Ideology in Translation: Polish Literature of World War II in Spanish Translations

ABSTRACT

The paper attempts to show the ideology present in the Polish literature written during World War II and to determine how Spanish translators dealt with this issue. Firstly, the paper describes the general theoretical framework for the concept of ideology and discusses its meaning in translation studies. Next, the paper presents a short introduction to the situation of the Polish literature of World War II on the Spanish publishing market and gives a brief characteristic of the books chosen for the analysis of cultural and ideological elements in the Spanish translations. The main aim of the article is to examine if there are any changes and shifts in meaning and connotations with regard to translation of cultural and ideological concepts related to the World War II period on the examples taken from the Spanish translations of Zofia Nałkowska’s “Medallions” and short-stories of Tadeusz Borowski. The examples analyzed in this paper will discuss how certain shifts can influence the reception of texts about the war in the target culture and propose the possible reasons for such shifts.

KEY WORDS

Cross-cultural communication, literary translation, ideology, culturemes

1. Introduction

As translation is a type of cross cultural communication and always takes place in a particular culture, there is a number of factors that influence it in an ideological way (Katan, 1999, p. 31; Steiner, 1975/1998, p. 49). These factors may include values, traditions, general knowledge about the world, views, opinions, and beliefs of a translator and other people participating in the act of publishing translations (Venuti, 2000, p. 63). Many researchers highlighted the issue of ideology in translation as one of the main sources of text manipulation and maintained that ideology is visible in all aspects of the translation process (Lefevere, 1992, p. 15; Kelly, 1998, p. 60; Munday, 2007, p. 196). This paper will aim to show
the ideological issues present in the Polish literature of World War II and to determine how Spanish translators dealt with them. Furthermore, the analysis presented herein will attempt to determine whether there are any shifts in meaning and changes of connotations with regard to translation of cultural and ideological elements related to the World War II period on the examples taken from the Spanish translations of Zofia Nałkowska’s “Medallions” and short-stories of Tadeusz Borowski. All these examples will show how the potential shifts may influence the reception of the texts about war in the target culture and discuss the possible reasons for such shifts.

2. Ideology in theory and practice

The concept of ideology has been defined in several ways. Its main, innocent meaning denotes a set of beliefs characteristic of a social group or an individual. However, in the course of time it acquired negative connotations, especially from the political and sociological perspective. This was due to the Marxism doctrine, which contributed to the negative perception of the term, as it defined the concept of ideology as a cognitive deforming and false representation of reality (Gardiner, 1992, p. 60).

In translation studies, ideology started to be a popular subject in the 90’ (Hatim & Mason, 1997; Lefevere, 1992; Bassnett, Lefevere, 1998) and was defined as “the set of beliefs and values which inform an individual’s or institution’s view of the world and assist their interpretation of events, facts, etc.” (Hatim & Mason, 1992, p. 25) and “social representation shared by social group (Van Dijk, 1995, 2000). In other words, ideology is the fundamental interest shared by particular people, either by an individual or a group, which is represented through text and talk (van Dijk, 1993b, 1993c, 1998). It can be also perceived as hegemony (Gramsci 1971).

The original text is always, regardless of intentions, in some way ideological, as it conveys a given message in a certain way. Texts about World War II are particularly prone to be ideologically marked. They are full of the anti-Nazi, anti-occupation, and freedom-oriented ideology. Translation should reflect the ideology present in the original text. Nevertheless, in the case of some translated texts, shifts in meaning that may alternate the original ideology can be noticed. This is due to the fact that the product of the translation process is strictly connected with ideological issues; even though the translator does not plan to transmit his

1 https://en.oxforddictionaries.com/definition/ideology
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or her ideology. Operations on texts always can become some kind of manipulation or adjustment to its target recipients.

Ideology in literature is related not only to the content of original texts and translations but also to the power and authority issues, which are of great importance in the publishing houses and during the process of editing and publishing a translated text. Christiane Nord (1991, p. 36) created a series of questions about ideology from the perspective of power: what is translated and which texts are desired, who is translating and controlling the process of translation, for whom a translation is done and how it is created. Ideology as a type of power relations and shared representation can be seen in every single aspect of life and culture, including translation.

