

New Horizons in English Studies 5/2020

LANGUAGE



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An Andalusian View of Death in Translation: 'Clamor' by Federico García Lorca and its Polish Translation

Abstract. Death, an essential part of life, is a mesmerizing topic for a number of reasons. Without a shadow of a doubt, it is a universal phenomenon. Nevertheless, the variety of death rites as well as myths and beliefs related to the act of passing, the variety (...) suggests certain differences in its understanding among individuals, communities, and cultures. Are such differences manifested in language? And if so, can they be examined in an analysis of translations of highly artistic, poetic texts?

In this study I seek to reconstruct the linguistic view of DEATH in 'Clamor' by Federico García Lorca and its latest Polish translation (2019) by Jacek Lyszczyzna. Having in mind that language constitutes the raw material of literature (Pajdzińska, 2013), I believe that analyzing poetry in light of the linguistic worldview is crucial for its deeper understanding and, as a consequence, delivering a good translation. What is more, I am convinced that applying the analytical tools developed by cultural linguistics, and in particular, the Ethnolinguistic School of Lublin, in translation studies may be useful not only in an assessment of translation quality, but also – very telling of the role of translated texts in the target language, culture and literary system. Therefore, I intend to analyse Lyszczyzna's translation in view of the linguistic worldview to assess its quality and determine what such an 'infected' view of DEATH may tell us about our own (Polish) take on this concept.

Firstly, I will analyse García Lorca's poem to identify the key linguistic exponents of DEATH and reconstruct its non-standard linguistic view (Gicala, 2018) in 'Clamor'. Secondly, I will capture the key linguistic exponents of DEATH in the form of holistic cognitive definitions following the principles established by Bartmiński et al. (1988, 1996, 2006, 2010, 2013, 2018). Furthermore, I will do the same with their Polish equivalents used in Lyszczyzna's translation. On the basis of the outcomes of the study, I will reconstruct the 'translated' linguistic view of DEATH and answer the research questions.

Keywords: linguistic worldview, translation studies, Federico García Lorca, death, cultural concept

Introduction

On the one hand, death is a universal phenomenon; yet on the other, the variety of death rites, its conceptualizations and representations reveal how the ways of dealing with the act of passing differ among individuals, communities, and cultures. The spectrum of visions of death is, to say the least, diversified, which makes it a perfect candidate for interdisciplinary research, encompassing literary, linguistic and translation studies.

In the present article I seek to take a linguistic look at the cultural concept of DEATH in two European languages – Polish and Peninsular Spanish– by reconstructing its non–standard (particular) linguistic view (Bartmiński 2006; Gicala 2018) revealed in Federico García Lorca's poem *Clamor* and its latest Polish translation by Jacek Lyszczyna.

Firstly, I will present the notion of the LWV, as understood by Bartmiński ([2009] 2012, 2018) as well as its applications in translation studies. Secondly, I will analyse García Lorca's poem *Clamor* to identify the key linguistic exponents of DEATH and reconstruct its non–standard linguistic view (Gicala 2018). Furthermore, I will do the same with the Polish translation. On the basis of the outcomes of the study, I will assess the extent of the equivalence of the target text as well as draw more general conclusions regarding the application of the LWV perspective in translation studies.

The linguistic worldview and translation studies

The notion of the “linguistic worldview” or “linguistic picture of the world” is one of the key concepts of cognitive ethnolinguistics, a linguistic school closely linked to anthropology, psychology, social and cultural studies as well as cognitive science. Although many scholars such as Jerzy Bartmiński, the founder of the so-called Ethnolinguistic School of Lublin, claim to find its preliminary traces in Aristotelian *loci communes*, the main two sources of this notion are considered to be German philosophy and American anthropology, with Wilhelm von Humboldt's *On Language: On the Diversity of Human Language Construction and its Influence on the Mental Development of the Human Species* (1836) being one of the founding texts of this field of study (Żuk 2010). The second source of cognitive ethnolinguistics is, as mentioned before, the work of American ethnolinguists with Franz Boas, Edward Sapir and Benjamin Lee Whorf and their research on Native American communities (Żuk 2010). Ethnolinguistics has surely influenced Slavic (namely Polish, Russian, Czech and Slovak) humanities, which is why there is no one homogeneous definition of the notion of the linguistic worldview/picture of the world.

