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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 Xiànmín[1]) 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 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).

[1] All 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.

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 between 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 auxilliary 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: [bjaˈwɨstɔk]). 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 Заменгов[1]) 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).

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

[1] All Russian terms in the thesis are rendered in original Cyryllic 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.

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 [varˈʂava], 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 *Mezhdunarodnyy Yazyk. Predisloviye i polnyy uchebnik.* (Международный Языкъ. Предисловие и полный учебникъ 'The International Language. Introduction and Complete Textbook'). 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 auxilliary 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 auxilliary 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 language[2].

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 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 by understood by a person of any nationality. Indirect translation of texts originally writ-

[2] From 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.

ten 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 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 (魯迅 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 International[5] (Boltinsky 2016).

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.net[6], offering online courses for self-study, e-books, and an electronic dictionary, dedicated exclusively to Esperanto; and Duolingo[7], 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 articles[8]. The 105th World Esperanto Congress (Esperanto: *105-a Universala Kongreso de Esperanto*) is scheduled to take place from 1st to the 8th of

[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.
[6] https://lernu.net/en, retrieved March 23th, 2020.
[7] https://www.duolingo.com/course/eo/en/Learn-Esperanto, retrieved March 23th, 2020.
[8] https://eo.m.wikipedia.org/wiki/Vikipedio_en_Esperanto, retrieved March 23th, 2020.

August, 2020, in Montreal, Quebec, Canada[9]. 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:

> *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

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

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 Oreszkowa, 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 Milkowszczyzna, 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 Lithuania[2] 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 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).

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

[2] The 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."

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

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 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).

[4] All three titles translated from Polish by the author.

In 1869, Eliza's marriage was finally annulled. After selling her father's estate in Milkowszczyzna in 1970, 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 furniture that she rented for her tiny apartment. Finally, a horse-drawn omnibus runs over Marta and she dies on the spot.

3.5 Note on currency in Russian Poland

At the time when the novel *Marta* takes place, Warsaw was located in a political entity officially named „Kingdom of Poland" (Russian: Царство Польское, Polish: Królestwo Polskie). This polity was created by the 1815 Congress of Vienna and controlled by the Russian Empire. It is ofter referred to as „Congress Poland" (Polish: *Królestwo Kongresowe*, lit. 'Congress Kindgom'). The monetary system used in Congress Poland was based on gold and silver, and before the January Uprising, rouble coins minted in the Kingdom of Poland used bilingual denominations, with the traditional Polish currency name, *zloty* (Polish: złoty, 'golden') equivalent to 15 Russian kopeks (Russian: копейка, Polish:

kopiejka), i. e. $15/100$ of a Russian rouble. After the January Uprising, Polish denominations were removed from the coins, but the conversion rate was still in common usage among the local populace. Therefore, both currency names are mentioned throughout the source text.

4 Comparison of *Marta* in Polish and Esperanto

This chapter makes an attempt to describe the contents of the Polish source text of the novel *Marta* and compare it with Ludwik Zamenhof's Esperanto translation.

In this chapter, unless otherwise noted, the acronym ST (Source Text) will be used to refer to the Polish text, and the acronym TT (Target Text) will be used to refer to the Esperanto translation by Zamenhof. Each chapter of the ST will be summarized and through comparison with the corresponding fragment in the TT, the author 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. This introduction makes ground for the story of Marta Świcka, whose life goes astray in a lot of ways.

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. In this part of the translation, the Author did not manage to find any deviations in meaning from the source text. For a modern reader versed in both Polish and Esperanto, the translation may be even easier to understand than the source text. This is due to the fact that the Polish language has evolved significantly over the past hundred of years, while the fundamental rules of Esperanto remained intact.

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 and her daughter, Janina, following the death of Marta's husband.

4.2.1 Summary of the plot of chapter one

Mrs. Świcka, having lost her only supporter, is compelled to move out of a comfortable apartment in Graniczna street—right next to what is now a public park called Saxon Garden—into a single small room in the attic of a much humbler edifice in Piwna street, in the Old Town. The woman, who has never worked for money in her life, needs to find a job to support herself and her four-year-old daughter.