Thus, ideology can be seen not only in the text itself but also beyond it, i.e. in publishing houses, which are often market-oriented. Venuti (2000, p. 32) points out the authoritarian position of big publishing houses in the USA and their ethnocentric approach. The work of publishing houses is, without doubt, ideologically marked. They choose books that are translated from their perspective and according to their editorial policy and focus. During the process of editing a book, some interventions in the translator’s work and his or her decisions can be made. This takes place at the proofreading stage and often is the result of the policy of a particular publishing house. Moreover, some types of publications are more popular than others and this fact often emerges from the ideology of a publishing house and market tendencies. The profile of a publishing house often determines which books will be published (size, popularity, genres, authors, what type of literature and target readers) and publishing houses frequently go for fashionable authors or historical events which become popular thanks to pop culture or trends which increase the demand.

This was the case of the Polish World War II literature in Spain. After the box office success of the film “The Pianist,” publishing houses showed increased interest in this type of literature and since 2002 Spanish translations of Polish books on the subject of war have been steadily appearing. There are also other factors that can influence the process of

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2 The film was made in 2002 and directed by Roman Polański. It is based on the autobiographical book The Pianist, a World War II memoir by the Polish-Jewish pianist and composer Władysław Szpilman. The film won Oscars for Best Director (Roman Polański), Best Adapted Screenplay (Ronald Harwood), and Best Actor (Adrien Brody) and was also nominated for four other awards, including the Academy Award for Best Picture. Moreover, it won Palme d’Or at the 2002 Cannes Film Festival, San Francisco Film Critics Circle award for Best Picture, eight Eagles (Polish film awards), the BAFTA Award for Best Film and BAFTA Award for Best Direction in 2003, seven French Césars including Best Picture, Best Director, and Best Actor and Spanish Goya Film Award for the Best European Film, among others. http://www.szpilman.net/framemovie.html (17.08.2017).
publishing a translation, as even editors or so called paratranslators, who play the role of patrons, decide what to translate and effectively introduce to the market (Garrido Vilariño, 2007, p. 54). The activity of the paratranslators is not necessarily related to the market trends; however, paratranslators can influence decisions about editing a text, as in the case of the Spanish translations of Primo Levi’s books promoted by Mario Muchnik, a paratranslator of Jewish descent, who wanted to publish literature about World War II and the Holocaust.\(^3\) Polish literature of World War II has been distributed mainly by smaller yet ambitious publishing houses, which publish books from all over the world and want to shape readers’ preferences such as: the Alba publishing house, which deals with classic works of Goethe, Mann, Austen and books relevant from the historical point of view; Minuscula publishing house from Barcelona, whose mission is to publish notable mainstream books and an independent publishing house Libros del Asteroide from Barcelona.

To sum up, the text itself contains ideology and translated texts are not an exception. Publishing houses and marketing strategies are strictly connected with ideology. What is more, there is also the figure of the translator, who should be in the center of the translation process. As a translated text is always a recapture of the original, like the shadows in Plato’s allegorical cave, it is never identical to the original. It is reinterpreted and rewritten by the translator, who has his own opinions, beliefs, views of the world, knowledge of linguistic and cultural elements of both texts, general knowledge, and attitude towards readers of the translated text. The own ideology of a translator and the dominant poetics of the target language are the main determiners of the effects of the translation process. Moreover, ideology can be perceived as a way in which the translator approaches the original text (Lefevere, 1992, p. 12-18). Very often the translator’s choices are influenced by political, social or historical factors, which owners of publishing houses bear in mind. And all these factors can influence the future reception of a translation.