In the present article, however, I will define the linguistic worldview as laid out by Bartmiński ([2009] 2012, 76), namely as:

the interpretation of reality encoded in a given language, which can be captured in the form of judgements about the world. The judgements can be either entrenched in the language, its grammatical forms, lexicon and ‘frozen’ texts (e.g. proverbs) or implied by them.

It should be noted, however, that the author of the definition observes that such a wording reveals its “epistemological (interpretive) nature, does not limit it to what is ‘fossilized’ or closed as a ‘structure’, makes room for the dynamic, open nature of the worldview” (Bartmiński [2009] 2012, 24). What is more, given the fact that “the linguistic worldview is an interpretation rather than a reflection of the world” (Bartmiński [2009] 2012, 76–77), I believe it is not far-fetched to consider poetic texts as an example of a non-standard linguistic worldview.

Although the literature on the LWV is impressive, this perspective has not been widely implemented in literary or translation studies. To date, only two substantial studies on translation and its connection with the notion of LWV have been published in Poland. I am referring here to Eliza Pieciul-Karمیńska’s study on the linguistic view of God published in 2007 and Agnieszka Gicala’s monograph on translation of the worldview exemplified by analysis of English translations of Szymborska’s poetry issued in 2018. While both scholars have certainly contributed significantly to the current state of research, none of them tackles concepts such as linguistic view of DEATH or studies the linguistic worldview emerging from translated literature.

Furthermore, it is worth mentioning the words of James Underhill, who in 2013 pointed out that the theory of the LWV could benefit significantly from studying translations of foreign texts:

The place of translation within this approach needs to be established, consolidated, and defended. What are the essential foreign texts that have helped cultivate Polish literature? The Bible? Shakespeare? What others? How did the daily translation of Russian into Polish affect the Polish worldview? And how is that worldview holding up to the daily influence of English journalism and its translation into Polish? What strategies have Poles adopted to resist the importation of foreign conceptual paradigms? (Underhill 2013, 344).

Underhill’s remarks not only prove the necessity of incorporating translation analysis into research on the LWV (or, conversely, approaching translation studies from the LWV perspective), but also point towards literary translation and its role in shaping the national literature and Polish worldview.

This article aims to make a modest contribution to filling this major gap by analyzing a poem and its translation in the LWV perspective, which will allow not only for equivalence assessment but also, most importantly, will draw further attention to lines of investigation at the brink of cognitive ethnolinguistics and literary and translation studies.

Methodological framework

Given the fact that language constitutes the raw material of literature (Pajdzińska, 2013), I consider that analyzing artistic texts in view of linguistic worldview is crucial for their understanding and, consequently, translation. Therefore, I find Agnieszka Gicala's translation model (2018, 54–60) useful not only for executing new translations but also analyzing the existing ones.

Gicala's translation model presupposes that taking note of the standard linguistic worldview is the translator's first strategic decision, which influences their further choices, namely the tools used for its reconstruction. The scope of such preliminary research should differ according to the translator's needs and preferences, varying from a simple comparison of the source and target concepts to implementing more advanced analytical tools such as the System–Questionnaire–Text method (e.g. Bartmiński 2013).

In Gicala's model, firstly the translator analyses the source text in light of a so-called standard linguistic worldview and on this basis, they identify the non-standard LWV in the source language. Secondly, the translator reconstructs such a non-standard LWV in the target text. According to the Polish scholar, such a reconstruction takes the form of dialogue between different profiles – namely, non-standard LWV – of the standard linguistic worldview revealed in the source texts and various profiles of linguistic worldview entrenched in the target language and culture (Gicala 2018, 58–59). Such a dialogue, in my view, is the process of negotiating meaning aimed at recreating the non-standard LWV as closely as possible, bearing in mind the limitations of the target language.

