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**EQUESTRIAN TERMS IN THE CANTERWOOD CREST ACADEMY SERIES – A LOOK AT TRANSLATION**

**Summary**

The aim of the following article has been to examine how equestrian terms in the *Canterwood Crest Academy* series have been translated. In order to examine the methods and techniques used in rendering equestrian terms found in the aforementioned series, the author extracted the practical material from *Canterwood Crest Academy: Take the Reins* and *Chasing Blue* by Jessica Burkhart, and, its Polish translation *Akademia Canterwood: Wysoka poprzeczka* and *W pogoni za marzeniami*. What is more, prior to analyzing the practical material the author provided the definitions of translation, a General Language, excerpts in both Polish and English illustrating specialized equestrian terms in context. Each pair of excerpts was accompanied by the author’s comments regarding the methods and techniques used in rendering equestrian terms.

**Keywords:** Specialized Translation, Language for Special/Specific Purposes (LSP), term, equestrian.

The aim of the following article is to examine how equestrian terms in the *Canterwood Crest Academy* series are being translated. Is it done correctly or are mistakes committed? One has to bear in mind that when dealing with novels which revolve around a specialized field of interest the translator has a difficult task to do. On the one hand, he translates a novel which involves topics pertaining to leisurely activities and topics meant to provide relaxation to its recipients, on the other hand, such novel series are dedicated to specialized fields of human interest. For this reason, it is best when the translator has a knowledge of the specialized field described. However, the aforesaid scenario is a rare occurrence in the case of equestrian knowledge, as not many translators are interested in this field. Therefore, it seems appropriate to look at how terms in equestrian novels are translated with a specific look at mistakes being made. The practical material is extracted from *Canterwood Crest Academy: Take the Reins* and *Chasing Blue* by Jessica Burkhart, and, its Polish translation *Akademia Canterwood: Wysoka poprzeczka* and *W pogoni za marzeniami*. Be-
fore analyzing the practical material, it is wise to analyze what is translation, what is a term, and what is the difference between a General and a Language for Specific Purposes (LSP)?

1. Translation

Translation, for the purposes of this work, is defined by Kim Grego¹ as:

*a product, a process and a practice*. These qualities, simultaneously identifying the translating phenomenon, are seen as non-exclusive, complementary and independent, and as furthermore modulated by *time*. In a micro to macro order, translation is first and foremost a *product* because it results in the production (no matter whether art- or craft-generated) of a tangible token. [...] Secondly translation is indeed a *process*. [...] Thirdly, translation is seen as a *practice* in that there is more to a text than the text itself: there is the text, its co-text, and there is its context. [...] Finally, time joins together these three different but not separate realizations of translation – product, process, practice – in a continuum that is seen not necessarily as linear² (Pym, 1993 [In:] Grego, 2010: 43) but rather as circular or, better, spiral.³

As may be seen from the above definition, translation is characterized as having a purpose, a domain and specialization. However, one has to have in mind that this definition is written with specialized translation in mind. The problems presented by translating a novel with specialized language, are different than the ones, presented by pure specialized translation. The domain in a specialized text consists of a textbook, and its purpose consists of conveying knowledge to knowledgeable audiences, that is, experts, or to novices wanting to learn new skills. A novel in turn consists of a book, and in general, it’s role is to provide a pastime. However, the *Canterwood Crest Academy* series is a hybrid of both. This is due to the fact that this series consists of novels for teenagers in which, apart from a general language a specialized language – in the form of equestrian terms and phrases – is also used. For this reason, the above proposed definition of translation fits – in a sense – to the described situation. When translating a novel such as the one described above, the translator has to be proficient in both the general translation and a specialized one, this in turn presents a much more difficult task than any of the two translations alone. Due to the fact that the translator of such a novel deals with a general language and a specialized language it is wise to look at the definitions of both of these languages.