The chapter starts by presenting the circumstances in which the protagonist leaves her old apartment, surrounded by porters moving expensive furniture out of the building, taking away the last remnants of a life that the impoverished and incomplete family can no longer afford. After all furniture and belongings have been taken away, Marta goes to her new rented room. On the way, she is accompanied by her daughter and her former servant girl, Zofia, which subsequently leaves for her new masters' place.

The chapter continues with a description of the protagonist's nightly errand to buy food for her child, in an atmosphere of fear and uncertainty. It is the first time when she needs to go outside on her own at night. Afraid to leave, she encounters two people, the caretaker of her edifice, and a woman whom she guessed to be the caretaker's wife. She pleads both of them to run the errand for her, but both refuse, seeing the widow's poor financial condition. Finally, the protagonist goes to a shop to buy food, overcoming her

fears. On the way home, she is approached by a stranger humming a frivolous song, who shouts at her to slow down and "go for a walk" with him. In spite of all the perils, she manages to return home to her daughter, make tea, and put her daughter to sleep. The chapter ends with the protagonist sitting at the fireplace and thinking about her new way of life.

4.2.2 Analysis of the language of the Esperanto translation

In this part of the translation, Zamenhof managed to preserve both the precise meaning of most of the words and their literary value. The text is easy to read and understand for a reader versed in Esperanto.

There are, however, slight omissions and changes which do modify the perception of the translation. An important detail of the translation apparent from this section of the translation is that the names of streets in Warsaw: Graniczna and Piwna, are left in their original Polish spelling, meaningless to a reader not versed in any Slavic language. The name "Graniczna" means "[the street] at the boundary," and has been rendered phonetically in the Chinese translation as Gelanazhina Street (格拉納支納街 Gélānàzhīnà jiē) which not only does not convey any meaning, but is also a mispronunciation of the Polish name, which is pronounced [grãˈɲiʧna]. while the name "Piwna" means "the beer street." Although the meanings of those names do not really bring any added value to the story, one could argue that a phonetic rendition does result in a loss of meaning.

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

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

> *Znać było, że przedmioty te, z którymi rozstawała 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.

4.2.3 Omissions

Certain sentences or words in the source text were omitted in the translation. This sentence describes the grand piano that Marta had to sell:

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

In the translation, the expression *ładny kralowski fortepian* ('a good-looking grand piano made by the company Krall & Seider') has been translated as *bela fortepiano* ('a beautiful grand piano'), omitting the indication of origin altogether:

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

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.

When Marta's daughter notices her bed being taken away, she shouts out in dismay:

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

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

> *— 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.*

4.2.4 Nativization of given names, archaisms, and bad grammar

Let us take a look at the parting words that the protagonist, Marta, exchanged with her servant girl, Zosia:

> *— Dziękuję ci, Zosiu — rzekła cicho — byłaś dla mnie bardzo dobrą.*
>
> *— Pani to byłaś zawsze dobrą dla mnie — zawołała dziewczyna — służyłam u pani cztery lata i nigdzie nie było mi i nie będzie już lepiej jak u pani.*

These words were thus rendered in the Esperanto translation:

> *— Mi dankas vin, Sonjo, ŝi diris mallaŭte, — vi estis por mi tre bona.*
>
> *— Sinjorino, vi ĉiam estis bona por mi, — ekkriis la knabino, — mi servis ĉe vi kvar jarojn, kaj nenie estis al mi nek iam estos pli bone, ol ĉe vi.*

In the source text, the protagonist calls the maiden "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," which is the Esperanto spelling of "Sonja," the diminutive form of the Russian name "Sofia."