Drawing on Tabakowska's cognitive poetics of translation (1993), namely understanding translation equivalence as equivalence of images as well as those by Pieciul–Karmińska (2007) and Gicala (2018), who see translation process as a reconstruction of the linguistic worldview, I will assess the quality of the Polish translation i.e. the degree of equivalence of both texts.

First of all, I will analyze the source text "taking note of" the linguistic worldview entrenched therein, which will allow for identification of the key linguistic exponents of the LWV and consequently, creation of a simplified cognitive definition of the key cultural concept. Secondly, I will do the same with the Polish translation. In the final step, I will compare both cognitive definitions to establish the degree of equivalence as well as draw more general conclusions on the application of the LWV perspective in translation studies.

Federico García Lorca: an Andalusian poet

Before I move on to the analysis of the poem, I think it is worth introducing briefly Federico García Lorca himself as well as outline the reception of his poetry in Poland.

Federico García Lorca, a Spanish poet, playwright, painter and musician was born in 1898 in Fuente Vaqueros, a small town near Granada, Andalusia, Spain. Due to his violent death, which significantly impacted the reception of his work, he became one of the most famous Spanish artists abroad, a legend. Since 1945, more than 20 books containing poems and plays by García Lorca have been published in Poland (Katalog główny Biblioteki Narodowej [accessed: 11/5/2019]). It is worth mentioning that death is considered by many (e.g. Salinas, Arango, Cernuda) to be the key theme in his literary work; he experiences life by experiencing death. What is more, according to Salinas, Lorca was born in a special place marked by the so-called *cultura de la muerte*, the culture of death:

The culture of death is a conception of human and their earthly existence, in which the consciousness of death is a positive sign, a stimulus, a spur to life and action, and makes it possible to understand the full and total meaning of life. Within such a conception, the human being would be affirmed not only in the acts of their life, but also in the act of their death. (Salinas 1952, 395–396)

Such an outlook on life and death is expressed greatly in *cante jondo*, the deep song, a vocal style of flamenco. This type of Andalusian folk music was also the inspiration for García Lorca's first major work, *Poema del cante jondo* [*The Poem of the Deep Song*, as translated by Carlos Baur in 1987], written in 1921 and published a decade later.

Poema del cante jondo* and *Clamor

Cante jondo is, without a shadow of a doubt, an important part of the Andalusian folklore, which nowadays refers to a particular, very sentimental and intense, way of singing. Manuel de Falla, one of the most important scholars in the matter, in the rules of the first *Cante Jondo Competition* organized by him and García Lorca in 1922, considered that *cante jondo* laid the foundation for a group of songs commonly referred to as flamenco:

For the purposes of the competition, *cante jondo* will be considered to be the group of Andalusian songs, the generic type of which we believe to be the so-called *siguirilla gitana*. This is the origin of other songs still kept up by the people, like the *polos*, the *martinetes*, the *soleares*, which thanks to their very high qualities, distinguish themselves within the great group of songs commonly called flamenco. Strictly speaking, though, this last name should be applied only to the modern group formed by the *malagueñas*, the *granadinas* and their common stock, the *rondeñas*) to the *sevillanas*, the *peteneras*, etc., all of which can only be considered as derivatives of those we formerly named, and will therefore be excluded from the competition. (Falla 1979, 112–113).

Additionally, he traced the origins of *cante jondo* back to Byzantine, African/Arabic as well as Gypsy chants. (Tirado Villaescusa 2018). According to specialists in the field, it was the Gypsies who brought to *cante jondo* topics such as sadness, pain, love and death (Orozco Díaz 1976, 46). But what does *cante jondo* have to do with García Lorca's *Clamor* apart from the fact that this poem was included in the poetry volume titled *Poema del cante jondo*? As Jacek Lyszczyzna, the translator of the poem at issue, points out:

The poems included in *Poema del cante jondo* are a special kind of poetic reconfiguration of Andalusian flamenco music. Its styles and rhythms were transposed into visions of landscapes painted with a restrained, distilled language and yet, at the same time, they are very symbolic and full of emotional tension [...]. The Spanish poet achieves the equivalence of both musical and linguistic systems by what is contemporarily defined as 'intersemiotic translation'. For instance, a landscape – where one will not find literal sounds or rhythms – may become the equivalent of the rhythm of the dance. (Lyszczyzna 2019, 8–9).