3 Italics in the original.
2. A general language, a specialized language and the differences between them

A general language is described by Zanón⁴ as:

> a complex and heterogeneous linguistic system, made up of several subsystems. In order to achieve effective communication, a language presents series of varieties. First of all, according to the situation, we may find diverse linguistic registers, both formal [...] and informal [...] Other varieties of a different nature are the so-called linguistic varieties or dialects that depend on the way different groups of speakers use a particular language. These linguistic varieties can be generational or historical [...], territorial [...] or even social [...].

The issue that seems to play the most significant role in this quotation is that a general language is a complex system with many varieties concerning different categories of language and language use. A general language is used in various situations pertaining to everyday life and various topics written in textbooks. This is the language most often found in novels. This is also the case with the books analyzed in this article. Speaking of a general language, it must be said that although it pertains to general information and does not specifically contain terminology, it builds the structure of a novel, it conveys messages from the author to the reader, so that the reader can fully participate in the author's world. The situation found in Jessica Burkhardt's novels differs in that, apart from being written in a general language, it also contains its specialized variety. A specialized language is defined by Kim Grego⁵ as:

> a natural language as typically used in a specific technical or disciplinary field, for a functional or an operational purpose, commonly within a given professional setting. The natural language and the professional setting are the basic variables in LSPs, so that there can be a Business English, an español jurídico, a français medical, an italiano dello sport, etc., according to the specific field and national language considered.

As may be seen, the main beliefs transmitted through the above quotation, are similar to those found in Zanón’s⁶ work, that is, a specialized language belongs to a general language first and foremost, in addition to being used in specialized situations. One may state that the general language acts as a building block, a foundation on which all other types of discourses are built. This is due to the fact that, apart from specialized terminology and grammatical sentence structure, a specialized lan-

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⁶ Italics in the original.

language also makes use of "unmarked words" that find their place next to more specific terms. What is more, terms and "unmarked words", it seems have to co-exist and form a relationship along with grammatical structures both specialized and not. Having described a general language and a specialized language and the differences between them, it is appropriate to examine a building block of a specialized language, that is a term. What is a term and how is it different from a general word?

3. Terms

Terms are defined by Zanón as:

the designation, normally through a linguistic unit, of a specialized concept or notion. A term can be made up of one or several words. What matters the most is that such a formula is used, understood and accepted by specialists in the field as the materialization of a particular notion in a given area.

The definition presented above, points to several truths about terms. Truths which are oftentimes felt intuitively by readers of specialized texts, namely, readers are aware that a term is a linguistic sign, and thus belongs to a natural language. What is more, audiences are aware that terms may be simple and made up of one word.

A word, on the other hand, is described in the following manner:

From a linguistic point of view, a word is characterized by having a phonetic (and graphic) form, a simple or complex morphological structure, grammatical features, and a meaning that describes the class to which the object belongs. A term is also a unit presenting the same characteristics. In terminology, units made up of learned formatives and set phrasal constructions are usually much more productive than in general language word formation. This does not mean that terms cannot use the same morphological elements as words, nor that the lexical formation rules cannot be the same, but the presence of certain Greek and Latin combining forms and the frequency of compounds in terminology introduce a differentiating factor.

The above quote examines how words are made. This however, is not the topic of the following article. The most important information to be gained from the above

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quotes is that words and terms may differ in their structure, however the main difference lies in their usage. The above statement closes the theoretical portion of the article, thus opening a practical one.

4. Equestrian terms in *Canterwood Crest Academy* series

The practical portion of the following article consists of excerpts extracted from Jessica Burkhart’s *Canterwood Crest Academy* series book 1 *Take the Reins* and book 2 *Chasing Blue* and their Polish translation *Akademia Canterwood: Wysoka poprzecznka* and *W pogoni za marzeniami*. These books are rendered by Maria Jaszczorowska. Equestrian terms are presented in bold and shown in context. The author’s comments accompany each excerpt.


