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愛麗查·奧西斯歌《孤雁淚》的波蘭文
原文版及其世界語、中文譯本的比較

A Comparative Analysis of the Esperanto and Chinese Translations of *Marta* by Eliza Orzeszkowa

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1 Introduction

1.1 Research topic and objectives

The purpose of this thesis is to discuss the 1873 novel *Marta*, written by the Polish writer Eliza Orzeszkowa (1841-1910), as well as two of its translations: a direct translation from Polish into Esperanto and an indirect translation from Esperanto into Chinese. The goal of the research is to find similarities and differences between all three versions. Through this process, it should be possible to determine whether any content has been distorted in the process of indirect translation from Esperanto into Chinese, and conversely, if Esperanto can reliably be used as a bridge language. This way, the author hopes to prove the usefulness of Esperanto in the field of translation, and by extension, to promote the study and use of this language.

1.2 Overview of literature and references

In the thesis, three editions of the novel *Marta* are discussed, in three different languages: Polish, Esperanto, and Chinese. The novel was first published in Polish in 1873. Ludwik Zamenhof, the creator of Esperanto, translated the novel from the Polish original into Esperanto, and his translation was first published in 1910. The Chinese version was translated in May 1928 by Zhong Xianmin (鍾憲民 Zhōng Xiànmín¹) from Zamenhof's Esperanto translation and first published in 1930 by *Shanghai Beixin Shuju* (上海北新書局 Shànghǎi Běixīn Shūjú), originally under the title *Marta* (馬爾達 Mǎ'ěrdá). The translation used for analysis in this thesis bears the title *Gu yan lei* (孤雁淚 Gū yàn lèi 'The Tears of a Lonely Wild Goose') and is referred to in the introduction as the fourth edition. The introduction mentions a fifth edition in the making, however as of this writing, the Author does not know if the endeavor had ever been fulfilled, especially considering

¹All Chinese terms mentioned in this thesis are listed in Traditional Chinese characters, together with the *Hanyu Pinyin* romanization (漢語拼音 Hànyǔ Pīnyīn) with tone marks. The romanizations of common terms are set in italic type, while proper names are set in regular font.

the turmoil of the Chinese Civil War and the subsequent proclamation of the People's Republic of China (Kökény and Bleier, 1933, p. 612; Orzeszko, 1948).

As of this writing, none of the translations is easily available in retail or in libraries, therefore for the purposes of this research, digitalised versions will be used. The Esperanto translation has been published on the websites of several Esperanto associations and as a work of public domain, it is relatively easy to obtain. The Chinese edition has long gone out of print, it is however available through the electronic library system of the National Taiwan Normal University. The edition available in the system is dated 1948 and was published by *Guoji Wenhua Fuwu She* (國際文化服務社 *Guójì Wénhuà Fúwù shè* 'International Society for Cultural Services'). It is not entirely clear where the Chinese edition had been published, as the title page names three offices of the society, in Shanghai (上海 *Shànghǎi*), Beiping (北平 *Běipíng*, present-day Beijing 北京 *Běijīng*), and Nanjing (南京 *Nánjīng*), respectively.

1.3 Existing publications on the topic

Benczik (1979) published an article on the topic of translation from and into Esperanto in Asia. According to the article, the phenomenon of translation from Esperanto into national languages is particularly common in Asia. The article is a mere three pages long and is by no means an exhaustive analysis of the topic, therefore the author considers writing a dissertation on the use of Esperanto as a bridge language to be a justifiable effort.

Ausloos (2008) performed a computer analysis of two English texts and their respective translations into Esperanto. Although his research compares certain works in a natural language to their Esperanto translations, it does not deal with the use of Esperanto as a bridge language or with indirect translation. His methodology differs from the research proposed in this text in that it is performed automatically by a computer program rather than a human, and does not involve reading the texts or analyzing their contents.

1.4 Research method and expected outcome

The proposed research involves a thorough analysis of three versions of a single text, in three different languages. A comparative analysis of a single text translated into both Esperanto and through Esperanto into Chinese could help determine whether Esperanto can reliably be used as an intermediate language for the translation of literary texts.

The author deems it safe to assume that the translator of the Esperanto edition, Ludwik Lejzer Zamenhof, possessed all means of creating a complete and faithful translation: having grown up in an area where Polish was the language of intelligentsia, he had a good command of the Polish language, a good understanding of the Polish culture, and decades of experience in writing. Being the creator of the Esperanto language, he knew his constructed language better than anyone else at his time. He had also met Eliza Orzeszkowa in person and had lived in the area where the plot of the novel was placed.

At the same time, Esperanto is a simple and highly flexible language, with grammar and logic based on European languages, making it relatively easy to translate the Polish original into Esperanto with little to no loss of meaning and high degrees of equivalence. Benczik (1979) presents Esperanto as a language very well-suited for translations. His work is discussed in more detail in section 2.5.

On the other hand, Chinese, especially in its written variant (書面語 *shūmiànyǔ* ‘book language’), relies on entirely different patterns than European languages. This has to do with the history and development of the Chinese language. Up till the 20th century, Chinese was a highly diglossic language. No legal standard of the spoken language existed; instead, numerous spoken varieties were used throughout China. These local varieties are referred to in Chinese as *fangyan* (方言 *fāngyán* ‘local language’), a word commonly rendered in English as “dialect.” By Western linguistic standards, these varieties of the language cannot be considered dialects of a single language, being to a large extent mutually unintelligible, therefore in the remaining part of the thesis, the Chinese term *fangyan* will be rendered in English as “topolect,” as proposed by Mair (1991).