As you can see, the difficulty of García Lorca's poetry resides not only in the wording itself, but also, more importantly, in its particular entrenchment in the Spanish popular culture. The poet draws inspiration from Spanish traditional music and symbolism, which is not necessarily visible at first glance because he does not always refer to such inspirations explicitly. Translating García Lorca means then conveying the entirety of the spiritual and cultural heritage hidden within (or perhaps behind?) "a restrained, distilled language" (Lyszczyzna 2019, 8).

Clamor analysis

<i>Clamor</i>	<i>Dzwon żałobny</i> (tłum. Jacek Lyszczyzna, 2019)	<i>Death Knell</i> (trans. Carlos Bauer, 1987)
En las torres amarillas, doblan las campanas.	Na wieżach żółtych dźwięczą dzwony.	In the yellow towers, the bells toll.
Sobre los vientos amarillos se abren las campanadas.	Z wiatrami żółtymi ulatują ich głosy.	Upon the yellow, winds, ringing breaks out.
Por un camino va la muerte, coronada, de azahares marchitos. Canta y canta una canción en su vihuela blanca y canta y canta y canta.	Wędruje drogą Śmierć, w wieńcu z uwiedłych kwiatów pomarańczy. Zawodzi i zawodzi jej gitara biała, I zawodzi, i zawodzi, i zawodzi.	Down a road travels Death, crowned with withered orange blossoms. death sings and sings a song with her ancient white guitar, and sings and sings and sings.
En las torres amarillas, cesan las campanas.	Na wieżach żółtych umilkły dzwony.	In the yellow towers, the bells stop.
El viento con el polvo hacen proras de plata.	Wiatr unosi pył, pędzi srebrne dzioby statków.	The wind and the dust create prows of silver.

Just as Lyszczyzna observed in his introduction, *Clamor* portrays a vision of an Andalusian landscape, where the main character – *la Muerte* – Death, personified as a woman, strolls along a path, playing *vihuela*, a type of Spanish guitar used primarily in the 16th century, and singing a song. The yellowish picture – *torres amarillas* (yellow towers), *vientos amarillos* (yellow winds) – is consistent with the one of Andalusian desert. This landscape, however, is dominated by the sound of a death knell, which – together with the personified Death – strongly suggest that what we are witnessing is, in fact, a funeral.

The Death is ‘*coronada de azahares marchitos*’ – ‘crowned with withered white blossoms’. It is an interesting choice, given such blossoms are “a symbol of chastity, which is why it is worn by the bride on the wedding day” (Pérez Rioja 1969). What is more, this symbol was later used by García Lorca in *Blood Wedding* written in 1932, where *la Novia* compares it to a crown of thorns saying to her lover, Leonardo: “Run!/ It’s right for me to die here/with water over my feet/and thorns upon my head./And for the leaves to weep for me,/a ruined woman and a virgin still.” (García Lorca [1992] 1999, 52). Therefore, we may assume that the Death is portrayed not only as a woman, but also as a Dead Bride, “a ruined woman and a virgin still”.

Furthermore, Death is playing a *vihuela blanca*, “her ancient white guitar”. The symbolism of white is highly ambiguous. On the one hand, this colour symbolises purity and innocence, the renewal of spiritual life (Rzepińska 1989, 128–135), which may be associated with a virgin, a bride-to-be. Yet, on the other hand, white has its negative side: together with black it symbolises death, as indicated by, i.a., Tokarski (2004, 50–51), Herder (1992, 16) or Pastoureau (1986, 40). At the same time, Death keeps on singing, as if her voice accompanied the death knell to announce the act of passing or to reinforce the feeling of grief.

