kremlowskiego jarzma!</i>	<i>Not for us slavery and serfdom And not for us prison! We do not want the Moscowism Of the Kremlin's yoke!</i>

Furthermore, a new rendition of the Ukrainian song has recently emerged, in which two verses in Russian have been added to the 1919 text, changing the text of the Russian version by replacing “fascist force” with “rashist force” (rashism – Russian fascism) and by introducing **Putin’s horde** in place of the **cursed horde**:

<i>Повстань, народе мій</i>	<i>Literal translation into Polish</i>	<i>Literal translation into English</i>
<i>Вставай, страна огромная, Вставай на смертный бой С рашистской силой тем- ною, И с путинской ордой!³⁵</i>	<i>Ruszaj, ogromny kraju, Ruszaj na śmiertelną walkę Z ciemną siłą raszystowską, I z putinowską ordą.</i>	<i>Move forward, vast country Set off for a deadly battle With the dark rashist power And with Putin's horde.</i>

The reception of the songs in question is certainly different, because regardless of the mapping of the musical plane and the similarity of genre (patriotic song), and even the use of the same references (fighting the enemy, compared to the horde, a holy national war), in the reworking there is a clear change in the poetic image. It is worth noting in passing that while in the Russian song the name “orda” [horde] recalls the Tartar-Mongol invasions and compares the fascist armies to them, in the Ukrainian original the Russian troops are compared to the horde.

Differences in the reception of the original and translation are not necessarily the result of ideological differences, nor do they necessarily depend on political considerations. For example, a hugely popular song written in Russia by Fanny Gordon *Pod samowarem* (*У самовара*) [At the samovar], to which Polish words were written in 1933 by Andrzej Włast, introduced other authors into the Russian cultural space, despite the fact that the Russian version of the text was written by the composer, who was asked to do so. However, records that were released in the USSR consistently omitted Gordon’s name. On the recording of Leonid Utišov’s performance, originally only the name of the composer of the musical arrangement – Simon Kagan –

³⁴ *Повстань, народе мій* [Rise, my people].

³⁵ *Повстань, народе мій* [Rise, my people].

appeared, and later Lebedev-Kumach (words) and Leonid Diderichs (musical arrangement) began to be listed, which could suggest the anonymity of the music. The Polish and Russian texts differ little, and, moreover, even the Polish original contains Russian elements, such as the samovar and the name Masha. Yet, for many years, the Russian listener perceived the song as Russian,³⁶ written to anonymous music, and not as a translation. In this situation, listeners may even have considered the Polish original to be a translation.

An example of undoubted musical plagiarism is, however, *Марш весёлых ребят* (*March Of Cheerful Guys*) from the 1934 Soviet film *Веселые ребята*³⁷ (pl. *Świat się śmieje*; engl. *Jolly Fellows*³⁸), directed by Grigory Aleksandrov. The march was supposedly written by Isaac Dunayevsky (music) and Lebedev-Kumach (words). However, the musical motif was “borrowed” from the Mexican folk melody *La Adelita*,³⁹ written during the Mexican revolution of 1910–1920. Nevertheless, in recent years, probably under the influence of information on the internet regarding Soviet composers’ use of other people’s melodies, Wikipedia included details of Dunayevsky’s borrowing of one musical phrase, although both in the film and on discs of music from the film such information is missing. Moreover, listening to the Mexican song, we find that it is not just one phrase, but at least the melody of the refrain. Furthermore, the popular Russian song that this *March* became... inspired Edward Szymański to write a Polish march *Zdobywczym krokiem...* [With a conquering step...].⁴⁰ In this case, all publications and recordings were supplied with the names of the Russian composer and the author of the Polish lyrics. Thus, there is no question of plagiarism. Doubts relate only to how I understand the song, which I will try to demonstrate using the three versions mentioned above as examples. The musical prototype, as I have already mentioned, is a Mexican revolutionary song, the words of which are dedicated to a woman who fought in that revolution. The words of the song speak of the love of one

³⁶ In 1979, Fanny Gordon’s authorship was officially recognised.

