NEOLOGY TRANSLATION
IN THE LIGHT OF COGNITIVE LINGUISTICS

Streszczenie:

Celem niniejszego artykułu jest próba odpowiedzi na pytanie o konieczność przekładu formy neologizmów w tekstach literackich. W tym celu poruszono szereg zagadeń teoretycznych, takich jak rola słowotworstwa w budowaniu stylu literackiego, różnorodne podejścia do zagadnienia ekwiwalencji w przekładzie, czy też natura potencjalnych trudności w transferze struktury i treści. Rozważania teoretyczne, a także efektywność proponowanych rozwiązań zobrazowane są na przykładzie analizy fragmentu powieści Jamesa Joyce’a Finnegan’s Wake przetłumaczonej przez Krzysztofa Bartnickiego.

The aim of this paper is to investigate the issue of neologism translation in literary texts and to answer the question of whether there is a necessity to render their source forms in target texts. To this end, a number of theoretical aspects are considered. First, the stylistic significance of neology is addressed so as to establish the role and functions of neologisms in determining the final shape of literary texts. Next, various approaches to the desired outcome of translators’ work are discussed, with a particular focus on the notion of equivalence and its different definitions. Having established the criteria for evaluation of the effects exerted by a translator, the paper proceeds to examine the possible sources of difficulties in interlingual neologism translation, such as incongruity between stylistic qualities of neology or dissimilarity of word formation processes in different languages. The following section introduces a number of translation techniques for dealing with neology as exemplified by the Polish translation of James Joyce’s Finnegan’s Wake, providing a commentary on their possible effectiveness.
1. Neology and style

It seems to be impossible to accomplish the main objective of this paper, i.e. to investigate the need for translation of neologisms' formal aspects in literary texts, without addressing the issues of style and meaning construction. Therefore, this section concentrates on the nature and functions of neology in literary texts, pointing to the motivation and the stylistic implications involved in the introduction of lexical deviation. The discussion is initiated with the overall description of poetic style and subsequently proceeds to examine the author’s motivation for a given choice of words in style construction and the readers’ perception of the stylistic device in question. At the end of the section, a short summary of discussed ideas is provided.

To establish the role of neology within the text structure, it is probably most convenient to address the basic relation between the linguistic and literary values of texts. This issue has long been in the range of interests of linguistics as well as of literary studies and as such it was reflected in Jakobson’s models of communication and language functions\(^1\). In his speech Closing Statement: Linguistics and Poetics, Jakobson devoted a large amount of space to defining the qualities of poetic language and to establishing the mutual relationship of stylistics and linguistics. According to him, poetics may be regarded as an inherent part of linguistics in that it is concerned with investigating the interrelation between the poetic and other five functions of language – namely referential, emotive, phatic, metalingual and connative\(^2\), the balance of which varies in each message’s manifestation, thus constructing its uniqueness\(^3\). Poetics is seen to be concerned with the focus on the message’s shape itself, and although the poetic function in a message might be and usually is combined with some of the other language functions simultaneously, the concentration on the formal qualities clearly predominates over others\(^4\). Linguistics, in turn, provides relevant instruments to analyze the poetic structure and the resulting interpretations\(^5\).

When it comes to the structure of the message’s form, its core characteristics is that the principle of equivalence is reallocated from the axis of selection into the axis of combination\(^6\). In other words, the indicator of poetic style is the concentration on paradigmatic rather than syntagmatic relations, favouring the compositional as-

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2 Ibidem.
6 Jakobson, R: Closing statement: Linguistics and poetics.
pect over any other aspects of a message\textsuperscript{7}. The creativity and novelty in poetic language could therefore be seen as an ability to exploit pre-determined, convention-bound syntagmatic relations in such a way as to achieve an original and innovative construction, which process is to occur by means of element selection within a suitable paradigm\textsuperscript{8}. The choice of desired forms and combinations may be influenced by subconscious motivations, the inclination towards the words that for some reason fit better\textsuperscript{9}, by which remark Jakobson anticipated the cognitive perspective on language studies. Thus, the focal point of the stylistic studies has been shifted to the message structure itself, thereby concentrating on an individual parole of the addressee\textsuperscript{10}. Of course, the poetic function of language is not the exclusive attribute of poetry\textsuperscript{11}, although in Jakobson’s paper poetry is regarded as a perfect manifestation of its dominance\textsuperscript{12}. Waugh notices that also in prose, the sequence and choice of words may be originally organised so as to achieve the desired aesthetic effects.