The poem ends when the death knell ceases to ring and the wind and the dust take the shape of a “*proras de plata*”, “prows of silver”. It should be mentioned here that García Lorca often associates the metals with Death. I believe that the best example of such a relationship is a quote from his talk *Juego y teoría del duende*, *Theory and Play of the Duende*, which reads as follows:

In every other country death is an ending. It appears and they close the curtains. Not in Spain. In Spain they open them. Many Spaniards live indoors till the day they die and are carried into the sun. A dead man in Spain is more alive when dead than anywhere else on earth: his profile cuts like the edge of a barber’s razor. Tales of death and the silent contemplation of it are familiar to Spaniards [...], a country where what is most important of all finds its ultimate metallic value in death. (García Lorca, 2010).

Hence, we may assume that the ending of the poem, the sharp silver form that the wind and the dust take, is yet another reference to Death. Nevertheless, it suggests rather a new beginning than the final end.

To sum up, I consider that key words and themes in *Clamor* in the context of the LWV, i.e. the so-called key linguistic exponents or markers of the LWV, are “*coronada de azahares marchitos*”, “*cantar*” and “*prora de plata*”.

García Lorca's linguistic worldview

I will now briefly analyse the standard worldview hidden behind these words, with the use of systemic, i.e. linguistic and textual data, accompanied by the selected co-linguistic data. As you can see, I am following Bartmiński's method to a certain extent, given that I do not include the so-called experimental data extracted from surveys. Such an analysis provides an essential background for considering both the poem itself and the translation as a non-standard LWV, which fully reveals itself in the unique use of certain lexemes or phrases in a poetic context.

The first linguistic exponent of the Lorquian LWV is “*coronada de azahares marchitos*”. *Coronada* [crowned], past participle of the verb *coronar*, [to crown], i.e. *Poner a alguien una corona en la cabeza*. [Put a crown on somebody's head], leads us to “*corona de azahares marchitos*” [a crown of withered flowers]. The first meaning of *corona* outlined by the DRAE refers to:

1. f. *Aro, hecho de flores, de ramas o de metal, que ciñe la cabeza y se usa como adorno, insignia honorífica o símbolo de dignidad o realeza*. [A ring, made of flowers, branches, or metal, worn on the head as an ornament, honourable insignia, or symbol of dignity or royalty.]

Whereas the second meaning outlined by the same dictionary points towards:

2. f. *Conjunto de flores o de hojas, o de ambas cosas, dispuestas en círculo. Corona funeraria*. [A set of flowers or leaves, or both, arranged in a circle. Funerary wreath.]

Nevertheless, the use of past participle leaves no room for doubt. It is a “crown of white blossoms” rather than “a wreath”. Interestingly, the meaning of *azahar* is not limited to orange blossom, as suggested by the Polish translator:

1. *Flor blanca, y por antonomasia, la del naranjo, limonero y cidro*. [White blossom, and by antonomasia, the one of the orange tree, lemon tree and citron.]

Therefore, the most important quality of the flower in question is its whiteness, which, as mentioned before, is ambiguous in nature, as, on the one hand, it symbolises chastity, but, on the other, it evokes death (Tokarski 2004, 50–51). The fact that *azahares* are *marchitos* [withered] allows us to conceptualise death as a dead bride, “*mujer perdida y doncella*”, “a ruined woman and a virgin still”.

The next linguistic marker of the Lorquian LWV, as proved in the analysis, is *cantar*. According to the DRAE, *cantar* means *producir con la voz sonidos melodiosos, formando palabras o sin formarlas* [to make musical sounds with the voice, regardless of whether they form words or not] (DRAE, sv. *cantar*). I believe that the act of singing in *Clamor* has a double meaning: on the one hand, it accompanies the toll of the death knell, yet, on the other, it is associated with a wedding, a bride. If we look into

Refranero Multilingue (Sevilla Muñoz and Zurdo Ruiz-Ayúcar 2009), we will soon discover several examples of proverbs related to singing and love, marriage, happiness or sexuality such as *ni boda sin canto ni mortuorio sin llanto* [no wedding without singing, no funeral without mourning].