³⁷ Василий Лебедев-Кумач [Vasily Lebedev-Kumach] (lyrics), Исаак Дунаевский [Isaac Dunayevsky] (music), *Марш весёлых ребят* [*March Of Cheerful Guys*], accessed March 28, 2024, https://www.google.com/search?client=firefox-b-e&sca_esv=62807fa8b11614b1&xsrf=ACQVn09VboXCL6V5obXHxgDscrfyj5z49g:1711912100726&q=%D0%92%D0%B5%D1%81%D0%B5%D0%BB%D1%8B%D0%B5+%D1%80%D0%B5%D0%B1%D1%8F%D1%82%D0%B0+%D0%BC%D0%B0%D1%80%D1%88&tbm=vid&source=lnms&prmd=vinbz&sa=X&ved=2ahUKEwjI35nFmZ-FAXVYJxAIHV_uBfoQ0pQJegQIDRAB&biw=1920&bih=947&dpr=1#fpstate=ive&vld=cid:edbfd21c,vid:fiSSxMKBuRQ,st:0.

³⁸ Also translated as *Happy-Go-Lucky Guys*, *Moscow Laughs* and *Jazz Comedy*.

³⁹ *La Adelita*, accessed March 28, 2024, <https://www.google.com/search?client=firefox-b-e&q=La+Adelita#fpstate=ive&ip=1&vld=cid:60b28c62,vid:hlGtOv-QEQQ,st:0>.

⁴⁰ Isaac Dunayevsky, and Edward Szymański, *Zdobywczym krokiem...*, accessed March 28, 2024, https://staremelodie.pl/piosenka/3506/Zdobywczym_krokiem.

of the soldiers of the revolution for the beautiful Adelita. It is possible that he is referring to Adela Velarde Pérez called Adelita, who fought in the revolutionary troops from 1915 and organised a group of women (*soldaderas*), who were primarily intended to care for the wounded, but also fought with weapons in hand.



Adela Velarde Pérez⁴¹

The march popularised through Alexandrov's film does not refer to the revolution; it is a song accompanying a musical shepherd who sings about how good it is to sing, how a song helps life, making city and village life joyful. The march is also heard in the finale of the film, and it must be said that elements appear that are typical of ideologised Soviet patriotic songs. Two stanzas are worth noting. One mentions defending the motherland in case the enemy attacks it. The other one contains words about komsomolts – the young stewards of our planet:

<i>Веселые ребята</i>	<i>Literal translation into Polish</i>	<i>Literal translation into English</i>
<i>Шагай вперед, комсомольское племя, Шути и пой, чтоб улыбки цвели. Мы покоряем пространство и время, Мы – молодые хозяева земли.</i>	<i>Ruszaj naprzód plemię komsomolskie, Żartuj i śpiewaj, niech zakwitają uśmiechy. Zwyciężymy przestrzeń i czas, My jesteśmy młodymi gospodarzami ziemi.</i>	<i>Move forward komsomol tribe, Joke and sing, let the smiles bloom. We will conquer space and time, We are the young stewards of the earth.</i>

⁴¹ Adela Velarde Pérez (Adelita), accessed March 28, 2024, https://en.wikipedia.org/wiki/Adela_Velarde_P%C3%A9rez.

It is possible that these are the elements of the text that essentially turned the joyful song in the Polish version into a revolutionary march. There is no longer any place in it for the joy of life, because, even if it is mentioned, this joy comes from the revolutionary struggle, there is only a common, workers' struggle. I will quote a few verses of this song:

W pierwszym szeregu walczących roboczych mas,
w blasku pożarów witamy nasz dzień.

W bój nas powiodą zwycięstwo i młodość
przez rewolucję o wolność wszystkich ziem.

[...]

my pokażemy, jak szczęście budować w krąg,
mieć w oczach radość, na ustach jasny śpiew.⁴²

[In the first row of the struggling working masses,

In the glow of the fires we greet our day.

Into battle victory and youth will lead us

By revolution for the freedom of all lands.

[...]

We will show how to build happiness all around,
Have joy in the eyes, bright singing on the lips.]

Adelita, the march from the Soviet film and the Polish revolutionary song were all received differently. All three songs are linked by a musical motif – the plagiarism of part of the melodic line in *Марш веселых ребят* (*March of Cheerful Guys*) and its repetition in the Polish version, but with Dunayevsky's name as the composer. They are also linked by elements of the text related to the revolution: *Adelita* is a revolutionary song, Komsomol references and patriotism are introduced into *March...*, *Zdobywczym krokiem...* [With a Conquering Step...] refers to communist ideology, and, moreover, by introducing Dunayevsky's name, it suggests that it is a translation from a Russian text. The Mexican viewer associates the familiar song not only with revolutionary times, but also with a specific historical figure and women who fought during the revolution. The Russian viewer associates the *March...* with a musical comedy, with the character of the actor Leonid Utiosov (playing the role of the shepherd), and less often with ideology, since references to the Komsomol appear, as I mentioned, only in the finale and are not suggested by any film scene. For the Polish viewer, the march with Szymański's lyrics is not associated with the film, but only with communist propaganda.