The above example depicts an error in that the term “paddocks” is translated as “ujeźdżalnie”. This is not correct due the fact that “paddock” refers to a place where horses are turned out to relax whereas, the term “ujeźdżalnia” refers to a place where the horse is ridden. The present author is of the opinion that the term “paddock” should be translated as “padoki” which is the equivalent of the English term. The proposed term, seems appropriate also due to the context. It is evident that the author of the original means a “paddock” rather than a “riding arena” which appears in the Polish translation as “ujeźdżalnia”. The following example featuring the term “riding arena” proves the adopted line of thinking as being the appropriate one:

2. He galloped toward a cluster of students and then swerved to avoid them. He flew by the paddocks and headed for the arena, his hooves pounding the ground in quick beats. Burkhart, Jessica. *The Canterwood Crest Stable of Books: Take the Reins* (Kindle Locations 120-121). Aladdin.


In the above excerpt it is evident that the term “arena” is translated as “ujeźdżalnia” which is correct. It also proves the correctness of thinking presented in the previous example. However, the above example presents one more problem to be solved, namely, the original contains the following sentence: “he flew by the pad-
docks” which is omitted in the Polish translation. Such a strategy seems puzzling as it “robs” the Polish recipient of a piece of background information. On the other hand, when reading the Polish translation the reader does not have a sense of a piece of information missing from the book. Nevertheless, it seems that a wiser strategy would be to provide the reader with all the information present in the original especially information containing specialized terminology.

The next excerpt provides examples of correct term translation:

3. Just then, a boom came from the parking lot. At the same moment that I realized it had just been a car backfiring, my hand shot out to grasp Charm’s halter. With a snort, he reared up toward the bright blue sky. The lead line seared my palms as it slipped out of my hands. I stumbled backward and made a frantic swipe for the end of the rope, but Charm bolted forward before I could grab it. Oh, my God, this couldn’t be happening! In the distance, I could see Charm’s lead line dangling between his legs. He could seriously hurt himself if he got tangled in the rope. Burkhart, Jessica. The Canterwood Crest Stable of Books: Take the Reins (Kindle Locations 115–119). Aladdin.


The above quote illustrates the use of equivalent terms. Although, it must be noted that in the case of the line “I stumbled backward and made a frantic swipe for the end of the rope” the term “end of the rope” should as previously be translated “uwiąż” for clarity. It must also be noted that in the context provided in the following excerpt all of the terms are translated correctly. However, one has to keep in mind that equestrian terms have different meanings in different contexts. For example, the term “kopyta” means “hooves”, while “to bolt” means “ponieść”, Nevertheless, the phrase “ruszył przed siebie” for “bolted” seems to be the best choice. The above excerpt illustrates that the translator manages certain terms quite well.

Another example shows the translation of rider attire.


Looking at the presented example, it becomes evident that the translator used an equivalent for the term breeches, and translated it as “bryczesy” which is correct.
Nevertheless, the translator has made an error in the term “paddock boots”, which she translated as “buty do jazdy” which is too general a term. “Paddock boots” is a specific type of equestrian boot and in Polish it is called “sztyblety”. What is more, when describing the aforesaid paddock boots the author of the original produced the following sentence: “Mom and Dad had gotten me new paddock boots for Christmas and the dark brown leather gleamed against my fawn-colored breeches”. This sentence is translated into Polish as: “Rodzice kupili mi na Gwiazdki nowe buty do jazdy. Lśniące, cieniobrązowe skórzane cholewki doskonale pasowały do beżowych bryczesów”. Looking at the description of paddock boots, it is evident that it should be translated as: “ich ciemnobrązowy kolor pasował do moich beżowych bryczesów”. The reason being that the existing translation gives the reader – who is familiar with equestrian sports – the impression that the translator has half chaps – which are translated as “sztyly” – in mind. This is due to the fact that the term “cholewki” refers to the upper part of a boot. When a reader has a background in equestrian activities, he knows that one uses half chaps with paddock boots in order to make them look as tall boots. However, as one can see, the author of the original does not mention half chaps in regard to paddock boots. For this reason, the term used by the translator is an error which confuses the reader, as a different message is conveyed to him than the one present in the original.