Another thing worth noticing in this fragment, as well as many other places throughout the source text, is that the dialogues contain archaic forms and grammar that would be considered incorrect in modern Polish. For instance, according to the rules of modern Polish grammar, when using the honorific form *Pani* ('Milady; Mistress; Madam') or *Pan* ('Sir; Mister'), the verb should be conjugated in the third person singular form (as in: *Pani była*). In the source text, however, the second person singular is used (*Pani byłaś*). Zosia, the maiden, uses the conjunction *jak* ('as; how') in comparisons (*lepiej jak u pani*), rather than *niż* ('than', as in: *lepiej, niż u pani*). This is a colloquialism considered incorrect by formal grammar and very common to this day in the spoken language. However, the grammatical rules of Esperanto are few and simple; there is no honorific verb form, and all conjugations take exactly the same form, regardless of the grammatical person. In Esperanto, it is simply not possible to translate anything with bad grammar without altering the meaning of a sentence. Therefore the translation fails to convey the grammatical mistakes occuring in the speech of the servant girl. Bad grammar and archaisms, however, do not convey meaning on their own, therefore the Author thinks it safe to assume that the translation of this fragments still achieves a high degree of equivalence.

4.3 Analysis of chapter two

4.3.1 Summary of the plot of chapter two

The second chapter begins with a short biography of the protagonist, providing some background on Marta's origins and her life story preceding the events described in the first chapter.

Marta was born to a loving family of impoverished gentry, and grew up in a relatively quiet, carefree environment. When she was sixteen, her mother died. Soon after she married a low-ranking government official by the name Jan Świcki, her father died, too. At the time, Marta was not particularly worried by her parents' deaths, as her husband's salary was enough to provide for the whole family. A few years after the birth of their only child, Jancia, Mr. Świcki fell ill with a disease that would bring about his demise. During her husband's disease, Marta spent most of their money and sold off her jewellery to pay doctors and pharmacists. In spite of their joint efforts, her husband's life could not be saved, and his death was the direct reason of the events described in the novel.

The narrative then follows with the description of Marta's first encounter with the ruthless job market. On the next day after Marta's removal from the comfortable apartment in Graniczna street to the cheap attic abode in Piwna street, Marta goes to the office of, Mrs. Ludwika Żmińska, a tutoring broker, in an attempt to apply for a job. At the office, she encounters an English woman and a French woman. She witnesses both women being offered very well-paid jobs as governesses staying at the residences of wealthy counts, with very good working conditions and perks. The French woman is even allowed to live with her little niece. The broker admits that the French woman does not possess any particular teaching qualifications, but has the benefit of being a foreigner.

After a brief interview with the broker, a middle-aged lady, she finds out that she has little hope of finding a teaching job and staying together with her daughter; she could, however, get a decently paid job if she agreed to leave the child to stay with someone else. Not willing to part with her daughter, Marta offers to provide entry-level classes in such subjects as geography, history, Polish literature, and drawing. However, she learns that she is not allowed to teach these subjects, as they are taught almost exclusively by men. Mrs. Żmińska admonishes Marta that in their society, the only way a woman could earn a decent living with her work is by attaining mastery in a highly demanded skill, such as a foreign language or music; any mediocre, elementary skills were not enough to secure a carefree existence.

The broker, seeing Marta's dire predicament, treats her with compassion and understanding. She promises to do her best to help Marta find a tutoring post, while warning her that the search may take a very long time. The reason for the delay, she says, is that

the supply of entry-level French teachers was far greater than the demand, making it very hard for mediocre tutors to find a reasonably paid, or even any post.

The chapter ends with a description of the protagonist's bitter realization of her own low value. Before the meeting with Mrs. Żmińska, Marta had been confident that the will to work alone was enough for a woman to find a job sufficient to provide for her family. The encounter, however, made her realize that the will to work alone was not enough to make a living, and that she would need to try harder. Even so, she realized, it might take a very long time or prove impossible to actually find any job.

4.4 Analysis of chapter three

4.5 Summary of the plot of chapter three

The third chapter begins with the description of Marta Świcka, the protagonist, coming home after receiving the good news that she had been offered the position of a French language teacher. She reacts to the news with a lot of enthusiasm, relieved in the knowledge that she will finally be able to support herself and her daughter through her work. The news come at just the right time: the protagonist has already spent nearly all of her money, and would soon have no money to buy food and firewood. The tutoring broker that Marta approached back in chapter two told Marta that she may be able to get even more students and be offered better pay if she proves to be a conscientious and skillful teacher.