Additionally, I would like to draw your attention to an Andalusian folk ballad referenced by García Lorca in *Theory and Play of the Duende* (2010):

"Si tu eres mi linda amiga, ¿cómo no me miras, di?"	"If you are my pretty friend, why won't you look at me?"
"Ojos con que te miraba a la sombra se los di."	"The eyes I looked at you with I have given to the shadow"
"Si tu eres mi linda amiga, ¿cómo no me besas, di?"	"If you are my pretty friend, why won't you kiss me?"
"Labios con que te besaba a la tierra se los di."	"The lips I kissed you with I have given to the soil."
"Si tu eres mi linda amiga, ¿cómo no me abrazas, di?"	"If you are my pretty friend, why won't you hold me tight?"
"Brazos con que te abrazaba de gusanos los cubrí."	"The arms I embraced you with are covered now in worms."

As we can see, this traditional Andalusian ballad portrays Death as a lover, as a seductress. García Lorca takes this folk vision of Death and transposes it into poetic contexts. What is more, *Clamor* is not the only example of such a portrayal of Death. In fact, it is a common leitmotiv for García Lorca's work, exemplified best by the famous *Romance de la luna, luna* [*Ballad of the Moon, Moon*], where the Moon, personified by – unsurprisingly – a woman, seduces a boy to murder him. In *Clamor* Death does so by singing, which may bring to mind the Sirens who lured sailors with their enchanting songs, whereas in *Romance de la luna, luna* the Moon entices the boy with dance.

The last of the identified markers of the LWV is "*prora de plata*" [prow of silver]. According to the DRAE, *prora* [prow] is a poetic term for *proa* [prow], i.e. *Parte delantera de una embarcación, con la cual corta las aguas, y, por ext., de otros vehículos* [The front part of a boat, which cuts the waters, by extension, used for other vehicles]. The pointed, cutting form taken by the wind and dust evokes yet another symbol of death, i.e. a knife, a razor [*cuchillo*] or a dagger [*puñal*], both used extensively by García Lorca i.a. in the above-mentioned *Theory and Play of the Duende*, where the author states that "a dead man in Spain is more alive when dead than anywhere else on earth: his profile cuts like the edge of a barber's razor" (García Lorca 2010).

What is more, the fact that the prows are made of silver – a metal which according to Cirlot's dictionary of symbol, corresponds with the mystical aspect of the Moon – enhances its associations with death even further if we take into account that, as many scholars have pointed out, "the moon often appears repeatedly in Lorca's poetry and symbolically represents the presence of death" (Arango 1995, 58). Moreover, we should not forget that when elaborating on the relation between Spain and death, García Lorca states that it is "a country where what is most important of all finds its ultimate metallic value in death" (García Lorca 2010).

To sum up, by means of a (very) simplified cognitive definition understood by Bartmiński (2013, 170) as a text containing both the categorial and the characteristic (characterizing) features, as well as those labelled as connotative, the non-standard linguistic view of death in *Clamor* reads as follows:

MUERTE es

mujer con corona de azahares marchitos que toca la vihuela y canta, la novia muerta, la doncella capaz de hacer que el viento mueva el polvo y que este, a su vez, tome la forma de proras de plata.

[DEATH is

a woman wearing a crown of withered white flowers, playing the guitar and singing in order to seduce; a dead bride, a virgin, who is able to induce the wind to blow and take silverish shapes in form of a prow.]

Translation analysis

Having identified and analysed the key themes and words in the target text, I will do the same with their Polish equivalents chosen by the translator. These are, respectively, "*wieniec z uwędzonych kwiatów pomarańczy*" [a wreath made of withered orange blossoms], "*zawodzić*" [howl, wail, lament] and "*srebrne dzioby statków*" [silver prows].