A further commentary should be probably made concerning the syntagmatic and paradigmatic relations in poetic discourse. As has already been stated, the choice of the most desirable word from an available paradigm determines the artistic and creative values of a message. In addition to this, also syntagmatic relations may be effectively exploited within the scope of the poetic function so as to influence a message’s formal structure. An example of this endeavour is a construction of meter in poetry\textsuperscript{13}. Moreover, the tendency to manipulate the traditional relations of signs within a code results in the possibility to introduce ambiguity created e.g. by means of stylistic devices such as repetition of forms and sounds\textsuperscript{14} or by drawing on similarity as well as dissimilarity of ideas\textsuperscript{15}. Hence, the selection of signifiers in the poetic discourse is based rather on the effect evoked by their combination than on their referential properties\textsuperscript{16}. Compared to referential use of language, in its poetic use the seemingly close distance between signifier and signified is questioned and replaced with a relation of combined signifiers\textsuperscript{17}. At this point, a conclusion could be drawn that having deconstructed the conventional importance of signifier – signified relation and having replaced it with a new quality of interconnectedness of forms, the poetic discourse constructs meaning as if on the margins of message, putting an equation mark between the form and content of the symbols. Some forms are preferred over others not because of their conventional semantic con-

\textsuperscript{7} Waugh, Linda R: The poetic function in the theory of Roman Jakobson. Pp. 57–82.
\textsuperscript{8} Ibidem.
\textsuperscript{9} Jakobson, R: Closing statement: Linguistics and poetics.
\textsuperscript{10} Waugh, Linda R: The poetic function in the theory of Roman Jakobson. Pp. 57–82.
\textsuperscript{11} Ibidem.
\textsuperscript{12} Jakobson, R: Closing statement: Linguistics and poetics.
\textsuperscript{13} Ibidem.
\textsuperscript{14} Ibidem.
\textsuperscript{15} Waugh, Linda R: The poetic function in the theory of Roman Jakobson. Pp. 57–82.
\textsuperscript{16} Ibidem.
\textsuperscript{17} Ibidem.
tent, but rather because of some formal aspects, the choice of which constitutes a part of the meaning itself. For example, similarities of sounds suggest similarities of meaning, bringing the referents of two seemingly unrelated signs closer and creating a conceptual blend of ideas, transforming form into an active participant in the creation of meaning\textsuperscript{18}. Bearing in mind the concentration on the message’s form as the indicator of poetic style, it could be stated that the function of any stylistic device such as word play, sound mimicry or neology is to exert certain effects on the message’s form, thus contributing to the stylistic makeup of the message and simultaneously constructing the meaning level of the message. In this attitude, the global shape of the message is determined by all its individual constituents, turning all the elements of its micro level, such as phonemes, morphemes, lexical or grammatical units, into equally important bases for the construction of the text on its macro level\textsuperscript{19}. This, in turn, determines the internal integrity of the message and shapes its autonomy, creating a network of interconnected signs within the code; a self-contained referential system of decontextualized elements\textsuperscript{20}.

Having addressed the issue of poetic language’s nature, the question arises concerning the creative processes underlying its concrete realisations. It seems that in language, there is a possibility to describe the same event in different textual representations, while particular decisions are responsible for the final shape of the message as well as its interpretation\textsuperscript{21}. As has already been mentioned, Jakobson described the motivation to choose specific elements rather than others as a process operating on a subconscious level\textsuperscript{22}. Intuitively, a possible explanation for this could be seen in an attempt to find those elements of the language system that would most faithfully express the range of emotions and thoughts of the addressee\textsuperscript{23}. To investigate this problem more closely, a few basic notions from the field of cognitive semantics should be introduced.