The next example illustrates the translation of equestrian disciplines.

5. “What’re you showing in?” “I’ll probably do show jumping and cross-country,” I whispered. “What about you?” “Dressage and maybe hunter under saddle. I need a break from cross-country” […] Heather had written down cross-country and dressage, Alison had signed up for hunter hack and dressage and Julia had marked down hunter hack and show jumping. Next to my name, I wrote show jumping and cross-country. Callie took the clipboard and wrote down dressage and hunter under saddle. She gave the clipboard to Mr. Conner. Burkhart, Jessica. The Canterwood Crest Stable of Books: Chasing Blue (Kindle Locations 2525–2527, 2530–2534). Aladdin.


This is an interesting example to analyze, as it contains equestrian disciplines which are well known to the Polish enthusiast of equestrian sports as well as those disciplines which are non-existent in Poland. The disciplines which are present in Poland include cross-country, show jumping and dressage. It is however, worth noting that cross-country in itself is not a discipline. It is a part of three-day eventing
which consists of dressage, cross-country, show jumping. In the case of the term
dressage the technique of equivalents is being used in two variants. The first variant
being the French term adapted to the Polish language, that term is “dresaż”. The
second variant being a domestication of the French term in that case, it is
“ujeżdżenie”. Equivalents are also used in the case of the term show jumping which
is translated as “skoki przez przeszkody”, and in the case of cross-country which is
translated as “kros”. However, the Polish term “kros” is likely an adaptation of the
English term cross. Having discussed the disciplines present in Poland, it is now
time to discuss those which are non-existent. These disciplines include hunter un-
der saddle and hunter hack. The following film depicts a hunter class\textsuperscript{13}. Hunter
hack classes are depicted in the following clip\textsuperscript{14}. Speaking of its translation the
translator rendered hunter under saddle as “hunter pod siodłem” which is a partial
translation due to the fact that the term hunter is difficult to translate. What is
more, Polish readers familiar with equestrian activities are not aware of hunter divi-
sions, as they are only present in the U.S. and in the UK. The same applies for
hunter hack which is also non-existent in Poland. In the case of hunter hack the
translator just left the term untranslated. One may criticize such a strategy but tak-
ing into account the situation described, the only other solution which could have
been implemented, is a footnote. However, it is most probable that the translator
wanted to minimize the use of footnotes, as they detract from the plot of the novel.

The following example discusses a show jumping training session.

6. She pushed down her white practice helmet and straightened Black Jack in front of the
first vertical with blue and white poles. Mr. Conner pressed the red buzzer in his hand
and Callie and Jack cantered forward. Callie sat still and allowed Jack to eye the first jump
and then soar over it. She gathered Jack in collected canter and pointed him over a
faux brush jump. Jack leapt the plastic greenery with inches to spare and yanked his
head once — tagging the reins through Callie’s fingers. Callie sat deep in the saddle
and tightened the reins before allowing Jack to take off over the liverpool and hop over
the final vertical. Mr. Conner always deducted us for rushing or losing focus, but Callie
hadn’t done any of that. She slowed Jack to a trot and lined up with us. The four sim-
ple fences hadn’t winded Jack a bit and he struck the ground with his front hoof — ea-
ter to take the course again. Burkhart, Jessica. The Canterwood Crest Stable of Books Chasing
Blue (Kindle Locations 2594, 2595–2601). Aladdin.