To conclude this topic, one more Polish "translation" must be mentioned, namely the Polish variant of *Adelita* sung by the band "Duet Karo".⁴³ This version, probably in the band's own verbal arrangement, can be heard on the album *Duet Karo – Śląskie Szlagry*, and the words offered to the Polish listener

⁴² Isaac Dunayevsky, and Edward Szymański, *Zdobywczym krokiem...*

⁴³ *Duet Karo – Śląskie Szlagry* [Duo Karo – Silesian Hits], accessed March 28, 2024, <https://www.youtube.com/watch?v=ajp4TRHbFts>.

are completely different from the Mexican original. First of all, the revolution has disappeared from them. Additionally, nowhere (including the album) is the Polish listener informed about the origin of the song. Only the title, love for a beautiful girl and the melodic line remain from the original, despite noticeable changes in the arrangement, such as giving the musical dimension the character of a party song closer to the pop style. Below I cite two stanzas, each from this song, as well as the authentic Spanish version, along with a translation, leaving the reader to answer the question of the reception of *La Adelita* and *Adelita*:

Hej Adelito, czy jeszcze pamiętasz,
Jak swoim tańcem rozniecałaś czar?
Słynęłaś gwiazdą w wielkim modnym świecie,
I w wielbicielach rozpałałaś żar.

Hej Adelito, budząca pragnienia,
powita blaskiem mknęłaś lekko niczym dym,
Skradałaś wszystkie gorące spojrzenia,
Pieszcząc powabnie ciało tańcem swym.⁴⁴

[Hey, Adelita, do you still remember,
How you cast a spell with your dancing?
You were famous as a star in the big fashion world,
And you kindled embers in your admirers.

Hey, Adelita, awakening desires,
The welcome glow flashed lightly like smoke,
You stole all the hot looks,
Caressing the body alluringly with your dance.]

<i>La Adelita</i>	<i>Literal translation into Polish</i>	<i>Literal translation into English</i>
<i>En lo alto de la abrupta serranía acampado se encontraba un regimiento // y una moza que valiente los seguía // locamente enamorada del sargento.//</i>	<i>Wysoko w surowym paśmie górkim // obozował pułk // i dziewczyna, która dzielnie za nimi podążała // szaleńczo zakochana w sierżancie.//</i>	<i>High in the rugged mountain range // there camped a regiment // and a girl who bravely fol- lowed them // madly in love with the ser- geant //.</i>
<i>Popular entre la tropa era Ade- lita // la mujer que el sargento idola- traba // que ademas de ser valiente era bonita // que hasta el mismo coronel la respetaba.⁴⁵</i>	<i>Popularna wśród żołnierzy była Adelita // kobieta, którą sierżant ubó- stwiał // że oprócz tego, że była od- ważna, była piękna // Że nawet sam pułkownik ją szanował.</i>	<i>Popular among the soldiers was Adelita //. a woman whom the sergeant idolized //. That in addition to being brave, she was beautiful //. That even the colonel himself respected her.</i>

⁴⁴ Karo, *Adelita*, accessed March 28, 2024, <http://teledyski.info/teksty/?m=2&a=karo&p=adelita>.

⁴⁵ *La Adelita*, accessed March 28, 2024, https://en.wikipedia.org/wiki/La_Adelita.