It has already been mentioned in this paper that the relation between a signifier and its signified is only seemingly straightforward. Indeed; cognitive studies seem to confirm that meaning is not an autonomous, static and inherent part of the language system and its symbols, but rather a product of constant language – reality confrontation\textsuperscript{24}. In this approach, the semantic content of messages is neither “in the head” of the addressee nor in “the language” of the message, but rather comes into existence in each individual communication act\textsuperscript{25} as a dynamic product of dis-
The emergence of meaning may be described as an active exploitation of conventional, pre-existing schemata of neural activation patterns – in other words, of base elements which serve as starting points for the construction of complex messages and which are independent of the addressee. The result of their combination is, nevertheless, not only a simple total of the individual constituents; but rather a resultant activation of multiple semantic associations operating on different levels of conceptual frames. An instance of this phenomenon may be the word violence. Apart from being polysemous in the traditional perception of meaning, the term includes many possible variants of violence (e.g. physical or verbal aggression) and additionally activates emotional responses and associations like cries, fear, pain, which may vary according to a speaker’s former world experience or the context of the message reception. The sum of all the produced conceptualizations as well as physical, social, cultural and linguistic contexts compressed in one determine the final meaning of a word. The nature of meaning, therefore, could be described as encyclopaedic, comprised of any information linked to a given term. From the perspective of interpretation, not all of the conveyed information is equally relevant in all contexts – some are more central while others are not activated. The referential cohesion of a message is sustained by means of scripts encoding the extralinguistic knowledge and enabling contextual assumptions.

The cognitive perspective on meaning allows for a deeper understanding of the creative processes, which in other linguistic theories is closely related to the notion of norm. Regarding the language system as a complex set of principles, one is forced to analyse the stylistic deviations such as metaphor or neology as being in opposition to norm, because their structure does not draw on the pre-existing conventions. The dynamic perception of meaning interprets such phenomena as acts of information displacement and blending within the schematic frames of reality. Now, if the conventional schemata are used to establish coherence in message interpretation, then the function of poetic discourse within this system could be to...

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28 Ibidem.
29 Langacker, Ronald W: Gramatyka kognitywna.
31 Ibidem.
34 Ibidem.
refresh the schemata by means of alternations in their structure and thus affect the readers’ perception of reality, creating an opportunity for novel conceptualizations, relevant inferences and emotional responses not coded by the convention. In the construction of unconventional semantic units, the addressee seeks for new, unprecedented combinations of elements so as to convey the mental image of a notion. The meaning is a result of negotiation between the addressee and the addressee in that both of them construct the meaning according to their mental capacities. This theory seems to be parallel to what has already been said about the creative exploitation of convention-bound syntagmatic relations within text structure.

Cook (1994) introduces a helpful connection between the dynamic perception of meaning and the formalist term of foregrounding. Typically involving a deviation from norm, foregrounding is a fashion of textual patterning the reason of which is usually an attempt to defamiliarize the content of a message and thus achieve the intended aesthetic purposes. The idea of defamiliarization introduced by Shklovsky seeks the nature of art in its ability to make reality look strange, which objective should be achieved by means of linguistic inventiveness. This artistic demand points to the adequateness of poetic style for the literary discourse, which by its nature is concentrated on the forms and employed stylistic devices. The salient elements are also more distinguishable from the surrounding elements and attract more attention. Neology may be an example of conceptual blending whose main purpose is the creation of new semantic quality and drawing the addressee’s attention to itself by means of unusual form. However, the point should be made that the notion of deviation from norm is highly dependent on the status of the norm itself, which, by nature, is not static. If the invented novelty is adopted by the speakers and spread in language, it becomes norm and loses its former status.

In this section, the issues of poetics, style and meaning construction have been discussed. It has been argued that the major characteristics of poetic discourse is its concentration on the form and the tendency to incorporate its certain aspects into the meaning layer of the message. The structure of poetic language is often marked by numerous stylistic devices, the role of which is to reflect the author’s mental im-

39 Langacker, Ronald W: Gramatyka kognitywna.
45 Jakobson, R: Closing statement: Linguistics and poetics.
age of the described notions in a new and unprecedented way. The creativity of a poetic text lies in its ability to modify pre-existing schemas and scripts, thus evoking astonishment among the readers. Neology is a part of this mechanism in that through its creativity it may become a means of foregrounding, thus fulfilling the main principles of Shklovsky’s literary art. In contrast to metaphors, neology displays novelty on two levels: on the level of form, and through this also on the level of meaning.