Despite the vast differences between topolects, the writing system has largely been uniform throughout China, and has also been used in international correspondence be-

tween various countries of the Sinitic cultural circle, particularly in Japan, Korea, and Vietnam. In Chinese, this written variety is commonly referred to as *wenyanwen* (文言文 *wényánwén*), and in English as “classical Chinese” or “literary Chinese.” The language had undergone very little change between the Han dynasty (漢朝 *Hàncháo*, 206 BC-220 AD) and the 20th century, when it was largely superseded by written vernacular Chinese (白話文 *báihuàwén*), a variety much more similar to the spoken language. A substantial part of cultural references, vocabulary, and idiomatic expressions has been preserved from the literary language. Many idiomatic expressions originating from classical texts, the so-called *chengyu* (成語 *chéngyǔ*), are commonly used to precisely convey emotions and moral concepts, or as set phrases in formal correspondence. The knowledge of various *chengyu* is considered to be an indicator of one’s erudition, and the use of these expressions is an important differentiating factor between colloquial Chinese and its written counterpart.

Zhong Xianmin, who translated the novel *Marta* did so based only on the Esperanto edition, without any knowledge of the Polish language. Due to the aforementioned specifics of written Chinese, certain differences are to be expected between the Chinese translation and the Polish original. Should the Esperanto translation prove to be a faithful rendition of the Polish original, it follows that any substantial differences between the original and the Chinese translation have been introduced in Zhong Xianmin’s work.

1.5 Structure of the thesis

In the first chapter of the thesis, the subject of research is introduced. The second chapter presents the auxiliary language Esperanto, describing its origin, development, and current state. The third chapter provides the presentation of the novel *Marta* by Eliza Orzeszkowa and its historical and cultural background. In the fourth chapter, Zamenhof’s Esperanto translation of the novel will be compared with the Polish original, to determine whether any meaning had been lost or distorted in the translation process. The fifth chapter will provide a comparative analysis of the Chinese translation by Zhong Xianmin and its Esperanto source text to see how the translator dealt with

the fragments where equivalence could not be easily achieved. The sixth chapter will contain a conclusion, discussing whether in the case of the novel *Marta* Esperanto was a suitable bridge language, and whether it would be as good a choice if one were to translate a work of fiction nowadays.

2 The Esperanto movement

Esperanto (Chinese: 世界語 *Shìjièyǔ*, lit. ‘world language’) is a constructed language created by Ludwik Lejzer Zamenhof (Esperanto: Ludoviko Lazaro Zamenhof, 1859–1917), a Jewish ophthalmologist from the city of Białystok (Polish pronunciation: [bjaˈwistɔk]). This chapter describes the origins of the language, the life story of its creator, the development of the Esperanto movement, and the state of the Esperanto movement to date.

2.1 The life of Ludwik Lejzer Zamenhof

Ludwik Lejzer Zamenhof was born Leyzer Zamengov (Лейзеръ Заменгов¹) on December 15th, 1859, in the city of Białystok, Congress Poland, Russian Empire (present-day Białystok, Poland). At the time, the city was ethnically and linguistically diverse, and was inhabited by Jews, Russians, Poles, and Germans. Each and all of these nations spoke their own language. The Jewish majority spoke Yiddish, a peculiar amalgam of High German mixed with Hebrew, Aramaic, and Slavic languages. Polish was the language of intelligentsia, Belarussian—the language used in the streets, German—the language of business, and Russian—the official language in the area. In Białystok, it was not uncommon to speak and understand all of these languages, but young Ludwik had admittedly attained a high degree of familiarity with all of these languages at the age of five. Having been raised as an idealist, in the belief that all men were brothers, young Ludwik had soon noticed the discrepancy between his ideals and the discriminative, exclusive attitudes of the peoples inhabiting his home town. Ever since his early childhood, he had had a vision of a single language that could unite all nations (Zamenhof 1904, Ziółkowska 2008: 3).

¹All Russian terms in the thesis are rendered in original Cyrillic script and transliterated according to the BGN/PCGN romanization system for Russian. Unless noted otherwise, all terms are listed in their pre-reform spelling, the standard form before the October Revolution of 1917.

The father and grandfather of Ludwik Zamenhof had been language teachers, and Ludwik himself had a deep interest for languages since early childhood. He considered his native languages to be Yiddish and Russian. As a young boy, he had dreamt of becoming a great Russian poet, and at the age of ten, he wrote a five-act tragedy in Russian. In 1870, he enrolled at a gymnasium in Białystok, which he attended for nine years. In 1873, he moved with his parents to Warsaw (Polish: Warszawa [var'ʂava], present-day capital of Poland), where he studied Latin and Ancient Greek, after which he enrolled at the Philological Gymnasium, a high school with a particular emphasis on the study of languages. He graduated in 1879 and moved to Moscow to attend the faculty of medicine. In 1881, due to the poor financial situation of his family, he was compelled to move back to Warsaw, where he obtained his medical degree in 1885. After a period of medical practice he realized that he was too sympathetic for his patients, that their suffering and death affected him too much. This was the reason he became a specialist in ophthalmology, a relatively peaceful branch of medicine. This was also the time when he adopted his pseudonym, *Doktoro Esperanto*, “Doctor Hopeful.” In his constructed language, *Esperanto* signified ‘the one who hopes,’ the suffix *-anto* indicating the gerund form, analogous to such Latin words as *memorandum* or the “verb + *-ing*” form in English (Kökény and Bleier 1933: 1048).