This is not the only case of covering up the ideological overtones of an original in translation. An example of this is the melody of the 1962 Russian song *Пусть всегда будет солнце* (*May There Always Be Sunshine*)⁴⁶ by Lev Oshanin and Arkady Ostrovsky, which was sung by the Swedish band “Hootenanny Singers” in 1964 under the title *Gabrielle*. Later *Gabrielle* was recorded in translations into six different languages.⁴⁷ It speaks of love for the title character, rather than the desire for peace, as in the Russian original. I think that these linguistic versions of the song can be considered plagiarism, since not only did the name of the Russian author of the text – Oshanin – not appear on the recording discs, which is understandable if the original words are fully replaced by others, but also the name of the composer of the music – Ostrovsky – is missing. Instead, Stig Rossner and Bengt Thomas were indicated as the composers of the whole song. The back cover does mention a reworking of a Russian hit, but it does not specify which one. It should be noted, however, that the USSR only signed the Copyright Convention in 1973, and on various websites, including Swedish Wikipedia, the entry now reads Arkady Ostrovsky – Thomas, Rossner.⁴⁸

Returning to the issue of reception, it must be acknowledged that an anti-war song is received differently from a love song, a song that we consider a variation on an anonymous Russian song is received differently from a case of plagiarism, which, in my opinion, is evidenced by the absence of even the name of the composer on the album. A translation or adaptation is received in yet another way, as in cases where the names of the original authors are provided, even if the words have been replaced by others.

As far as reception is concerned, it is also worth noting that it changes depending on the times, the political situation and the purpose of revisiting a given text. I mentioned earlier the problems Bulgakov’s short story had with the Soviet censors, yet *Пусть всегда будет солнце* (*May There Always Be Sunshine*) mentioned above has now been banned in the Russian Federa-

⁴⁶ Лев Ошанин [Oshanin Lev] (lyrics), Аркадий Островский [Ostrovsky Arkady] (music), *Пусть всегда будет солнце* (*May There Always Be Sunshine*), 1962, accessed March 28, 2024, <https://www.youtube.com/watch?v=paxlqGUxlfw>.

⁴⁷ Rossner Stig, and Thomas Bengt, *Gabrielle*, accessed March, 28, 2024, https://www.google.com/search?client=firefox-b-e&scas_esv=e2dc8174cd1c459c&sxsrf=AC-QVn0-pMGe5EiRkLyuy_EcDx_hOEKpw-Q:1711957673462&q=Gabrielle+Hootenanny+Singers&tbm=vid&source=inms&prmd=ivnbz&sa=X&ved=2ahUKEwj45_ynw6CFaxVnR_EDHd4cBCEQ0pQJegQICxAB&biw=1920&bih=947&dpr=1#fpstate=ive&vld=cid:14fa4af5,vid:0x0-qllq068U,st:0.

⁴⁸ *Gabrielle*, accessed March, 28, 2024, https://sv.wikipedia.org/wiki/The_Northern_Lights_-_Gabrielle.

tion, where it is considered disparaging of the country's army.⁴⁹ This is confirmed by a court ruling against Alexei Makarov, who, on 3rd July, 2022, took to the street holding a piece of paper with a quote from the song in question and was charged with discrediting the Armed Forces of the Russian Federation. Professor Tatiana Novikova was also convicted because on one of her websites she quoted the lines "May there always be sunshine! May there always be the sky!" ("Zawsze niech będzie słońce! Zawsze niech będzie niebo!"); she had previously been fired from her university job for her anti-war statements.⁵⁰

A final example relating to the issue of war in Ukraine, and thus to the influence of politics on reception, is a painting by Oleh Shuplak [Oleg Shupliak] entitled *ДЕ ТИ?*⁵¹ In the painting, we can see a destroyed theatre, which probably stands on the bank of a lake or river. Next to it there are painted the remains of trees, probably on fire, as fire is falling on them and the building from the sky. This building is reflected in the water, but here it is intact, not destroyed, the trees are green – they are Christmas trees, and children are playing in front of the theatre. In this situation, the inscription *ДЕ ТИ?* that appears above the theatre building is no longer read literally: *WHERE ARE YOU?* (ukr. *ДЕ* means *where*, and *ТИ* – *you*), but in a (metaphorical) connection as *CHILDREN (ДЕТИ)*. The whole image imposes an unmistakable association with the Russian-bombed theatre in Mariupol, where children were hiding, and in front of which *CHILDREN (ДЕТИ)* is written in large letters. For a viewer who knows Ukrainian and is familiar with this fact

⁴⁹ Ульяна Южанинова [Yuzhaninova Ulyana], *Суд оштрафовал жителя Перми на 30 тысяч рублей за цитату из детской песни* [The court ordered a Perm resident to pay 30,000 rubles for quoting from a pesni children's song], accessed March 28, 2024, <https://59.ru/text/incidents/2022/06/18/71420555/>. The information was originally published in the online magazine *Звезда* [Zvezda], which was blocked on the territory of the Russian Federation on the basis of the order of the General Prosecutor's Office of the Russian Federation № 37-31-2022/Тре6273-22 dated 09.03.2022.