2. Literary translation – objectives and possible problems

The objectives and characteristics of a successful translation process have been the main interests of translation studies since the very emergence of the discipline. One of the key notions involved in the discussion of the relation between source and target texts is equivalence, a term introduced by Roman Jakobson and developed subsequently by other researchers. Isolating three types of translation – intralingual, interlingual and intersemiotic, Jakobson drew a parallel between equivalence and synonymy, pointing to the fact that it is probably impossible to achieve perfect equivalence, just like no perfect synoms can be found in language. Therefore, a translator should strive to achieve equivalence in difference\(^6\). At this stage, the difference was perceived mostly in terms of grammatical and lexical variations\(^7\). It is noteworthy, however, that having defined possible obstacles on the way to producing equivalent translations, Jakobson failed to provide an unambiguous definition of equivalence itself\(^8\).

The question of procedures leading to the relation of source and target texts defined by Jakobson has been addressed by numerous researchers, resulting in various theories and conclusions. One of the most influential insights into the issue has been provided by Eugene Nida, who departed from the tendency to perceive meaning as a permanent property of verbal forms and based his research on the functional definition of meaning\(^9\). Nida introduced a distinction between a formal and a dynamic type of equivalence, the first of which is concerned with the form of a message, whereas the second with the source meaning. This typology has emerged from the reflection that it is rarely possible to render both aspects of a message simultaneously, which stems from structural differences between languages\(^10\). The

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\(^{9}\) Munday, Jeremy: Introducing translation studies.

task of a translator is, therefore, to analyse the intentions of an author, to isolate the factors influencing the final shape of a message and to establish their role in its creation, thus assigning priority to either form or meaning so as to facilitate the translation process whose result would evoke a reaction of the target reader parallel to that of the source reader. In his later work The theory and practice of translation compiled with Charles Taber in 1982, Nida highlighted the precedence of meaning over structure, calling for the departure from form in the instances where it would contribute to the naturalness of expression and comprehensibility of the text. Thus, the principles of equivalent meaning and response have been assigned as priorities in translation and an approach alternative to the strictly formal one has been introduced.

Nida’s proposals are to some degree related to the classification of translation techniques developed by Jean – Paul Vinay and Jean Darbelnet in A methodology for translation. The article isolated seven methods of translation that were subsequently grouped in two categories of direct and oblique translation techniques. The difference between them lies in the relation between the formal aspects of source and target texts. The first group is characterised by a transposition of source language elements such as syntactic structures or concepts into the target language, which process is enabled by metalinguistic parallelisms. The second group, in turn, consists in procedures that change or complement the structures of the source language in a way that produces an overall impression similar to that evoked by the source text. An important contribution has also been made by acknowledging the difference between servitude which includes obligatory modulations enforced by the incongruities of language systems, and options which are non-obligatory modifications of text structure introduced by a translator. In Vinay and Darbelnet’s work it was the latter one that a translator was expected to concentrate on. Thus, the French researchers first focused on the stylistics of the translation. Nevertheless, the analysis of equivalence was still performed on the syntactic and lexical units rather than on the text level, which may be seen as a characteristic feature of structuralism.

The structural approach to equivalence was further developed by German schools of Leipzig and Übersetzungswissenschaft, where a more mathematical approach to defining equivalence was applied. The attempts to construct a formula for the assessment of equivalence led to the conviction that because of the fact that the number of linguistic and cultural variables exceeds the number of constants, no proper definition of equivalence may be obtained. The idea of symmetrical relations between languages began to be perceived as illusory, which resulted in partial or complete rejection of equivalence as a characteristics of a successful translation.