2.2 First appearance of Esperanto

The language authored by Zamenhof was first described in a book published in the Russian language in 1887 in Warsaw. The first book in its Russian edition was titled *Mezh-dunarodnyy Yazyk. Predisloviye i polnyy uchebnik*. (Международный Языкъ. Предисловие и полный учебникъ ‘The International Language. Introduction and Complete Text-book’). This book has subsequently been translated into English, Polish, German, and French. The book contained a basic course of Zamenhof’s constructed language together with a brief dictionary and is commonly referred to as *The First Book* (Esperanto: *Unua Libro*). In the book, Zamenhof postulated the need for an international auxiliary language that could connect people from different cultural and language backgrounds. He

argued that if the humanity had to only learn two languages, their own native language and the proposed bridge language, they would be able to communicate with each other with more ease, enriching all languages and allowing for a better command of one's own native language. (Zamenhof 2006).

2.3 Esperanto and Volapük

Zamenhof was by no means the first man to construct an auxiliary language with the hope of unifying the human race. Many similar endeavors had been undertaken before, with the most prominent example being Volapük, designed by a Catholic priest from Germany by the name Johann Martin Schleyer. None of those constructed languages had gained any significant international attention or had succeeded in becoming a generally accepted *lingua franca*. Their failure, according to Zamenhof (2006), had been due to their failure to meet three crucial conditions:

1. that the language be easy to learn, so as to make its acquisition a “mere play to the learner,”
2. designating the language as a means of international communication rather than a “universal” language, and enabling the learner to make direct use of his knowledge of the language with persons of any nationality,
3. convincing indifferent people around the world to learn the proposed international language.

Schleyer had made all efforts to make his language as comprehensive and precise as possible. He considered Volapük to be his language and property, and had rejected other people's contributions, which to some extent may have hindered the development of the language. The vocabulary of Volapük was based mostly on English, with some influences of German and French. Most of the loanwords deviated so much from their respective source languages that they were beyond easy recognition by speakers of these languages. The language was difficult to understand for anyone without prior

training, while the distortions obfuscated the European origin of the language and made it language equally easy—or equally hard—to non-Europeans as to Europeans. It is said that even Schleyer himself could not express his thoughts clearly in Volapük (Kökény and Bleier 1933: 1012).

By contrast, Zamenhof’s approach to language design was brilliantly simple: the first book included only 16 grammar rules, which have been left intact ever since, and a vocabulary of just 917 stems. He avoided adding too detailed explanations in the belief that the language would eventually develop on its own. The initial vocabulary of Esperanto was mostly based on Latin and Western European languages, mainly French and German. All parts of speech are perfectly regular, with ingeniously simple conjugations and declensions. For instance, the verb “to be” is *esti* in its dictionary, infinitive form. The present tense for all persons is *estas*, the past tense—*estis*, the future tense—*estos*, and the conditional form—*estus*. Unlike in the case of ethnic languages in which mastering the verb system under normal conditions could take weeks (conditionals in German), all necessary rules of Esperanto can be described in two sentences. All verbs in the language follow the same pattern. There are only two cases, nominative and accusative, which is just enough to tell the subject of a sentence from the object. The accusative is indicated by the suffix *-n*. For example, in the sentence *Li loĝas en granda domo*. (‘He lives in a big house.’), *granda domo* (a big house) is used in nominative. By comparison, in the sentence *Mi volus aĉeti novan aŭtomobilon*. (‘I would like to buy a new car.’), *novan aŭtomobilon* (a new car) is used in the accusative case, and the *-n* suffix is appended to both the object and the adjective describing it (Kökény and Bleier 1933: 1053–1054).

2.4 Early development of Esperanto

In the early stages of the development of Esperanto, the language had no name of its own other than “international language” (Esperanto: *lingvo internacia*). The speakers of the new language soon decided to baptize the language with a part of Zamenhof’s pseudonym, *Doktoro Esperanto*. A person who learns and speaks Esperanto is referred to

as an *Esperantist* (Esperanto: *Esperantisto*) or *samideano* (from *sama* ‘same’ + *ideo* ‘idea’ + *ano* ‘member’).

After a period of natural development of the language, in 1905, Zamenhof compiled another work called *Fundamento de Esperanto* (English: *Foundation of Esperanto*), in which he included a more detailed grammar, exercises, and an extended set of vocabulary, in five national languages: French, English, German, Russian, and Polish. (Kökény and Bleier 1933: 1053–1054).

The first World Esperanto Congress was held in August, 1905, in Boulogne-sur-Mer, France. 688 people of different nationalities attended the event, which was held entirely in Esperanto. During the congress, the *Declaration on the Essence of Esperantism* (Esperanto: *Deklaracio pri la esenco de la esperantismo*) was ratified, which designated the book *Foundation of Esperanto* as the only obligatory authority over the language².