The translator’s attitude towards the target readers of the translation seems interesting, as it imposes certain strategies and translation techniques. The translator can assume that the readers know a lot about general facts and the original culture, and there is no need to explain everything in the text or in footnotes, or that the readers are able to do their own research and get the information about the unfamiliar content of the text from other

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\(^3\) More about Muchnik and the subject of patronages in the article of Ana Luna Alonso and Xoán Manuel Garrido Vilariño “Paratraductores de la Literatura del Holocausto en castellano” (2014).
sources. He or she can also assume that readers’ knowledge is not sufficient and then overtly explain foreign issues in the translation; however, such an attitude towards the readers can be seen as somewhat condescending (Venuti, 2000, p. 32).

3. Culturemes as a part of ideology

In translation, there are two main elements, i.e. language and culture and their interplay. It is common knowledge that language is an important aspect of culture. Culture includes and influences language, it is this ground from which a language grows and develops. All languages are the product of their respective cultures as well as of the people who speak them. They all have long historical background and various cultural connotations. The history, social system, natural environment, religion, and customs are all present in culturally-loaded words, proverbs, idioms, among others (Cui, 2012, p. 827). But after the emergence of the cultural turn in Translation Studies, it began to be noticed that literary texts were constituted not primarily of language but, in fact, of culture, language being in effect a vehicle of the culture. In traditional discussions, the crux of translation, i.e., the items which proved particularly intractable in translation, were often described as being “culture-specific” – for example, kurta, dhoti, roti, loochi, dharma, karma or maya, all items peculiarly Indian and not really equivalent to the Western shirt, trousers, bread, religion, deeds both past and present, or illusion. But then many of the translation researchers came to a realization that not only were such particular items culture-specific but indeed the whole of language was specific to the particular culture that it belonged to or came from, to a certain degree. The Sapir-Whorf hypothesis, which posited that language defined and delimited the particular world-view of its speakers, in the sense that they cannot name something that they could not see or experience, seemed to support the view that the specificity of a culture was coextensive with the specificity of its language (Trivedi, 2007, p. 278).

Larson (1984, p. 431) defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share." He notes that the translator needs to understand beliefs, attitudes, values, and the rules of the source language (SL) audience in order to adequately understand the source text (ST) and adequately translate it for people who have a different set of beliefs, attitudes, values, and rules. Newmark (1998, p. 94) remarks that culture is "the way of life and its manifestations that are peculiar to a community that uses a particular
language as its means of expression.” He asserts that each language group has its own culturally specific features. In the light of these statements, the issue of untranslatability, especially regarding culture-specific items, appeared. Untranslatability is a property of a text or of any utterance in one language, for which no equivalent text or utterance can be found in another language. J. C. Catford (1965, p. 37-39), an eminent translation scholar of the linguistics school, raised the issue of untranslatability in 1965. He argues that the linguistic untranslatability is due to the differences in the source language and the target language, whereas culture untranslatability is due to the absence in the target language of relevant situational features.

However, linguistic terms are neither exclusively translatable nor exclusively untranslatable; rather, the degree of difficulty of translation depends on their nature, as well as on the translator's knowledge of the languages in question. The idea of untranslatability is rather a myth, as there are procedures that can help in translating and transmitting the foreign, exotic text, such as adaptation, borrowing, calque, compensation, modulation, paraphrase, and translator’s note. Using such tools in translation might, however, be seen as a failure on the translator’s part, as they are often viewed as a last resort or the lesser of two evils in translation (Vinay & Darbelnet, 1977; Newmark 1998).

The culture-bound text is very often ideologically marked. This means that the text contains culture-specific items and makes references to cultural, historical, and social context that in some way forms the ideological frame of the text. There are many definitions of what constitutes a culture-specific item and many discrepancies with regard to terminology. Many scholars conducted a number of studies on culture specific words, their features, translation problems, and strategies that can be applied to deal with them. There are many different terms to describe these units of a text. Some of the scholars call them “cultural words” or „cultural terms” (Newmark, 1998), „culturemes” (Oksaar, 1988), “culture-specific concepts” (Baker, 1992), “realia” (Florin, 1993), “culture-bound problems,” “culture-bound elements” (Nedergaard-Larsen, 1993) or even “cultural bumps” (Leppihalme, 1995). Nevertheless, all these definitions describe culture-bound items in the same way. We can assume that culture-specific items connote different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in different countries and nations of the world (Gambier, 2004, p. 159).
4. Polish World War II literature in Spanish translation