The first equivalent is '*wieniec z uwędzonych kwiatów pomarańczy*' [a wreath made of withered orange blossoms]. According to the Great Dictionary of the Polish Language (WSJP), *wieniec* is

upleciona z kwiatów, kłosów, liści, jedliny i innych ozdób wiązanka o kolistym kształcie pełniąca funkcję ozdobną lub symboliczną [a wreath made of flowers, ears, fir grove and others, which serves as a symbol or decoration] (WSJP, sv. *wieniec*)

Although both the dictionary and the National Corpus of Polish (NKJP) enlist the collocation such as "*wieniec ślubny*" (12) [a wedding wreath], it should be noted that according to both sources (i.a. WJSP and NKJP), collocations with words such as "*laurowy*" (206) [laurel wreath], "*dożynkowy*" (605) [harvest festival wreath], or "*żałobny*" (9) and "*pogrzebowy*" (16) [a funerary wreath] as well as *trumna* [coffin] (5) are far more common.

What is more, “*kwiat pomarańczy*” [orange blossom] – probably due to geographical factors – appears in the National Corpus of Polish 68 times and only in the context of food or fragrances. Consequently, one may suspect that such an equivalent does not necessarily bring to the Polish reader’s mind the white colour, its essential feature in the original text. Therefore, “*wieniec z uwędzonych kwiatów pomarańczy*” [a wreath made of withered orange blossoms] fails to evoke any associations with marriage, chastity or purity.

Zawodzić [wail, howl, lament], the equivalent of “*cantar*” is another marker of the LWV in *Clamor*. As defined by the WSJP, it means to *śpiewać w sposób głośny i przeciągły* [to sing in a loud and prolonged manner] or *plakać głośno, skarżąc się równocześnie na coś* [to cry loudly for some reason, while complaining about it at the same time]. The examples of the usage of this lexeme enlisted both in the WJSP and NKJP point towards a negative, dark or even funerary meaning of the word:

*Wokół trumien stały płaczki **zawodzące** obrzędowo przez cały czas podróży* [The mourners stood around the coffins and **wailed** ritually throughout the whole journey], source: NKJP: Zofia Kossak: *Przymierze*, 1952

[...] podczas gdy większość odnalezionych zachowuje bierny spokój, nieliczni – ci, których przyszło sprowadzić siłą – **zawodzą** i płaczą niesamowitymi głosami. [while the majority of the found remain calm, the few – those who had to be brought by force – **lament** and cry dauntingly], source: NKJP, Stanisław Lem, *Niezwyciężony*, 1964

Zawodzący [mournful, wistful, plaintive], on the other hand, is an adjective used to describe a prolonged singing, cry or music, yet it does not evoke the vision of seductive Death, so strongly rooted both in the Andalusian folk and Garcíá Lorca’s non-standard LWV.

The last of the markers is “*srebrne dzioby statków*” [silver prows]. Due to the similarity in form, the association of *dziób* [prow] with a knife or a dagger is preserved in translation. This is why I would rather focus on the lexeme *srebrny* [silver] and its linguistic view. It should be noted, however, that the adjective *srebrny* [silver] may refer to something made of silver, of silver colour, shiny as silver, sounding as silver or valuable as silver [SSiSL, sv. *srebro*].

If we drill down the definition of silver presented in the *Dictionary of Folk Stereotypes and Symbols* (SSiSL), we will notice that it may be categorised as *kruszec* [metal], *skarb* [treasure], *bogactwo*, *drogocЕННОść* [wealth, value] and *pieniądz* [money]. Surprisingly, in the Polish folk culture, silver symbolizes chastity, purity, transparency and brightness. Furthermore, it is often associated with the moon, stars, water, dew, tears and snow. Hence, we may say that it is a rather positive symbol, associated with life (water, dew, snow) rather than death. Yet on the other hand, we should remember that according to Tokarski’s analysis of semantic value of colours, silver as a colour maintains a close connection with white, which is proved both by extralinguistic and linguistic data (Tokarski 2004, 70–73). Having in mind that white has its negative

side, i.e. it symbolises death (Herder 1992, 16; Pastoureau 1986, 40; Tokarski 2004, 50–51), we may assume that this image, i.e. “*srebrne dzioby statków*” [silver prows], also refers to death.