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51 Ibidem.
52 Munday, Jeremy: Introducing translation studies.
54 Munday, Jeremy: Introducing translation studies.
55 Ibidem.
56 Giczela-Pastwa, Justyna: Ekwiwalencja tłumaczeniowa.
57 Ibidem.
A new perspective on the issue and the revival of the term appeared with the
cognitive models of language. The departure from objectivism and the develop-
ment of the prototype theory has offered a more individual-oriented approach to
translation\textsuperscript{58}. Langacker’s model of cognitive grammar is based on the individual
mental processes that become apparent at the level of construal. It is at this stage
that a speaker selects one element from the available paradigm rather than another
and creates a unique mental image conveyed by the message. Furthermore, the
choices are believed to be motivated, not random or imposed by convention\textsuperscript{59}. The
style of a text is therefore understood as a result of a given type of construal\textsuperscript{60},
while the meaning is a dynamic product of the interaction between the speakers,
dependant on their world experience, context and communication abilities. Here,
an argument could be formulated that a true individuality of perception and pro-
cessing would disable not only translation, but communication at all. However,
cognitive linguistics assumes that human experience forms a kind of continuum
ranging from an individual to a collective one\textsuperscript{61}. Regardless of individual differences, all
people share the same elementary experience and the capability for construal\textsuperscript{62}.

As a result of this hypothesis, the task of a translator could be defined as an ob-
ligation to distinguish and interpret all the linguistic details on the level of construal
and to convey them in the target text in such a way as to offer a possibility to recre-
ate the original mental image produced by the message\textsuperscript{63}. The unit for the equiva-
ience analysis could therefore be seen in a single element responsible for the con-
strual; an image that appears in mind after the message reception\textsuperscript{64}. The text, in
turn, may be regarded as a collection of logically related images\textsuperscript{65} and although re-
main an individual act of reception and interpretation, it is still limited by linguis-
tic, social and historical conventions\textsuperscript{66}. Therefore, the key to obtaining equivalence
seems to lie in the awareness of source and target readers’ world experience\textsuperscript{67}.

The introduction of the cognitive approach to the translation studies sheds
a new light on the problem of translatability as well. Seeking equivalence on the level of individual images, one is no longer forced to analyse interlingual structural differences from the perspective of potential equivalence as long as they do not alter the process of construal in source and target messages. The desired identity of forms is therefore replaced with the identity of concepts, which fields may but do

\textsuperscript{58} Tabakowska, Elżbieta: Językoznawstwo kognitywne a poetyka przekładu. Kraków: Towarzystwo
Autorów i Wydawców Prac Naukowych UNIVERSITAS 1993.
\textsuperscript{59} Tabakowska, Elżbieta: Językoznawstwo kognitywne a poetyka przekładu.
\textsuperscript{60} Ilidem.
\textsuperscript{61} Giczela-Pastwa, Justyna: Ekwiwalencja tłumaczeniowa.
\textsuperscript{62} Ilidem.
\textsuperscript{63} Tabakowska, Elżbieta: Językoznawstwo kognitywne a poetyka przekładu.
\textsuperscript{64} Giczela-Pastwa, Justyna: Ekwiwalencja tłumaczeniowa.
\textsuperscript{65} Ilidem.
\textsuperscript{66} Tabakowska, Elżbieta: Językoznawstwo kognitywne a poetyka przekładu.
\textsuperscript{67} Ilidem.
not necessarily need to overlap. The most frequent translation problem occurs when a given concept activates different domains in source and target languages, which may result from different distributions of the concept. Such a situation may be observed for example in jokes or word plays drawing on motivated polysemy. Nevertheless, even in such instances the translation is impossible only if the domains are to be activated simultaneously. A more complicated problem occurs when two language communities do not share the same way of construal and world perception. Even the differences in encyclopaedic knowledge and connotative meanings on which a text is based may prove a major obstacle in the translation process. Therefore, the notion of translatability is relative and context-bound.

This statement may be referred both to macro level of the text as well as on the level of its constituents such as neologisms.