The World War II literature and the Holocaust literature started to be translated into Spanish quite late, i.e. in the 21\textsuperscript{st} century. According to Even-Zohar’s (1990) theory they have a peripheral position in the Spanish literary polysystem. Spanish society is still working on their own trauma of the Civil War (1936-1939) and because of this World War II is not a crucial issue in Spain. Historically, World War II started when the Spanish Civil War ended so the Spanish society started to heal its own national wounds. As the country was brought to ruins, general Franco decided to maintain neutrality during World War II and although Spanish government was inclined to lend support to Hitler, it tried not to take any actions against the Allies. Moreover, in 1943 the country proclaimed official neutrality (Bajo Álvarez, 2008, p. 181). Although the Spanish did not directly experience the terror of concentration camps, they had their own traumatic experiences like those of the members of the Spanish Communist Party, who were persecuted by Franco’s regime. Until now, little public attention was devoted to discussing World War II, as the Civil War and its results were in focus.

The literature of the World War has been translated into Spanish mainly in the 21\textsuperscript{st} century, so in comparison to other European countries and the USA, it came rather late into focus among Spanish readers, as this type of literature was translated there mainly between the 60’s and the 90’s of the previous century, even in countries, which were neutral during the World War II, for example, in Sweden. In Spain, publications of Primo Levi (2002), Lianna Millu (2005), Imre Kertesz (2006) appear with a delay. The Spanish publishing market probably reached for these books due to the global and universal memory of the Holocaust and the World War II as “Holocaust is gaining a central position as the element of recovering contemporary historic European memory” (Hristova-Dijkstra, 2011, p. 8). The same can be said about the memory of World War II. Therefore, translations of the World War II and the Holocaust literature resulted from the concept of a united Europe and from seeking common cultural heritage. The European integration influenced publication of this literature as European Union is constantly looking for elements that can join member countries. Spain, as a part of this community, also participates in the common memory of the traumatic experiences of the World War II and the Holocaust.

Another reason for the increased popularity of these translations may be pop culture that reaches for topics of the World War II and Holocaust more and more frequently. A lot of

5. **Background of the works chosen for analysis**

The analysis is based on two books: “Medallions” of Zofia Nałkowska translated by Bożena Zaboklicka and Francesc Miravitells, and selected short stories of Tadeusz Borowski in translation of Katarzyna Olszewska Sonnenberg and Segio Trigan. They are both artistic creations and historical reports.

“Medallions” are short stories, which were published in 1946 and cover the lives of those who survived Hitler’s terror. The author got the materials for the book when she was working in the Main Commission for the Investigation of German Crimes and the book is based on the stories told by the victims and witnesses of this period of time. Nałkowska crafted the stories very carefully. She reduced her own commentaries and tried to present only the facts by letting anonymous characters speak, however, the book is not to be classified as literature of fact, as it is organized as a piece of creative writing. The author was listening and writing down, collecting the material of trauma and terror (Kopciński, 2004, p. 120). The whole narration was set to create the tension between the content and the way of description. This conscious contrast between the tragic, terrifying events and the style of narration, which focuses on presenting the facts, without showing any emotions, expresses the silent protest of the author against the Nazi regime and its crimes.

The short stories of T. Borowski were written on the basis of his own camp experiences. They are written in the first person, yet, despite many controversies among readers and critics, the narrator is not the author himself. These short stories are a very carefully planned literary creation, which draws parallels between a totalitarian country and a concentration
The main issues raised by the author are dehumanization and totalitarian ideology. Borowski showed the camp reality by describing dehumanized people and their behavior deformed by the conditions in the camp. It is an indirect criticism of Nazi regime and Nazi ideology. Borowski told the essential truth about the Auschwitz concentration camp. He looked at the tragedy in the concentration camps with no emotions. His short stories are provocative because they show deprivation of humanity and morality and they do it in a matter-of-fact style of narration (Drewnowski, 1994, p. 15).