To sum up, I would like to present a simplified and shortened definition of *ŚMIERĆ* in the Polish translation of *Clamor*.

ŚMIERĆ to

kobieta z wieńcem ze zwiędłych kwiatów pomarańczy, która zawodzi grając na gitarze, przywołuje wiatr, który wprawia w ruch pył, co tworzy kształt przypominający srebrny dziób statku.

[DEATH is

a wailing woman wearing a wreath of withered orange blossoms who plays the guitar and summons the wind, which makes dust take form of a silverish prow.]

Conclusion

García Lorca's DEATH is a seductive, feminine character who tries to seduce people (or perhaps just men?) into her arms, whereas its Polish version, recreated by Jacek Lyszczyzna, is fairly stereotypical and close to our own, Polish, vision of death. A comparison of the two cognitive definitions of DEATH:

DEATH in <i>Clamor</i>	DEATH in <i>Dzwon żałobny</i> (trans. Jacek Lyszczyzna)
<p>MUERTE es mujer con corona de azahares marchitos que toca la vihuela y canta, la novia muerta, la doncella capaz de hacer que el viento mueva el polvo y que este, a su vez, tome la forma de proras de plata.</p> <p>[DEATH is a woman wearing a crown of withered white flowers, playing the guitar and singing in order to seduce; a dead bride, a virgin, who is able to induce the wind to blow and take silverish shapes in form of a prow.]</p>	<p><i>ŚMIERĆ to</i> <i>kobieta z wieńcem ze zwiędłych kwiatów pomarańczy, która zawodzi grając na gitarze, przywołuje wiatr, który wprawia w ruch pył, co tworzy kształt przypominający srebrny dziób statku.</i></p> <p>[DEATH is a wailing woman wearing a wreath of withered orange blossoms who plays the guitar and summons the wind, which makes dust take form of a silverish prow.]</p>

allows us to notice that the “translated” DEATH is gloomy, somber and definitely not seductive, feminine or virginal. The only thing which differs it from a standard Polish linguistic view of DEATH is the withered orange blossoms on the wreath.

Therefore, we may safely assume that the Polish translation fails to reconstruct the non-standard linguistic view of DEATH presented in *Clamor*. Given that the definition of translation equivalence assumed in the present article, namely, translation

equivalence understood as equivalence of images, I must conclude that Lyszczyna's translation is not an equivalent text as it does not recreate the images constituting the linguistic view of DEATH presented in the source text.

If we applied the Venutian terminology, we could say that Lyszczyna's translation is a domesticating one, as it is rather target culture oriented. What is interesting, though, is the fact that such a domestication does not fully reveal itself at a purely linguistic level, but at a much deeper one. In other words, the translator does not render García Lorca's take on the Andalusian stereotype or cultural concept of DEATH, but rather recreates the Polish one. Therefore, the domesticating quality of the Polish translation may be fully appreciated only if observed from the linguistic worldview perspective.

The tools of cultural linguistics, and especially the analytical tools developed by the Ethnolinguistic School of Lublin, may be very useful in both the translation process and evaluation. Nevertheless, we should remember that this approach has its limitations as it focuses mostly on the poetic images, leaving other important features of artistic texts such as versification or prosody. The metrical features, however, may be considered another exponent of the LWV and taking them into account in the reconstruction of the translated LWV could be very telling of the influence of foreign texts on the national literary system.

Applying the LWV perspective in translation studies may not only enrich the current state of research in cultural linguistics, but also help us better understand the notion of otherness in translation. As I have stated in the introduction to this study, there is a major gap to be filled when it comes to the encounter of cultural linguistic, cognitive sciences and translation studies.

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