The story follows with the description of the first meeting with Jadwiga, the 12-year-old daughter of Mr. and Mrs. Rudziński. The mother, Mrs. Maria Rudzińska, explains that her daughter has already taken classes with an experienced teacher, a French woman by the name of Mrs. Dupont. The reason they chose to offer the position of French tutor to a Polish woman rather than to another foreigner was to support the locals, who found it much more difficult to find jobs.

During their first class, a male cousin of Maria Rudzińska by the name Aleksander Łącki, a handsome bachelor, notices the new teacher and secretly tells Maria about his affection towards the beautiful widow and asks to be introduced to her. However, Maria

tells her cousin off, asking him not to bother the poor widow with his fickle affection, and telling him to seriously reconsider his attitude towards his personal life and career.

Starting from the first meeting with her new student, Marta instantly realizes that little Jadwiga is in fact much more proficient in the French language than herself. She has a hard time answering her student's questions. She decides to study on her own to make up for her lacking knowledge, but soon comes to the bitter realization that the lack in her knowledge is too big to be helped with such last-minute efforts.

After a month of classes, Marta decides to put an end to this relationship and announces to Mrs. Rudzińska that she cannot teach her daughter any longer. Although both Mrs. Rudzińska and her daughter are aware of the teacher's incompetence, they do not do anything about it, knowing that without the meager income from these classes, the teacher would end up with no means of livelihood. They offer to do anything to help the poor widow find another way to earn money. Aleksander, Maria's cousin, having witnessed the situation, mentions that the magazine that Mr. Rudziński works for is currently looking for an illustrator, and suggests that Marta could apply for that position. He goes to visit Mr. Rudziński at the editor's office. Marta leaves without accepting payment for the month of French classes, saying that she has not taught little Jadwiga anything. She feels ashamed and feels it immoral to take money for useless work.

While waiting for any response from Mr. Rudziński, Marta visits the office of Mrs. Żmińska, the tutoring broker who helped her come in contact with Mrs. Rudzińska. Hoping to find another opportunity to make a living teaching French, Marta offers to teach absolute beginners, which she reckons would be a better fit for her skillset. The broker meets her with formal coldness, deeply disappointed by Marta's resignation from the first teaching position. By showing her incompetence, she explains, she had damaged the reputation of her brokering office. With regard to beginner clasess, she says, the supply is much higher than the demand, and therefore she cannot promise to find any matching students. Marta realizes that she is just one of dozens of unqualified young women who visit the office every day, each with her own set of troubles, and that there is no way the broker could possibly help them all. She abandons all hope for a tutoring career.

Mrs. Rudzińska contacts Marta and notifies her that the magazine where her husband works is indeed looking for a new employee with good drawing skills. She hands

Marta a drawing and a box of drawing utensils, asking her to copy a drawing. Whether or not she would be hired would depend entirely on her performance. Marta does her best and brings the copied drawing back to Maria, but it immediately turns out that Marta's drawing skills and knowledge of art are not sufficient to secure an illustrator's post. She gets feedback from the magazine telling her that she most certainly is endowed with an artistic talent, but has received insufficient education and practice.

Mrs. Rudzińska suggests that Marta could try and find employment as a salesperson at her friend's luxury textile shop, saying that the only qualifications necessary for the job are the knowledge of textiles and the ability to measure and cut cloth. The owner of the shop, in spite of their old friendship, dismisses her, explaining that the job, although superficially simple, requires many skills that women do not possess, most notably the ability to keep immaculate order in the shop and in all calculations, good manners, and superb communication skills. Unable to help Marta get a job in sales, Maria bids farewell to the poor widow, shoving an envelope filled with money into her hand, and leaves hurriedly in a carriage. At first, Marta considers going to Mrs. Rudzińska's place and returning the envelope, but thinking of her malnourished child, she accepts the donation.