⁵⁰ Андрей Маслов [Maslov, Andrey], *Белгородские полицейские составили восемь протоколов за дискредитацию российских военных* [Belgorod police officers wrote eight protocols to discredit the Russian army], *Fonar.TV*, 4.07.2022, accessed March 28, 2024, <https://www.rosbalt.ru/news/2022-07-04/v-belgorode-professora-filologa-budut-sudit-za-frazy-pust-vsegda-budet-solntse-pust-vsegda-budet-nebo-i-antivoennye-frazy-4949110>; Дана Минор [Dana Minor], *Я получила тяжёлую весть о гибели своего племянника* [I received the sad news of the death of my nephew/niece], *Fonar.TV*, 19.07.2022, accessed March 28, 2024, <https://fonar.tv/article/2022/07/19/ya-poluchila-tyazheluyu-vest-o-gibeli-svoego-plemyannika-kak-eks-prepodavatela-sudili-za-diskreditiruyuschie-voennyh-komentarii>.

⁵¹ Олег Шупляк [Shupliak, Oleg], *ДЕ ТИ?* [WHERE ARE YOU?], 31.07. 2023, accessed March 28, 2024, <https://www.facebook.com/shupliakart/>.

from recent history, the message is obvious. What happens, however, if you translate the title into Polish? Firstly, not everyone remembers the Mariupol tragedy, even though the information appeared in Polish public media. Secondly, the translation into Polish of the wordplay introduced in Shuplak's painting is not at all obvious, because: a) in Polish we do not ask the question *gdzie ty?* [where you], but *gdzie jesteś* [where are you]; b) the word *dzieci* [children] does not include the interrogative *gdzie* [where]. My translation suggestion is to use a graphic differentiation of letters with the simultaneous division of the word *dzieci* [children], namely gDZIECI. This does not guarantee the identity of the message and reception, but allows one to guess it, and certainly draws attention to the ambiguity and the metaphorical nature of the title, forcing the viewer to think about the meaning of the whole, including the image.

However, changes in reception do not always relate to the political situation, so I would like to mention another translation problem. While recently translating a short story by Vyacheslav Medvid⁵² from Ukrainian into Polish, I came across the word *жезла* [zhezla], which does not exist in that language, although there is a word *жезл* [zhezl], which can mean "rod", "sceptre", "mace" or "staff". It could not be used because this "zezla" [zhezl] is supposedly lying on a gas stove, and therefore I associated it with a rod. However, the main character looks into the "zhezla" and sees *зашерхлиў хуз*, i.e. *dried "huz"* – another non-existent word. Nevertheless, the latter word is usually spelt slightly differently *хус* [hus] and means "coffee grounds". So I reasoned that since coffee was mentioned earlier in the text, there were probably dried grounds in the "huz". In this situation, in my opinion, it became a pot for brewing coffee called a *jezvah* in Turkish. The name was distorted by the Surzhyk-speaking⁵³ heroine, as were the grounds. A "detective" search for the idiolect of the protagonist was needed for a correct reading by the translator and to elicit the desired reception by readers in the target culture.

Concluding, let me give you one last example, concerning the translation of regionalisms into standard Polish. I recently received a meme from one of my colleagues asking for a translation of a text containing vocabulary typical of Łódź into standard Polish.⁵⁴ The meme can be found on a website, where Czarek Stankiewicz is stated as its creator (also the creator of the montage

⁵² В'ячеслав Медвідь [Medvid, Vyacheslav], *Аделька й Адам* [Adelka and Adam], accessed March 28, 2024, <https://litgazeta.com.ua/articles/adelka-j-adam/>.

⁵³ Surzhyk – Ukrainian–Russian pidgin.