The last aspect of translation to be considered is the global approach of a translator towards the cultural role that they perform. Jerzy Jarniewicz (2002) isolates two kinds of effects that a translator may exert. The first one is the recreation of a faithful source image enabling the target reader to have an insight into the source culture, thus influencing its perception in the target language community and also possibly facilitating an interaction of two different world views. The second approach is concentrated mostly on the target reader and their culture in that it seeks the similarities between source and target language communities and tries to explore them creatively in the process of translation. The choice of a strategy is dependent on the translator, but regarded as a translation policy may influence the development of target literature and culture.

This section has introduced some basic problems concerning the discussion and assessment of translation. The term equivalence has been described together with its different definitions and possible interpretation problems. It has also been argued that the cognitive perspective on translation provides a new insight into the issue as it shifts the focus from the level of lexical and syntactic structures onto the level of mental imagery. Exploiting the common experience of source and target readers as well as identifying the individual contribution of the author, the translator should try to reconstruct the text elements responsible for the communication act. Using the theoretical background of the paper, the following section constitutes an attempt to answer the question of necessity for neologism translation on an exemplary paragraph excerpted from James Joyce’s novel *Finnegan’s Wake* in the original version and its Polish translation by Krzysztof Bartnicki.

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68 Ibidem.
69 Ibidem.
70 Ibidem.
71 Ibidem.
72 Ibidem.
74 Ibidem.
3. Neology translation – a necessity or a whim?

The issue of neology translation may be perceived as equal to any other element translation. In the light of what has been said about the relation of text stylistics and its constituents on the syntactic or lexical layers, neology contributes to the image construal and may function as a means of poetic foregrounding. Therefore, it is important to isolate the function of a particular instance of neology and to recreate it in transition. This section aims at analyzing the original and translated neologisms in the opening paragraphs of *Finnegan’s Wake* so as to test the cognitive approach to equivalence assessment in practice. The fragments for analysis have been provided in Table 1. The discussed neologisms have been highlighted in bold.

Table 1. An excerpt from *Finnegan’s Wake* and its Polish translation

<table>
<thead>
<tr>
<th>English</th>
<th>Polish</th>
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<tr>
<td>Sir Tristram, violerd’amores, fr’over the short sea, had passen-core rearrived from North Armoria on this side the scraggy isthmus of Europe Minor to wielderfight his penisolate war: nor had topsawyer’s rocks by the stream Oconee exaggerated themselse to Laurens County’s gorgios while they went doubling their mumper all the time: nor avoice from afire bellowed mishe mishe to taufauff thuartpatrick not yet, though venissoon after, had a kidscad buttended a bland old isaac: nor yet, though all’s fair in vanessy, were sose sisthers wroth with twone nathandjoe. Rot a peck of pa’s malt had Jhem or Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the aquaface.</td>
<td>Sir Tristram, violeur d’amores z za morza krótkiego, pasan-coreventh zurück aus Nord Armorea an diesem Seite der wąski przesmyk Europy Mniejszej aby wielkopajał wojnę o penisolę ani topsa wyerna roka Ocone w gorigi Laurens County nie zbila w stos rokoczaków choć ich liczba cygic szła w dublony i mumliony: noraz ognitos z ogniali nie oddał misce misce na taufaufl tjestęspartyjk jeszcze, aec venissatipoło to mięsadługo, blado stary izak nie dał się podejść cadziecko jak kosiot, jak tył buta: ani jeszcze, choć vanesskie chwytaangi dozwolone, nie zagniwaly sosiersy suroczę na dwiednego nathandjo. Agnij kropii piwa papy Jhem i Shen nie sfa- raomtowały w arksydtie, Agni rosy kraj teczary-cy nie zahriwil kręgiem akwalica.</td>
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The collocation scraggy isthmus has been rendered with the blend wąski przesmyk. From the structural point of view, then, the translation is not equivalent as it introduces the novel word przesmyk not present in the original. Adhering to the cognitive perspective, however, the activated domains and the produced image are parallel. This is so because the original sequence of words is creative – the adjective scraggy is usually used with the noun neck, whereas the noun isthmus refers to a typically narrow piece of land surrounded by water. The combination of words produces a picture of a narrow, neck-like isthmus, in Polish recreated by the combination of przesmyk + przesyłek. The formal modification of unusual collocation into a neologism may be justified by the principle of foregrounding, which effect is achieved in both texts.