6a. Moja przyjaciółka nasunęła na czoło biały treningowy kask i wyprostowała Black Jac-
ka, ustawiając go przodem do pierwszej stacjonaty z biało-niebieskimi poprzeczkami.
Pan Conner przyciągnął czerwony brzeczuk, który trzymał w dłoni, i w tej samej chwili Callie
i Jack ruszył galopem naprzód. Callie siedziała spokojnie w siodle. Pozwoliła Jackowi
przyjeździć się pierwszej przeszkodzie, a później przez nią przeskoczyć. Następnie pozbierrała
konia do łagodniejszego galopu i poprowadziła go nad kolejną przeszkodą, którą był
sztywny żyłopłot. Jack przeskoczył zaledwie kilka centymetrów nad trawą ze sztucznego
tworzywa, po czym szarpnął Ibem, pociągając za wodze. Usiadła głębiej w siodle
i mocniej chwyciła wodze, po czym skierowała Jacka na liverpool, a potem na ostat-

\textsuperscript{13} https://www.youtube.com/watch?v=WonLL9qna8U [as of 22.02.2017].
\textsuperscript{14} https://www.youtube.com/watch?v=FqLYX9IdFv0 [as of 22.02.2017].
The above excerpt describes a training session on a show jumping course. The first term to be discussed is: white training helmet which is translated as “biały kask treningowy”. It is a very correct equivalent. Nevertheless, it has to be stated that, the practice of having two helmets – one for competition and one for training, – is not as common in Poland, as it is in other countries. What is more, such a practice is more common among professionals. For this reason, the Polish reader may not be used to the term “training helmet”. It is appropriate to say that in such countries as the U.S., equestrians buy training helmets in various colors while their competition helmets are black or in the color of the jacket. The second term that needs to be discussed is: the first vertical with blue and white poles. It is translated as “pierwsza stacja z biało-niebieskimi poprzeczkami”. The term “stacja”, describes a vertical fence and, it is an equivalent of the term vertical. This translation is correct. However, the term “biało-niebieskie poprzeczki” for blue and white poles is not correct because poles are called “drągi” in specialized equestrian Polish. The term “poprzeczki”, describes poles nevertheless, this word does not belong to appropriate specialized terminology. Horsemen will most likely feel disturbed. Another term worth investigating is: cantered forward translated as “ruszył galopem naprzód”. Such a translation is appropriate. However, it seems the word “naprzód” is unnecessary in the Polish translation. When one uses the word “ruszyli”, it is rather evident the direction is forward rather than any other. Speaking of the aforementioned phrase, it has to be stated that the term canter is equivalent to the Polish term “gallop”, while the English term gallop is equivalent to the Polish term “cwał”. When discussing the above excerpt, one phrase seems to be particularly interesting: “She gathered Jack in collected canter and pointed him over a faux brush jump”. It is translated as „pozbierała konia do łagodniejszego galopu i poprowadziła go nad kolejną przeszkołą, którą był sztywny żywopłot”. When looking at the original phrase and its translation, then one has to say that rendering collected as “łągowy” seems incorrect due to the fact that collected canter means “galop zebrany”. This type of canter seems slower as the horse covers less ground with each stride. One cannot however, call it “łądroń”. Analyzing the above phrase requires that one takes into account the specifics of American hunter/jumper competitions. In these competitions riders canter in a relaxed controlled and slow manner. For this reason, one may have the impression that the canter is what would in Polish be termed “łądroń”. Nevertheless, using the term “łądroń” is not professional as no such term is used to describe a canter. A canter can be working, medium, extended or collected. What is more, knowing that the author of the original
used the term collected canter and that the term collected means “zebrany”, the translator should have used the approved Polish equivalent. In so doing, she would reinforce the idea of correct professional terminology being used in novels. However, when one exchanges the term “lagodny gallop” for the term collected canter one would have to substitute the term “pozbierała” as it would not sound correct to say “pozbierała do zebranego galopu”. It would be more suitable to say “zebrała jego gallop.” The second part of the phrase: “and pointed him over a faux brush jump” is translated as “i poprowadziła go nad kolejną przeszkodą, którą był sztuczny żywoplot.” The translation of the aforementioned phrase is correct as a brush jump is translated as “żywoplot” which is an equivalent. The remaining portion of the excerpt which is: “Callie sat deep in the saddle and tightened the reins before allowing Jack to take off over the liverpool and hop over the final vertical. Mr. Conner always deducted us for rushing done any of that. She slowed Jack to a trot and lined up with us. The four simple fences hadn’t winded Jack a bit and he struck the ground with his front hoof — eager to take the course again” is translated as