2.5 Esperanto as a language of translation

Translations have been an important part of the Esperanto movement ever from its early beginnings. Zamenhof’s first translation into Esperanto was *The Battle of Life: A Love Story* by Charles Dickens (Esperanto: *La Batalo de l’ Vivo*), which had not been published in book form until 1910. His next translation was Shakespeare’s *Hamlet*, published in Esperanto under the title *Hamleto. Reĝido de Danujo* (‘Hamlet. Prince of Denmark’). Both translations were indirect translations from German-language editions (Kökény and Bleier, 1933, p. 1054).

Esperanto has been used as an intermediate language for translations of some works of Polish literature, most notably the novel *Quo Vadis* by the Nobel Prize-winning author Henryk Sienkiewicz. The novel, placed in ancient Rome under the rule of Emperor Nero, deals with the persecution of early Christians in the Roman Empire. To this day, *Quo vadis* has been translated into more than 50 languages, including two direct translations into Chinese. However, before the work had been translated into Chinese directly from the

²From the website of the 100th World Esperanto Congress in Lille, France. Retrieved March 25th, 2020, from <http://www.lve-esperanto.org/lille2015/eo/memoro/index.htm>.

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Polish original, several indirect translations have emerged, based on English, French, Japanese, and Esperanto editions. The Esperanto translation was first published in 1933 (Gau, 2014, pp. 19–20).

According to Benczik (1979), Esperanto is regarded by most of its users as a good language for translation. Firstly, unlike in the case of national languages, where native speakers of the language have an obvious advantage over L2 speakers, Esperanto is from the outset designed to be used as an L2 language. This implies that anyone can translate from his or her own native language into Esperanto, which minimizes the risk of any misinterpretation of the source text. Secondly, Esperanto is very flexible; unlike national languages, its expressions are not constrained by a centuries-long language history. Lastly, it is theoretically possible that Esperanto could become popular in the whole world, it is therefore sufficient to translate a work into Esperanto, a language that can be understood by a person of any nationality. Indirect translation of texts originally written in another national language into another national language is particularly common in Asia.

In the case of ethnic languages, a substantial part, if not the majority, of all translated texts are not meant for publication, but are translations of letters, articles, documents or other texts for internal use by organizations or governments. However, due to the fact that no country uses Esperanto as its official language, there is no need for such translations, and the vast majority of translations from ethnic languages or vice versa are intended for publishing in print or other media. Benczik's article (1979) predated the invention of the World Wide Web by more than a decade. Nowadays, it is conceivable that many translations from or into Esperanto end up being published on websites or as e-books.

2.6 Esperanto in China

According to Boltinsky (2016), the most famous proponent of Esperanto in China had been the writer and poet Lu Xun (鲁迅 Lǔ xùn, 1881–1936). Lu Xun had also been an

important figure in the May Fourth Movement (五四運動 *Wǔ sì yùndòng*) that advocated the transition from literary to vernacular Chinese.

Liu (2016) names two periods in Chinese history during which Esperanto had enjoyed relative popularity. The first period had been between 1912–1936, that is, roughly between the establishment of the Republic of China and the escalation of the Second Sino-Japanese War (抗日戰爭 *kàngrì zhànzhēng*, lit. ‘war of resistance against Japan’) to the whole of China. During that period, Esperanto enjoyed the support of many Chinese intellectuals, including the president of Peking University (北京大學 *Běijīng Dàxué*), Cai Yuanpei (蔡元培 *Cài Yuánpéi*, 1868–1940). Another period of relative popularity followed the “reform and opening up” (改革開放 *gǎigé kāifàng*) program of Deng Xiaoping (鄧小平 *Dèng Xiǎopíng*, 1904–1997), and occurred roughly between 1981–2005. Liu admits that although Esperantists in China constitute an important part of the global Esperanto movement, the number of Esperanto speakers in this country is vastly exaggerated. At present, there is no nationwide organization for Esperantists in China, only a handful of local Esperantist clubs. Liu estimates the number of proficient speakers in the whole country to be around 1000.

According to Benczik (1979), the first translations of Chinese works into Esperanto appeared as early as 1913. In the early period of the translation activity of Chinese Esperantists, the most popular works to be translated had been works of poetry and philosophy. The most active period, he states, happened in the years following the end of the Chinese Civil War and the founding of the People’s Republic of China in 1949.

Nowadays, there are three news outlets in the People’s Republic of China that publish in Esperanto, namely the website *El Popola Ĉinio*³ (‘From People’s China’), *China.org.cn*⁴, and China Radio International⁵ (Boltinsky 2016).

³<http://www.espero.com.cn/>, retrieved March 24th, 2020.

⁴<http://esperanto.china.org.cn/>, retrieved March 24th, 2020.

⁵<http://esperanto.cri.cn/>, retrieved March 24th, 2020.

2.7 Esperanto today

Nowadays, Esperanto is often thought of merely as a Quixotic experiment. It has never quite succeeded in becoming a commonly accepted lingua franca, nor could it possibly put an end to all wars—the turbulent history of the 20th century proves otherwise. On the other hand, it is by far the most successful constructed language in history. Sikosek (2003) estimates the number of speakers of Esperanto at a maximum of 40,000–50,000.