6. Analysis of the Spanish translations of “Medallions” of Zofia Nałkowska and selected short stories of Tadeusz Borowski from the ideological perspective

This section will present some ideological shifts in meaning which can be observed in Spanish translations of the chosen books and, therefore, can have impact on the Spanish-speaking readers’ reception.

In the original text of short stories of Borowski the author interchanges the names Oświęcim, and Auschwitz. For Polish readers, it is clear that Oświęcim is a Polish name for the German Auschwitz. The Spanish translators decided to consequently use the German name. Hence, whenever the name Oświęcim appears, it is replaced by Auschwitz in the translation. Translators, basing on their opinions and knowledge of the original culture and target culture, opted for using only the German name for this place. This choice can be seen as ideologically marked, as translators were aware of the fact that offering the Spanish readers the Polish name of the camp could provoke some associations with Polish guilt and links between the extermination camps and Poland, which would be a falsified, revisionist approach to history. To avoid such a situation, they used only the German name, which is also more recognized among Spaniards. With this decision, the translators showed their attitude towards the readers. They wanted to facilitate their reading of the material by using only one better-known term and assumed that the readers are unfamiliar with the name Oświęcim.
Table 1 Translation of the concentration camp name

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<tr>
<th>Później szliśmy bardzo piękną drogą do Oświęcimia, widzieliśmy kępę krajobrazu (...) “U nas w Auschwitzu”, s. 68.</th>
<th>Después anduvimos por un camino muy bonito hasta Auschwitz, contemplando el paisaje (...) “Nuestro hogar es Auschwitz”, p.18.</th>
<th>Then, we were walking along a very nice path, leading to Auschwitz, and we were admiring the views (...).⁴ “Here in Our Auschwitz”</th>
</tr>
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<tr>
<td>Ludzie są w Oświęcimiu zakochani, z dumą mówią: “U nas w Auschwitzu…” (…) Wyobraź sobie czym jest Oświęcim. “U nas w Auschwitzu”, p. 70.</td>
<td>La gente está tan enamorada de Auschwitz, que dice con orgullo: «Nuestro hogar es Auschwitz» (…) Me gustaría que pudieras hacerte una idea de lo que es Auschwitz. “Nuestro hogar es Auschwitz”, p.20.</td>
<td>People is so in love with Auschwitz that they say with pride: “Here in Our Auschwitz”. (…) I wish you could imagine what Auschwitz was. “Here in Our Auschwitz”</td>
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In T. Borowski’s short story titled “U nas w Auschwitzu” (“Here in Our Auschwitz”), we can observe an interesting ideological shift of the attitude towards Jews. In the original, there is a conversation between two Poles about Jews in the concentration camps:

Table 2 Translation of the word geszeft

| Żydzi, wiecie jacy są Żydzi! (...) Zobaczysz oni jeszcze geszeft zrobią na tym swoim obozie! “U nas w Aushwitzu”, p. 94. | ¡También se dedican a hacer negocios en el campo! “Nuestro hogar es Auschwitz”, p. 53. | They also do business in the camp. “Here in Our Auschwitz” |

The term geszeft comes from German and is used to refer to dishonest business practices, so using this term in the original shows quite a negative attitude towards Jews. The speaker accuses them of doing business on the camp, and taking advantage of a tragedy. What is

⁴ All English translations by J.Wyszynska. Translated from the Spanish translations of books or short-stories of interest.
more, the word *swoim* appears in the original, which means *their* camp, as if the Jews were responsible for the concentration camps, and were their creators. In translation, there is no such message. What is stated is only the fact that Jews are doing business in the camp, i.e. inside it, living there, and not actually thanks to it. This shift slightly changes the meaning and the image of Jews presented in this particular fragment. The translation attenuates the phrase, as there is a difference in meaning between doing business in the camp to survive and doing business by taking advantage of the camp and using the inhumane place to make money. Moreover, the original shows that some Poles held negative opinions about Jews at that time and, as the statement was given by a Pole, that the stereotype of a Jew, who is rich, clever and wants to do business on everything, was strongly present in the Polish society. Because of this particular translation, Spanish readers were not able learn about this stereotype of Jews.