The following day, she walks to the shop where she used to buy her dresses during better times, asking the shop owner to hire her as a seamstress. However, it turns out that even for that job she does not possess the necessary qualifications, not having any experience in the tailoring, and having never used a sewing machine. Following a suggestion of an old acquaintance, Marta takes on the post of a seamstress at the sewing parlor of Mrs. Szwejc, a dishonest entrepreneuse who never bothered investing in sewing machines and just kept exploiting unqualified seamstresses for measly wages.

4.6 Analysis of chapter four

4.6.1 Summary of the plot of chapter four

Chapter four starts at New Year's Eve. Having worked for a month at the sewing house (?) of Mrs. Szwejc for a low wage, Marta is in a lot of debt, and her health has deteriorated due to extreme poverty and poor working conditions. Passing by a bookstore, she notices a book authored by an old acquaintance, a woman. She enters the store which she used to frequently visit during times of prosperity. She asks the owner, an old

acquaintance of her husband, whose name is not mentioned in the text, for some career advice. In response, the owner explains that she had already exhausted nearly all possible career paths available to women. Nevertheless, he entrusts her with the translation of a book by an unnamed French philosopher. On the way home, Marta goes to buy a pair of shoes for her daughter.

Marta returns home with the book, but finds out that her daughter Jancia was hurt by her nanny. Marta presents the new pair of shoes to her daughter. Jancia goes to sleep and her mother sits down to begin work on her translation assignment, but keeps dreaming of future wealth and a prosperous life of a professional translator. Throughout the night, she keeps reading the book, and in the morning, she starts writing down the first words of her translation.

4.7 Analysis of chapter five

4.7.1 Summary of the plot of chapter five

Chapter five begins six weeks after the occurrences of chapter four. Marta has just finished translating the French text and takes it back to the bookstore in Krakowskie Przedmieście, the main street of Warsaw's Old Town (Polish pronunciation: [kraˈkɔfskʲɛ pʂɛdˈmjɛɕt͡ɕɛ]). The owner of the bookstore rejects her work, arguing that although her translation style is in places very lively, her knowledge of both the source and the target language, as well as the specialised vocabulary related to the work, is insufficient for the project, rendering her translation not good enough to publish. Marta understands that the reason her work had been rejected is almost exactly the same as in case of her copied drawing.

On the way home, she passes the Kazimierz Palace (Polish: *Pałac Kazimierzowski*), a building used by Warsaw University, and witnesses a group of happy students. She is overcome with indignation and envy. When she drops the manuscript of her translation work on the street, she notices two three-rouble bills that the owner of the bookstore put inside. She feels offended by being denied honest work and being given money for nothing out of pity, but accepts the banknotes nevertheless. She sits down on the stairs of the Baroque Holy Cross Church on the opposite side of the road and cries.

Meanwhile, Aleksander, the young cousin of Mrs. Maria Rudzińska, is walking down the street with a friend by the name Karolina, talking about his affection to the poor woman who had taught French to his niece. Aleksander's companion recognizes Marta, still seated on the stairs of the church, and invites her to her apartment in Królewska street.

4.8 Analysis of chapter six

4.8.1 Summary of the plot of chapter six

Chapter six follows continues the story of the meeting of Marta Świcka with her old friend, Karolina. Marta visits Karolina in her luxurious apartment, where they talk about life. Karolina was an orphan raised by a distant relative, a wealthy lady by the name of Mrs. Herminia. Karolina had been in love with Edward, the son of her patroness, with whom she was growing up. Edward would write love letters to Karolina, until one of the letters was intercepted by Mrs. Herminia. Not willing to let her son marry a poor orphan, she threw Karolina out of their house and arranged Edward's marriage with a wealthy heiress.

Not unlike Marta, Karolina spent several months doing menial jobs and living in poverty. One day, in the streets of Warsaw she met Edward, who pretended not to recognize her. She realized that in the eyes of men, a woman was but a toy, something that could be discarded at will, and no one would object. Even worse, a man who treated women badly was considered to be macho and enjoyed the respect of peers and the society. She quit her menial job at a soap business and became a mistress of a wealthy man by the name of Mr. Witalis. According to the moral standards of the era, such a relationship amounted to prostitution. She offers Marta to do the same and move in to a room next door, together with her daughter. However, Marta refuses, saying that she still loves her late husband. Karolina replies that her attitude will surely bring about her demise, that she will end up begging and stealing and will starve to death.