Esperanto is actively spoken not only by L2 speakers, but quite often also by their bilingual or multilingual offspring. In Esperanto, native speakers of Esperanto are referred to as *denaskuloj* (from *denask-* ‘from birth’ and *ulo* ‘person, individual’) or *denaskaj Esperantistoj* (‘Esperantist from birth’) (Britannica, 2019a).

There are numerous websites and organizations that are actively promoting Esperanto and providing Esperanto learning resources free of charge. Notable examples of such websites include Lernu.net⁶, offering online courses for self-study, e-books, and an electronic dictionary, dedicated exclusively to Esperanto; and Duolingo⁷, offering interactive courses of several languages, including Esperanto.

As of September 12th, 2019, the Esperanto edition of Wikipedia, the free online encyclopedia, included 276,488 articles⁸. The 105th World Esperanto Congress (Esperanto: *105-a Universala Kongreso de Esperanto*) is scheduled to take place from 1st to the 8th of August, 2020, in Montreal, Quebec, Canada⁹. The 104th World Esperanto Congress took place in Lahti, Finland, and attracted 917 participants from 57 countries (Universala Esperanto-Asocio, 2019).

Arika Okrent, the author of a book on the topic of constructed languages, is generally critical of most of the constructed language projects she has researched. Nevertheless, in an interview with Jason Zesky (2009), she acknowledged the ease of communication that the speakers of Esperanto managed to attain:

⁶<https://lernu.net/en>, retrieved March 23th, 2020.

⁷<https://www.duolingo.com/course/eo/en/Learn-Esperanto>, retrieved March 23th, 2020.

⁸https://eo.m.wikipedia.org/wiki/Vikipedio_en_Esperanto, retrieved March 23th, 2020.

⁹<https://esperanto2020.ca/en/world-esperanto-congress/>, retrieved March 23th, 2020.

Jason Zesky: *I understand you've been to several invented language conferences. What do people do at these conferences?*

Arika Okrent: *At the Esperanto conference I attended, more than I expected. I thought it would be a lot of play acting, like [in a singsong voice], "Hello. How are you? I am fine." But they were speaking fluently, and with a little bit of study I could understand what was going on.*

2.8 Summary

From all of the above, we can conclude that although the language has definitely not made its way into the mainstream, it is far from dead, and has a substantial following around the world. If one manages to find someone who actually speaks Esperanto, it is perfectly possible to converse fluently, regardless of one's own cultural and linguistic background. This is in stark contrast to English, the language most commonly used as a lingua franca as of this writing. The English language is far from simple, and the overall level of English education varies by country. In Scandinavia, all children have to take compulsory English classes from early childhood, and all television programs in English are subtitled rather than dubbed. Meanwhile, in other parts of the world there is either no English education at all, or the language education is perfunctory or test-oriented. Theoretically, a 19-year-old from Japan or China may have studied English for exactly the same period of time as his peers in the Netherlands or Norway. In practice, any Westerner who has ever visited East Asia knows how big and impenetrable the language barrier is between East Asia and the West. It seems as if the twelve years that every young person in East Asia has to spend learning English is time forever wasted. Any Asian person who struggles with English, and any Westerner who struggles to get around using just English in Asia, could greatly benefit from a simple and politically neutral language such as Esperanto.

3 Presentation of the novel *Marta*

This chapter describes the novel *Marta* by Eliza Orzeszkowa. It contains a brief presentation of the novel's historical background: the Polish people's struggle for independence, the literary trend called "Warsaw Positivism," and the life story of the author. Finally, the plot of the novel is outlined.

3.1 Historical background of the novel

In order to fully understand the works of Eliza Orzeszkowa, it is important to put her writings in their historical context. Towards the end of the 18th century, the Polish-Lithuanian Commonwealth was in decline. Taking advantage of the weaknesses of the Polish state and military, three neighboring countries gradually annexed the territory of the Commonwealth. Three partitions of Poland have taken place, in 1772, 1793, and 1795, after which the Polish crown lost all territory to the Russian Empire, the Kingdom of Prussia, and the Austro-Hungarian Empire. Poland ceased to exist as a country. After the partitions, the ruling forces exercised policies aiming to uproot any expression of Polish patriotism and nationalism. These policies have been particularly strict in the Russian and Prussian partitions.

Unfortunately for the occupants, the Polish people were not willing to give up their patriotic spirit. For 123 years, between 1795 and 1918, their struggle for independence constituted an important topic in Polish-language literature. After the failure of the 1863 January Uprising against the Russian Empire, the Polish people were disappointed with Romanticism and slogans of armed fight for independence (Stekloff 1928).

The end of the January Uprising is considered to be the beginning of a literary and philosophical genre known as "Warsaw Positivism" (French: *positivisme varsovien*, Polish: *pozytywizm warszawski*). This philosophy emphasized the importance of the so-called "organic work" (Polish: *praca organiczna*), that is, active development of education and

economy. The key topics in Polish Positivist literature included the fight for independence, the emancipation of serfs and women, promoting science, medicine and public hygiene, and the assimilation of the Jewish minority with the Polish society. Besides Eliza Orzeszkowa, important representants of Warsaw Positivism included Bolesław Prus (1847–1912), Maria Konopnicka (1842–1910), and Henryk Sienkiewicz (1846–1916), the laureate of the Nobel Prize in Literature 1905 (eSzkola.pl).