The next ideological change is visible in the translation of the same short story by Borowski. In the original, the author compares antiquity and exploitation of slaves to the concentration camps and the methods used there. He presents prisoners as slaves. By comparing the translation with the original text it becomes clear that there is a contrast in the original between *free people* and *slaves*, and in the translation it is not rendered. The author intended to transmit a metaphor which was based on the idea that free people from antiquity were equated with the Aryan race and slaves were presented as the rest of the population.

**Table 3 Translation of the contrast between free people and slaves**

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<tr>
<th>Polish</th>
<th>Spanish</th>
<th>English</th>
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<tr>
<td>Ta starożytność, która była olbrzymim koncentracyjnym obozem, gdzie niewolnikiowi wypalano znak własności na czole i krzyżowano za ucieczkę. Ta starożytność, która była wielką zmową ludzi wolnych przeciw niewolnikom. “U nas w Auschwitz”, p. 97.</td>
<td>La Antigüedad fue un enorme campo de concentración, donde a un esclavo se le marcaba con un hierro candente en la frente y se le crucificaba si intentaba huir. La Antigüedad es la era de la explotación de los esclavos. “Nuestro hogar es Auschwitz”, p. 59.</td>
<td>Antiquity was a huge concentration camp where a slave was marked on a forehead by hot iron and if he tried to escape he was crucified. <strong>Antiquity is an era of exploitation of slaves.</strong> “Here in Our Auschwitz”</td>
</tr>
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Very important part of ideology in the short stories by Borowski is the atmosphere of dehumanization. There are a lot of vulgar and colloquial words which emphasize human degradation and humiliation in the camp. People who were imprisoned there used words which were suitable to the disastrous conditions and reflected the terrifying reality of living in the camps.

Table 4 Translation of colloquial words used in the stories

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<tr>
<th>Polish</th>
<th>Spanish</th>
<th>English</th>
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The vulgar, offensive and colloquial vocabulary, which is a sign of both ideology and artistic creation of the author, is not rendered in the Spanish translation. Words that are direct and are supposed to be neither formal nor aesthetic were changed into neutral terms. Moreover, some of them were even translated into Spanish with words from a more formal register. In every part of the original text, the colloquial word rzygać (meaning puking), the translators decided to use a neutral word vomitar, as for vomit. There is a better dynamic equivalent of this word which is a Spanish word potar. The same happens with the word zdechnąć (peg out) which is used informally. There is a Spanish colloquial word that has a similar emotional charge, i.e., espichar and the translators of Borowski’s short stories decided to translate it as the neutral morir, so the verb die, which does not understate the importance of human death as peg out does. The next example is a formal word diarrea,
which is used in medical contexts. The word stands for a Polish colloquial word *sraczka* (*the trots*). There is a better word which can be used as its equivalent in terms of register and style, i.e. *cagalera*. All these words used in the original text are vulgar and serve to present people as dehumanized, animalized, and humiliated by the totalitarian system of the extermination camps. The translators decided to replace them with neutral and uncontroversial words which do not reflect conditions prevailing in the camp.

Sometimes ideological shifts can lead to a mistake in translation. That is the case which can be observed in the short story titled “This Way for the Gas, Ladies and Gentlemen”.