After Marta leaves in sadness, Mr. Aleksander comes to visit Karolina. He asks for more details about Marta, and whether he could possibly enter a romantic relationship with her. Karolina replies that this could indeed be possible, if he decided to marry her. Aleksander, accustomed to the liberties available to unmarried men, is not very happy to

hear that and brushes off the notion of marriage as a bad joke. He inquires about Marta's workplace and announces that he would visit Marta at work the following day.

4.9 Analysis of chapter seven

4.9.1 Summary of the plot of chapter seven

Mr. Aleksander Łącki, the cousin of Mrs. Rudzińska, goes to the sewing parlor of Mrs. Szwejcowa to find Marta. The visit does not go unnoticed for her coworkers and for Mrs. Szwejcowa, and prompts the latter to make further inquiries about their relationship. She mentions that she had seen Marta the previous day in front of the Church of the Holy Cross, talking to Aleksander and Karolina, and revealing that she knew them both. Aleksander was notorious for his machismo and had broken the heart of one of Mrs. Szwejcowa's daughters, whereas Karolina had previously worked at the same sewing parlor and had been fired for her unseemly lifestyle. To make matters even worse, the daughter of Mrs. Szwejcowa, an ugly girl who in spite of her relative unattractivity had been approached by Mr. Łącki before, insinuates that Marta must be in good terms with him, and that they probably take walks together every day. Mrs. Szwejcowa states that as the owner of the business she cannot tolerate that her workers be seen in public with a widely known playboy and pressures Marta to leave. Marta reacts with pride and resigns from the job of her own volition, throwing away her last means of livelihood.

After leaving the sewing parlor, in the gate of the edifice where the parlor was located, she encounters Mr. Łącki, talking to another young man. She tries to avoid his gaze, but fails to go unnoticed. Aleksander greets Marta, who reproaches him for playing with her feelings and depriving her of her livelihood with his folly. She criticizes his acts by quoting a fable by a Polish poet from the Enlightenment period, Ignacy Krasicki, titled *Children and Frog*:

> *Chłopcy, przestańcie, bo się źle bawicie!*
> *Dla was to jest igraszką, nam idzie o życie*[1]

Having said these words, she leaves Aleksander dumbfounded, standing in the gate. For a brief moment, Aleksander seems to ponder the consequences of his actions towards

[1] From Krasicki. In a loose translation by the author: „Boys, stop, because you are playing wrong! For you, it is a game, for us it is about life."

the poor widow, but soon forgets about Marta when he sees a young, fashionable girl walking in through the gate. It is Miss Eleonora Szwejcówna, one of the daughters of Mrs. Szwejcowa. She encourages Aleksander to come visit their home more often. Miss Eleonora enters the courtyard of the edifice, but Mr. Łącki does not follow her there, thinking it would be improper for the seamstresses to see him walking around with the heiress.

The chapter ends with an exclamation paraphrasing a monologue from *Forefathers' Eve*, a poetic drama by Adam Mickiewicz. The original phrase read: „Kobieto! puchu marny! ty wietrzna istoto!" ('Woman! You wretched fluff! You fickle creature!'), and was adjusted by Orzeszkowa to refer to men.

4.10 Analysis of chapter eight

4.10.1 Summary of the plot of chapter eight

Marta pays off her outstanding rent using the money she received from the owner of the bookstore for her failed translation. Not being able to afford to rent furniture anymore, she tells the landlord to take it away, and ends up in a bare room with her daughter Jancia, with no toys, no bed, and no firewood. Left with no way to earn a livelihood, Marta regrets her resignation from the meager job at Mrs. Szwejcowa's sewing parlor. With only one złoty left to her name, Marta goes to the bookstore to ask for help. The owner advises her to look for housekeeping work at his friends' household, and gives her a letter of recommendation. The family, although in fact in need of a housekeeper, send her away, thinking that such a delicate woman would not be able to work well, and afraid to also take her daughter. Feeling sorry to send her away, they give her a rouble. Marta goes to buy a little firewood and some food, but her daughter refuses to eat and falls asleep, showing early symptoms of illness.