A similar situation may be observed in the phrase topsawyer’s rocks by the stream Oconee, translated with topsa wyerna roka Ocone. The original alludes to a number of ideas, some of which might be: top sawyers, who are sawpit workers, people who hold a superior position, Topsawyer’s Rock which is an actual rock formation on
the Oconee river in Georgia, as well as a blend of names of Peter Sawyer and Tom Soyer. The phonetic aspects of the original are also of substance. The translation features the blend roka created from the source words rocks and rzeka. Here, an obstacle for interpretation may be seen in the differences in source and target readers’ encyclopaedic knowledge concerning geographical names and proper names. The translator seems to have opted for the faithfulness to source rather than target culture, simultaneously managing to preserve the acoustic properties of the original.

An interesting phenomenon may be observed concerning the concept of gorgios. The term is a Gipsy name referring to people from other ethnic groups or nationalities. Its form, however, in textual vicinity of the Oconee river may remind of Georgia, an American state. In Polish translation, no adjacent form is visible. Instead, the translator separated the two aspects of the notion and rendered them with w gorgii and cygle. The latter one is actually a blend of cygański + ciągle, which introduces the concept of Gipsies into the image, refers to another original element all the time and preserves the balance of creative stylistic forms on the macro level. Such compensations are frequent in the Polish version, creating the net of interconnected forms and affecting text economy. Here, it could be reasonable to mention that the volume of the original text was not a mere result of the author’s creativity but rather a designed aesthetic strategy, therefore should also be considered as a legitimate unit for translation.

The analysis of the English and Polish versions of the passage clearly shows that equivalence is to be sought not on the level of individual words but rather on the level of concepts. An instance of this may be seen in the sentence part while they went doubling their mumper all the time, in Polish choć ich liczba cygle rzęa w dubliony I munliony. Apart from being connected to the concept of Gipsies through the word cygle, the construal of the image of multiplicity is changed in that it embraces not only the collocation go doubling but also the noun mumper— in Polish iicz w dubliony I munliony, the neologisms constructed from the blend of Dublin + miliony and mumper + miliony. The translation is graphically related to the original, although the reconstruction of meaning may be impaired because of the English term incorporation into the Polish neologisms. The strategy itself, however, may also be argued to be equivalent as the fundamental aim of Finnegans Wake was the recreation of the language from the biblical Babel tower.

Among other numerous instances of amplification and compensations, there are very interesting examples of graphic equivalence construction. The collocation avoice from afire alluding to the biblical image of the burning bush has been rendered with ogielos z ognialy, which preserves the original alliteration but nevertheless includes more obstruents and is therefore more difficult to pronounce. A more successful transfer could probably be seen in the translation of kidsead buttended into czadziecko jak kozioł, jak tył bunta. The stops d, k, t have been preserved and the original units of meaning have been recreated with the blend constituents cad + cap + dziecko and kozioł + osioł.
The recreation of cultural allusions may be also addressed in the context of the analysed passage. The sentence *all's fair in Vanessy* is a word play alluding to *Vanity Fair*, in Polish introduced by the modification of the proverb *wszystkie chwyty dozwolone* with the introduction of blends *vanesskie chwyty* (vanity + wszystkie, chwyty + targ).

On the example of the introduced passage, it can be stated that the translation of neologisms is a complex procedure. The principle of meaning translation cannot be obtained if one rejects all of the formal aspects of source texts, because it is those individual stylistic devices that are responsible for the uniqueness of poetic language and constitute a part of its sense. However, bearing in mind that the style may be perceived as internal cohesion of interconnected elements, one can exploit its features creatively and introduce some structural changes without the loss of information on the level of construal. Certain elements may be shifted, while others may be compensated for; foregrounding may be obtained with different types of creativity and the global message of a text may serve as a guideline for the individual translator's choices. Following Tabakowska (1993), the equivalence of two texts may be analysed only on the conceptual level; therefore, it is not a task of a translator to follow pre-determined formula, but rather to try to combine two varying types of world perception.

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