Table 5 Translation of the word *spaleni* [burnt]

<table>
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<tr>
<th>Original</th>
<th>Translation</th>
<th>Spanish Text</th>
</tr>
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| Gdy skończy się wojna, będą liczyć *spalonych*.  
“Proszę Państwa do gazu”, p. 159. | Cuando termine la guerra, habrá que calcular cuántos murieron en los crematorios.  
“Pasen al gas, señoritas y señores,” p. 129. | When the war ends they will have to count how many people died in crematories.  
“This Way for the Gas, Ladies and Gentlemen”                                          |

The translators changed an emotionally powerful and direct word *burnt* into an euphemistic expression *died in crematories*. *To be burnt* and *to die* have totally different connotations. In this particular case, *to die* is an euphemism of *to be burnt*. The translation is not dehumanized like the original. Yet, what is the most important here, besides this ideological shift, the translators made an essential mistake. The Jews were dying in the gas chambers and not in crematories. After the tragic death in the chamber, their bodies were burnt in crematories but they were not dying there. It can be observed that Spanish readers were deprived of the dehumanizing narration which was offered in the original text. Moreover, the right meaning of the original text was not transmitted. It is a clear example of a mistake that can deform reception, not only at the ideological level but also at the interpretational one. It is possible that the translators assumed that Spanish readers were more likely to recognize the concept of crematories as they are more known to them than gas chambers. Nevertheless, in this particular case the historical facts were distorted.
There are some words that are emotionally marked and have ideological power. The World War II period brought a lot of words which have pejorative meaning and were used to deprecate the enemies. In “Medallions,” some examples of these words can be observed, such as: *gestapówka, esmanka*. These words bear a pejorative meaning and reflect Poles’ negative attitude towards Nazis and all those who collaborated with them. Because of the morphological and word-formation limitations of Spanish language it is impossible to recreate words *esmanki* and *gestapówki* literally. The translators used words: *las mujeres de la SS* and *las de la Gestapo*; *women from SS* and *those from Gestapo*, respectively. The latter form is more pejorative and condescending, so ideologically it is closer to the original. The first option does not imply any negative connotations. It is a neutral form that says nothing about the emotionally negative attitude of the Polish society.

The last, highly ideological example from “Medallions” is *polskie obozy śmierci* being translated as *campos de exterminio nazis en territorio polaco*. It is the most emblematic example of the ideological shift. In the original, the author used a term *Polish extermination camps* which was the term applied right after the World War II in Poland, and it was not perceived as inappropriate like it is now. The Spanish translators decided to explain to the Spanish readers that the camps were not run by Poles but by the Nazis. This example shows that the translators wanted to avoid any negative connotations with Poland in relation to the concentration camps, as the Spanish readers may lack intricate knowledge about the events of the World War II and the statement *Polish extermination camps* could cause them to associate Poles as being responsible for the Holocaust. Moreover, the term *Polish extermination camps* is not politically correct now, and using it provokes a lot of protest among member of the Polish society and the government.
Table 6 Translation of the expression: *Polish concentration camps* used in the original text.


### 7. Conclusions

It can be concluded that ideology is an important part of communication both in daily social life and translation studies. As translation is a form of a cross-cultural communication, it is characterized by ideology, even if it is not intended. Ideology issues are visible in the Polish World War II literature as these books are full of cultural, historical, social and political references, which are connected with emotional aspects and the ideas of the authors who created them as works of art, i.e., they have their own artistic purpose and style.

Ideology is present not only in the content of the original text and translations, but also in the activity of publishing houses which depend on the market and social trends. Some ideological shifts may be problematic, as they do not allow the readers of a translation to fully grasp the intention of the author and the meaning of the original text. These shifts can also distort some aspects of the translated works or make them unclear; thus, their reception is not full or equivalent to the reception of the readers of the original work. Sometimes they can even distort historical events, which may lead to misunderstanding or even deforming important historical facts.

In the case of the Polish literature of World War II the ideological aspects are crucial due to the fact that this type of literature includes a great variety of cultural and historical references. The books by Nałkowska and Borowski, chosen for the analysis, are not an exception. The Spanish translators had to cope with the unique style of both authors and with the cultural connotations, which are unknown to the Spanish readers. In both translations, the atmosphere of dehumanization and humiliation was not shown as clearly as in the original texts. In general, it can be concluded that these translations are more like historical works, as they recreate facts presented in the books, yet they do not show the
emotions and ideological issues visible in the original texts due to some changes in register, vocabulary and meaning of some expressions. Hence, the Spanish readers could not fully enjoy the deep ideological layer of these works of art.

References


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