Gloger (2007) states that in the case of Poland, Positivism played a similar role to that of Enlightenment in Western Europe, that is to say, it paved ground for the development of modernism and modernity, popularizing rationalism and a scientific approach to reality. On the other hand, the cultural impact of Enlightenment in Poland had been rather limited due to the overall civilizational lag and unfavorable historical circumstances.

3.2 The life and times of Eliza Orzeszkowa

Eliza Orzeszkowa was born Eliza Pawłowska on June 6th, 1841, in the village of Miłkowszczyzna, north of the Niemen river, in present-day Belarus, to a family of gentry. Her father, Benedykt Pawłowski, died when she was three years old. At the age of ten, she moved to Warsaw, the present-day capital of Poland, where for the following five years she attended a boarding school, run by the nuns of the Order of the Holy Sacrament. During that period, she had studied French, German, and Polish literature.

In 1858, at the age of 17, her parents arranged her marriage with a wealthy landowner by the name of Piotr Orzeszko. In her diaries, Eliza admits her fondness for the tall, blond, and handsome man, and was excited to leave her family home to explore the country and to visit the man's numerous relatives, living in different parts of the Russian empire. At the day of their wedding, the bridegroom was 35 years old (Shastouski).

The marriage of Mr. and Mrs. Orzeszko proved unsuccessful, mainly due to Eliza's political interests and affiliations—Eliza was highly pro-independence and sought the emancipation of serfs. Her husband, on the other hand, as a member of the bourgeoisie, was more inclined to protect the interests of his class, which saw the political turmoil

brought about by military activities as an opportunity to further accumulate wealth (Britannica, Bachórz, Brykowisko, 2011, Orzeszkowa, 2000, p. 7).

During the January Uprising, Eliza was actively working for the Polish cause, passing messages between the troops, and even helping Mr. Romuald Traugutt, the leader of the insurrection from October 1863 up to its end in August 1864, by hiding him in her house and escorting him to the border of Congress Poland. Her husband, on the other hand, had been critical of the uprising from its very beginning. He saw the uprising as untimely and highly unlikely to be successful. He would say that the movement would only bring about unnecessary death, suffering, and grave repercussions for the nation (Shastouski, Brykowisko, 2011).

Following the failed uprising, in December 1864, Mr. Orzeszko was arrested and sent to Russia, his land and possessions confiscated. Deprived of her husband's estate, Eliza had no other choice than to return to her father's house in Milkowszczyzna. Eliza has thus described her impressions from returning to her hometown:

*I went out to the world in a carriage padded with blue damask and drawn by seven horses. I was accompanied by servants shining with coat of arms plaques... At the age of twenty, I returned from those distant places all alone, to the house I have inherited from my father, only to find it looted by soldiers who had stayed in the household; [I had to pay] debts taken by other people and a tribute so enormous that even [our] fields of wheat would bend under its burden; various officials would frequently visit and overstay... The situation was completely overwhelming...*¹

Eliza was not the only one to suffer in the new reality. Following the failure of the January Uprising and the abolishment of serfdom in the Russian Empire, many families in Lithuania² have become impoverished. The difficult situation gave Eliza the opportunity to watch the world from the point of view of the weak and destitute, which would prove crucial for her literary career. In 1866, the young writer published her first short story under the title *A Picture from the Years of Famine*³, dealing with the daily struggles

¹Shastouski, Orzeszkowa, 2000, pp. 7–8.

²The name "Lithuania" at the time of Orzeszkowa was commonly used to refer to the territories of the former Great Duchy of Lithuania, encompassing a much greater area than today's Republic of Lithuania, and including parts of present-day Belarus and West Ukraine. These regions still remain in the Polish sphere of influence and have a substantial Polish minority, although the influence was diminished by decades of Soviet rule. Even so, Poles born before WW2 still refer to the cities of Lviv, Vilnius, and Hrodna as "old Polish cities."

³Polish: *Obrazek z lat głodowych*. The English title used in this thesis is the author's own translation.

of the lower layers of society. The story was an early example of Orzeszkowa's realism, depicting impoverished peasants as innocent victims of a vicious, rotten feudal system. On the positive side, the story called for social progress for the benefit of the society as a whole, rather than just specific social classes or castes, a direction highly unusual for Polish literature in the period directly following the failed uprising (Shastouski, Orzeszkowa, 2000, pp. 8–11).

In other realist works, such as *The Pompalinski Family* (Polish: *Pompalińscy*), *Mr. Graba* (Polish: *Pan Graba*), or *On the Bottom of Conscience* (Polish: *Na dnie sumienia*⁴), Orzeszkowa makes a point of describing and ridiculing the most annoying aspects of the elites, depicting aristocrats as a parasitic, dull-witted folk. In *Mr. Graba* and *On the Bottom of Conscience*, she tells the stories of young people who have received traditional, aristocratic education, which proved useless once the material basis for their existence had disappeared—the protagonists had no other choice than to live a parasitic, opportunistic lifestyle (Orzeszkowa, 2000, p. 11).

During a period of roughly 10 years following her creative debut, Eliza's writing had been influenced by the emerging trend of Warsaw Positivism, full of optimism for the future of a society undergoing a capitalist transformation. The pivot of her creative works of this period had been educating the youth to adapt to the new bourgeois reality (Orzeszkowa, 2000, pp. 9).