The following day, Marta swallows her pride and goes to the sewing parlor of Mrs. Szwejcowa to ask for her job back. Mrs. Szwejcowa, not surprised to see Marta again, refuses to accept her and explains that she has already hired a young seamstress in her place.

On the way home, Marta notices a jewelry shop. She enters to sell her wedding ring and notices a few young men working on jewelry: a few working with metal as apprentice

jewelers, and one young man drawing designs for new jewelry. She realizes that even though her drawing skills may not be sufficient to work as an illustrator, they may be more than enough for designing jewelry. When the designer leaves his desk for a while, she sits down and draws a bracelet. Finally, the jeweler admits that she is qualified for this job, especially because she offers to work for half the young man's salary. However, the jeweler refuses to hire her, explaining that it is unseemly to appoint women for this type of work. He pays her half a rouble above the actual price of her wedding ring.

Marta is too exhausted to buy groceries or firewood on her way home. She goes to sleep, but finds herself wide awake when she hears the loud cough of her daughter, Jancia. Marta realizes that her daughter has a fever. In the middle of the night, she runs to find a doctor, who diagnoses Jancia with bronchitis. Seeing their extreme poverty, he does not accept any money, and asks Marta to heat up their attic and to give Jancia medicine.

After ten days of Jancia's illness, Marta has no money left to buy firewood or medicine. She begs the wife of the caretaker of their edifice to keep watch at her daughter's bed and goes out to beg for help. She goes to Mrs. Rudzińska's apartment to ask her for help, but the servant of Mr. and Mrs. Rudziński tells her that the Mistress is currently holding a party and cannot leave the living room. Afterwards, she goes to the bookstore in Krakowskie Przedmieście, but there, too, she cannot go in, seeing several elegant people buying books.

4.11 Analysis of chapter nine

4.11.1 Summary of the plot of chapter nine

In the evening, Marta goes to beg for money in the streets of Warsaw's Old Town. Not unlike the present day, this area of Warsaw is filled with young, wealthy, and powerful people. Marta, not having any experience in begging, only manages to ask one man for money, who gives her 10 kopeks, much less than needed to buy firewood and medicine for Jancia.

Marta stands in front of a store, waiting for a wealthy man inside to walk out. She asks the man for some money to buy medicine for her daughter. "Milady," the man responds. "Aren't you ashamed to beg? You are young and healthy, you can work!" She waits for

the man to pull out some money from his pocket and then steals a three-rouble bill. The shopkeeper asks a policeman standing nearby to catch the woman who stole money from his customer. The wealthy man merely laughs, not considering the loss to be worth such prosecution. The policeman shouts out to the crowd that a woman clad in a black dress just stole some money.

Marta runs home, a crowd of people trying to catch her. She sees a horse-drawn omnibus, and stands in its track. Knowing that if she is caught, she would face prison, she decides to stand still and dies, her chest smashed by the weight of the carriage.

5 Comparison of *Marta* in Chinese and Esperanto

This chapter aims to analyze the indirect translation of the novel *Marta* into Chinese based on the Esperanto translation by Zamenhof. Through a careful analysis of the differences, the author hopes to identify mistranslations, fragments of the text translated with little equivalence, as well as other discrepancies in meaning from the Polish original. Based on those differences, it should be possible to determine the reason for said differences, be it a result of earlier mistranslations, linguistic choices made by Zamenhof, or shortcomings of the international language itself.

5.1 Comparison of the first chapter

5.1.1 Alterations in sentence structure

Starting from the first chapter, there are several places where the sentence structure has been obviously altered to better fit the grammar and usage of the Chinese language.

許多穿著不雅觀的衣服和骯髒的靴子的人，從一座通二層的梯上走下來。

> *De la pura, larĝa ŝtuparo, kiu kondukis al la pli alta etaĝo de la konstruaĵo, konstante deiradas homoj en malelegantaj vestoj kaj malelegantaj polvokovritaj botoj.*

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