⁵⁴ See: Czarek Stankiewicz, accessed March 28, 2024, https://www.facebook.com/zaznaj-lodzi/photos/a.151760808710824/216086355611602/?type=3&paipv=0&eav=Afb-Kc4_bgTnCHU6-PgYyWpNomFPkE6GVIfhGRDR6BhIB1YyGP0l-yjbTRNsT3_9z2k&_rdr.

with a photo). As I am a native of Łódź, I present below the “Łódź” fragment of the original text and its translation:

<i>Text in “Łódź language”</i>	<i>Literal translation into Polish</i>	<i>Literal translation into English</i>
<p>– Powiedz coś jak łodzianin – Kupując migawkę na krańcównice, pomimo galantego lajpa, dojrzałem w chynchach angielkę w foliówce.</p>	<p>– Powiedz coś jak łodzianin – Kupując bilet miesięczny na ostatnim przystanku, mimo że miałem pod okiem ogromny siniak (podbite oko) dojrzałem w krzakach (zaroślach) bułkę paryską w torebce foliowej (jednorazowej).</p>	<p>– Say something like someone from Łódź – When I was buying a monthly ticket at the last stop, although I had a huge bruise under my eye (a black eye), I saw in the bushes (the undergrowth) a Parisian bun in a (disposable) plastic bag.</p>

Such statements can be multiplied, and can also include other “regional languages” that may not be understood without translation.

3 Conclusion

From my point of view, as a translation researcher, it seems important to look for a way to bring the perception of the recipient of the translation closer to the perception of the recipient of the original, because only similarity of perception can ensure similarity of reception. In other words, the reception of a given text depends on the perception of the recipient. If we perceive differently, we also understand differently, i.e. our associations, interpretations and emotions will be different. This is one side of reception. The other refers to the reception of a text belonging to the source culture in the target culture, its acceptance, possible popularisation and influence on the development of the receiving culture. Therefore, it is worth paying attention to the goal that the translator is aiming for, since this is connected to the issue of interaction, for example, of the translated literature and the target socio-cultural polysystem. Along with the question of the purpose of translation, there is also the question of the dominance of the translator, which is always subjective.

It is also possible to speak both of a narrow understanding of reception, when only comprehension (reading and interpretation) is mentioned, and of its broad perception, when we speak of the reception of a given text in another culture, its influence, and even its adoption by another literary system, even if plagiarism is involved. It is possible, finally, to study the reception by the critic, translator and audience separately, while taking into account the socio-cultural situation, including known historical facts.

Differences in reception are also pointed out by the creators of plagiArts,⁵⁵ claiming that in a different environment and at different times the same works sound different and are received differently. It was in this way, drawing attention to an alternative reader reception, that German Lukomnikov [Herman Lukomnikov]⁵⁶ explained the existence of his plagiArts.

In the considerations presented here I have tried to show the different types of reception of a given text in the language and, above all, in the culture of translation. Hence both cases of using well-known statements or literary characters with specific associations (e.g., Sharikov) for political purposes, including the possibility of both conscious and unconscious falsification of the recipient's associations. In the first case, an example is the false quotation from the book by Janusz Korczak, in the second the association of Sharikov with Sharik from *Four Tankists and a Dog*. Also indicated were associations added through plagiarism, or possibly by replacing one text with another, as in the case of Shaggy using the English version of a Russian song. In addition, considering the political context, I pointed out differences in reception depending precisely on the political situation, as in the case of lawsuits for quoting an anti-war song. Finally, in addition to the differences in reader reception of the original, the translator and the recipient of the translation, I noted problems associated with the translator's approximation of the latter's meaning of an utterance, regardless of whether it is an interlingual translation, which is evident in the case of the monologue conducted by the heroine of the story in Surzhyk, and intralingual translation, which I showed using the example of the "Łódź meme".

In my opinion, in addition to conscious and unconscious interference in the reception by readers, it is possible, especially in the case of translation, to distinguish between reception faithful to the original and false reception, which does not have to be intentional, including conscious falsification. It should also be recognised that translator-induced changes on the level of reception often depend on the translator's intentions and his or her worldview, but also on the influence that censorship and/or the standards of the era have on the translator. On the other hand, it is worth noting the problems associated with the linguistic side of the text, which can limit the translator's work and interfere with a faithful reading (understanding) of the statement, but at the same time forces him or her to activate creativity and engage in creative actions.

⁵⁵ PlagiArt I understand as artistic plagiarism.

⁵⁶ Герман Лукомников [Herman Lukomnikov], "Минимализм: найди несколько отличий [Minimalism – find some differences]", *Новое литературное обозрение* [Novoye litereturnoye obozryeniye], no. 23 (1997): 329–330.

Finally, it must be acknowledged that even in the case of differences in reception, a given text may prove not only acceptable, but also popular in another culture, such as song rearrangements. I hope I have managed to illustrate and demonstrate all this. And yet the question of reception still remains open.