The optimistic outlooks became somewhat dimmed when she realized that she herself, as a single woman, might struggle to make a livelihood after losing the main sources of her income, i. e. the estates of her husband and father, and would need to resort to the only jobs available to women, such as private language tutor or governess. At the time, the most attractive of all jobs deemed fit for women had been the job of a telegraphist. Even so, it soon became obvious that in Warsaw, under Russian rule, even that position was out of reach of a Polish woman (Orzeszkowa, 2000, p. 9).

Eliza considered a woman's lack of control over her own existence to be yet another remnant of the bygone feudal era. She had experienced this feeling of impotence herself, when she tried to apply to the Church for a divorce. The Catholic Church, with its

⁴All three titles translated from Polish by the author.

conservative views, was an important bastion of the feudal system, and used its arsenal of social manipulation techniques to protect the feudal privilege. For a long time, the ecclesiastic authorities were unwilling to grant a divorce request of a woman, and only granted her wish after she agreed to pay the Church a considerable amount of money. Following her divorce, she had been ostracized and ridiculed by the conservative members of the society. This bitter realization of a woman's impotence is emphasized in her works of *Tendenzliteratur*, including the novel *Marta*, analyzed in this thesis (Orzeszkowa, 2000, pp. 8–11).

In 1869, Eliza's marriage was finally annulled. After selling her father's estate in Miłkowszczyzna in 1870, she settled in Grodno (present-day Hrodna, Belarus). Since 1879, she co-owned a publishing house and bookstore in Vilnius, in present-day Lithuania. Her most important works included *The Boor* (Polish: *Cham*), *The Dziurdzia Family* (Polish: *Dziurdziowie*), and *On the Banks of the Niemen* (Polish: *Nad Niemnem*). Most of her works deal with the difficult existence of peasants, women, and impoverished gentry. Her works are often classified as *Tendenzliteratur* (German: 'tendentious literature'). She had been nominated twice for the Nobel Prize in Literature. Eliza Orzeszkowa died in Grodno in 1910 and was buried at the local Catholic cemetery (Brykowisko, 2011, Britannica, Orzeszkowa, 2000, p. 10).

3.3 Names of Eliza Orzeszkowa

In many Slavic languages, including Polish, many family names have traditionally taken a different form when referring to a man, his unmarried daughter, and his wife. For instance, the wife of the well-known Polish poet of the Romanticist period, Adam Mickiewicz, was referred to as Celina Mickiewiczowa, and his eldest daughter would be referred to as Maria Mickiewiczówna, up until her marriage. Analogously, in case of the name "Eliza Orzeszkowa," Orzeszkowa means 'the wife of Mr. Orzeszko,' which roughly corresponds to the English form "Mrs. Piotr Orzeszko." In modern-day Polish, however, this convention is virtually obsolete. All family members use the same form of the name, and the wife of *Pan Orzeszko* (Mr. Orzeszko) can be called *Pani Orzeszko* (Mrs. Orzeszko).

A notable exception to this rule are the surnames ending in *-ski* or similar suffixes, such as Kowalski, Górecki, Grodzki. These surnames have evolved from adjectives and still follow all the grammar rules pertaining to adjectives. Thus, the wife and daughter of the Polish counterpart of John Smith, Jan Kowalski, would still use the form *Kowalska*.

In Zamenhof's translation of *Marta*, the author's name is listed as Eliza Orzeszko. Zhong Xianmin's translation follows this convention, rendering the name into Chinese with slightly distorted pronunciation as 愛麗莎·奧西斯哥 (Àilìshā Àoxīsīgē). Other Chinese-language writings and websites use other variations, based on the traditional form "Eliza Orzeszkowa." These names include 艾麗查·奧熱什科娃 (Àilìchá Àorèshíkēwā) and 艾麗查·奧若什科娃 (Àilìchá Àoruòshíkēwā). In the remaining part of this thesis, the form "Eliza Orzeszkowa" shall be used, being the most prevalent in Polish-language writings.

3.4 Plot outline of the novel *Marta*

The novel *Marta* is divided into nine unnumbered chapters and an introduction. The story is told from the point of view of a third-person omniscient narrator.

The novel *Marta* tells the tragical story of a certain Marta Świcka. In the beginning of the novel, Marta is presented as an impoverished, twenty-odd-year-old lady whose affluent husband had just died, leaving her with a little daughter, no living family members, and no means of livelihood. Due to these unfavorable circumstances, she is compelled to move out of a lavish apartment in Warsaw to a plain, dilapidated, single room.

Throughout the novel, the protagonist struggles to find a job to provide for herself and her little daughter. At first, she tries her luck as a teacher of French and piano, but soon finds out that the little qualifications she has are not sufficient for her to make ends meet. She also finds out that she cannot work in certain professions despite having the necessary qualifications, because those jobs are only available to men. She manages to get a job as a seamstress, which she soon quits due to a conflict at workplace. Her little daughter falls ill with bronchitis. Marta is compelled to return the rudimentary

3.4. Plot outline of the novel *Marta*

furniture that she rented for her tiny apartment. Finally, a horse-drawn omnibus runs over Marta and she dies on the spot.

4 Comparison of *Marta* in Polish and Esperanto

This chapter makes an attempt to describe the contents of the Polish original of the novel *Marta* and compare it with Ludwik Zamenhof's Esperanto translation. In the process, it should be possible to identify parts of the translation where equivalence could not be achieved and try to describe the way Zamenhof dealt with these issues in the process of his translation work.

4.1 Analysis of the introduction

The novel *Marta* begins with an introductory monologue, describing the importance of love in the life of a woman. The introduction is written from the point of view of a third-person omniscient narrator. It is not clear whether the narrator can be identified with the author of the novel, however, the opinions presented in the introduction can be interpreted as belonging to the author. In this section, the narrator takes issue with the novel *Albina* by Mr. Jan Zachariasiewicz (1825–1906). Zachariasiewicz is attributed with stating that the reason women suffer, either on the moral or the physical level, is because they lack true love for a man, and that for a woman, the act of marriage is always motivated by pure calculation. The narrator considers this statement to be unjust and argues that the whole existence of a woman is built around the concept of love: Starting from early childhood, young girls yearn to grow up and have the honor to meet their destined life partner. In some cases, their wishes are granted, and they end up marrying a man they love at the church and living happily ever after. In many other cases, something along the way goes wrong and the woman has to live a sinful life of suffering and hunger.

In the source text, the introduction is written in a lofty, poetic style with archaic wording. Zamenhof managed to translate the introduction with a high degree of equivalence, and to some extent made the translation easier to understand than the original.

Życie kobiety to wiecznie gorejący płomień miłości — powiadają **jedni**. Życie kobiety to zaparcie się — twierdzą **inni**. Życie kobiety to macierzyństwo — wołają **tamci**. Życie kobiety to igraszka — żartują **inni jeszcze**.

La vivo de virino estas eterne brulanta flamo de amo, diras **unu**j. La vivo de virino estas sinoferado, certigas **alia**j. La vivo de virino estas patrineco, krias **parto da homoj**. La vivo de virino estas amuziĝado, ŝercas **alia**j.

4.2 Analysis of chapter one

The first chapter of the novel describes the beginning of a new phase in the life of the protagonist, Marta Świcka, following the death of her husband. Mrs. Świcka, having lost her only source of income, is compelled to move out of a lush, comfortable apartment in Graniczna street, in what is nowadays the strict center of Warsaw, and take care of her four-year-old daughter. This section of the novel presents the circumstances in which the protagonist leaves the apartment, surrounded not by friends or family, but by porters in dusty boots, moving expensive furniture out of the building, and taking with them the last remnants of a life the family could no longer afford.

An important detail of the translation apparent from this section of the translation is that the name of the street Graniczna, (as well as all other street names throughout the Esperanto edition), is left in the original Polish spelling. Apart from that, in this section the translator managed to preserve both the precise meaning of most of the words and their literary value, rendering the translated text easy to read and understand. This is exactly what

— Mamo! — szepnęła dziewczynka — patrz! biurko ojca!

— Panjo! — mallaŭte diris la knabineto, — la skribtablo de la patro!

Znać było, że przedmioty te, z którymi **rozstawiała się widocznie**, posiadały dla niej nie tylko materialną cenę;

Oni povis rimarki, ke tiuj objektoj, kiuj **videble estis forprenataj de ŝi**, havis por ŝi valoron ne sole materialan;

In the whole section, the Polish verb *szeptać* ('to whisper') is always translated into Esperanto as *mallaŭte paroli* ('to speak quietly'). Both expressions convey similar meaning and though not fully equivalent, this change is unlikely to result in mistranslations in the Chinese text.

Po biurku ukazał się na dziedzińcu ładny kralowski fortepian, ale kobieta w żałobie obojętniej już za nim wzrokiem powiodła.

Post la skribtablo aperis sur la korto bela fortepiano, sed la virino en funebra vesto akompanis ĝin jam per rigardo pli indifera.

The expression *kralowski fortepian* ('a grand piano made by the company Krall i Seider') has been translated as *bela fortepiano* ('a beautiful grand piano'), omitting the indication of origin altogether. The said company was a popular maker of pianofortes in Poland during the life and times of Orzeszkowa, but the company name was unlikely to be recognized abroad. Therefore, the omission seems reasonable and was not likely to result in mistranslations.

— Łóżeczko moje, mamo! — zawołała dziewczynka — ludzie ci i łóżeczko moje zabierają, i tę kołderkę, którą mi sama zrobiła! **Ja nie chcę, aby oni to zabierali!** Odbierz, mamo, od nich łóżeczko moje i kołderkę.

— Mia liteto, panjo! — ekkriis la knabineto — tiuj homoj forprenas ankaŭ mian liteton, kaj ankaŭ tiun kovrileton, kiun vi mem al mi faris! Reprenu, panjo, de ili mian liteton kaj la kovrileton.

In this fragment, the sentence *Ja nie chcę, aby oni to zabierali!* (I do not want them to take it away) is omitted altogether.

— Dziękuję ci, **Zosiu** — rzekła cicho — byłaś dla mnie bardzo dobrą.

— Mi dankas vin, **Sonjo**, ŝi diris mallaŭte, — vi estis por mi tre bona.

In the source text, the protagonist refers to her former servant using the name "Zosia," which is a diminutive form of the name Zofia. Although there is no clear rule regarding diminutive names in Esperanto, Zamenhof nativized the name as "Sonjo." This may be the Esperanto variant of the name "Sonja," which is the most common diminutive form of the analogous name "Sofia" in the Russian language.

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