Translated by Anna Wylężałek and David Lilley

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Recepcja, czyli co? Przekład adaptacyjny w kontekście polityki (między cytatem a plagiatem)

Abstrakt: Artykuł poświęcony jest zagadnieniu recepcji w kontekście odbiorców oryginału i przekładu. Badania oparto na zróżnicowaniu percepcji traktowanej jako postrzeganie oraz recepcji definiowanej jako przyjmowanie ze zrozumieniem wraz z konsekwencjami dotyczącymi przyjęcia w innej kulturze oraz ewentualnego wpływu danego tekstu na kulturę tłumaczenia. Dla analizy przyjęto metodę porównawczą, bazując przy tym na założeniach polisystemowej koncepcji przekładu. Z kolei dla zobrazowania różnych – związanych z recepcją przekładu – problemów przytoczono przykłady recepcji zależnej od czynników przede wszystkim światopoglądowych i politycznych, ale także tych wynikających z różnic językowych i kulturowych. Analizie poddano wykorzystanie cytatów, wprowadzenie do tekstu przekładu różnego rodzaju „zapożyczeń”, a nawet dokonanie plagiatu – na płaszczyźnie werbalnej, muzycznej i graficznej. Dzięki temu udało się nie tylko wykazać wielość czynników wpływających na recepcję tekstu, ale także ujawnić różnorodność sposobów jego odbioru w kulturze docelowej. Przytoczone przykłady wskazały też możliwości świadomego fałszowania procesu odbioru, jak również omyłkowych skojarzeń wywoływanych w świadomości odbiorcy przekładu.

Ponadto analiza dowiodła, że przyjęcie (odbiór) danego tekstu zależy od postrzegania go przez odbiorcę. W zakończeniu przeprowadzono podział recepcji na świadomą i nieświadomą, a także adekwatną do oryginału oraz fałszywą, która może być fałszowana świadomie. Stwierdzono również, że zmiany translatorskie często zależą od tłumacza: jego intencji, światopoglądu i wybranego przez niego celu.

Słowa kluczowe: przekład, recepcja, percepcja, tekst, muzyka.

Rezeption – oder was? Adaptive Übersetzung im Kontext der Politik (zwischen Zitation und Plagiat)

Abstract: In diesem Artikel wird die Frage der Rezeption in Bezug auf Ausgangs- und Zielrezipienten untersucht. Die Untersuchung basiert auf der Differenzierung von Perzeption, die als Wahrnehmung behandelt wird, und Rezeption, die als verständnisvolles Empfangen und Konsequenzen der Rezeption in der Zielkultur bzw. möglicher Einfluss eines bestimmten Textes auf die Zielkultur definiert wird. Für die Analyse wird eine vergleichende Methode gewählt, die auf dem polysystemischen Konzept der Übersetzung beruht. Zur Veranschaulichung der Rezeptionsproblematik werden Textbeispiele gewählt, deren Rezeption von weltanschaulichen und politischen Faktoren abhängt, oder auch auf sprachliche und kulturelle Unterschiede zurückzuführen ist. Analysiert wird die Verwendung von Zitaten, sowie verschiedene Arten von „Entlehnung“ im Zieltext und sogar Plagiaten auf der verbalen, musikalischen und grafischen Ebene. Damit wird nicht nur die Vielzahl der Faktoren, die die Rezeption des Textes beeinflussen, sondern auch unterschiedliche Rezeptionsweisen durch Zielrezipienten aufgezeigt. Die angeführten Beispiele belegten auch die Möglichkeit einer bewussten Verfälschung der Rezeption sowie von irrtümlichen Assoziationen, die bei Zielrezipienten ausgelöst werden können.

Darüber hinaus wird betont, dass die Rezeption eines bestimmten Textes von der individuellen Wahrnehmung abhängt. Abschließend wird die Rezeption in bewusste und unbewusste Rezeption sowie in eine dem Original angemessene Rezeption und eine falsche Rezeption, die bewusst verfälscht werden kann, unterteilt. Zum Schluss wird hervorgehoben, dass die Veränderungen in der Übersetzung oft auf den Übersetzer: seine Absicht, seine Weltsicht und sein gewähltes Ziel zurückzuführen sind.

Schlüsselwörter: Übersetzung, Rezeption, Wahrnehmung, Text, Musik.