Usiadła głębiej w siodle i mocniej chwyciła wodze, po czym skierowała Jacka na liverpool, a potem na ostatnią stacjonatę. Pan Conner zawsze odejmował nam punkty za przyspieszenie albo brak skupienia, ale Callie nie popełniła żadnego z tych błędów. Zwołała do klusa i dołączyła do nas. Cztery proste przeszkody nie zmęczyły Jacka, który nerwowo uderzał kopytem o ziemię, chcąc spróbować jeszcze raz.¹⁵

When analyzing the following excerpt, it has to be stated that, it is translated very well and with the use of Polish equivalents. The only exception is the term “Liverpool” which is left untranslated. The term “Liverpool” which describes the type of a man-made ditch does not have an equivalent in Polish. For this reason, the original English term is in use. The other phrase, which is also interesting from the point of translation is: eager to take the course again which is translated as “chcąc spróbować jeszcze raz”. It is a very correct translation. However, the present author feels that it could also be translated as “chcąc przejechać/pokonać parkur jeszcze raz”. If the aforementioned phrase be translated as proposed, it would make use of the English term “course” which is translated as “parkur”. It would thus give readers a chance to learn another equestrian term. But nevertheless, this is only a proposition, as the existing translation is appropriate and correct.

Having discussed the excerpt presenting a training session, it is time to discuss one more example of inappropriate translation. It pertains to the horse’s tack.


The term that is most interesting in the above quote is: leg wraps which are also called polo wraps or more colloquially polos. The appropriate Polish term for polo wraps is “owijk”}. Therefore, it is difficult to understand and explain the reason behind using the term “owijacz” which does not exist in any riding manual. It is puzzling that while most of the terms used in the novel are translated correctly, such a simple term as “owijaki” is not. This piece of equipment is mentioned and depicted in most equestrian manuals, including those for beginners. For this reason, it is not difficult to research this term. It is interesting that while the translator has the knowledge necessary to correctly translate terms and phrases which are more complex, she makes a mistake in such a basic term. It seems that the translator must have used the most basic form derived from the word “owijać” which however turned out not to be correct.

The term leg wraps is the last in this practical portion of the article. It is therefore appropriate, to summarize the topic of translating equestrian terms contained in novels.

5. Closing remarks

Having investigated some of the excerpts and terms, it has to be stated that these books have been translated fairly well. The translator has some knowledge of equestrian activities. She has the ability to translate terms such as: “halter”, “leadline”, “dressage”, “showjumping”, “reins”, etc. on the other hand, terms such as “leg wraps” present problems as has been shown. It is the author’s opinion that correct specialized terminology in novels is as important as in equestrian manuals. This is due to the fact that young readers for whom such novels are usually written gather knowledge from such works. Therefore, it is of utmost importance that the terminology that they learn be correct and precise. However, it has to be stated that Poland lacks translators specializing in equestrian terminology. Such a state can be attributed to the lack of popularity of the sport in this country. When examining the Canterwood Crest Academy series in translation it has to be said that, it is translated in a better fashion than most such novels. Most of the phrases and terms are translated correctly which is a rarity. This is the case with terms such as: “cross country”, “riding arenas”, etc. Nevertheless, mistakes have been committed in the analyzed novels. For the reasons, mentioned above, it is hoped that the following article sheds some light on the issue of translating equestrian terms in novels, it is also the author’s hope that it will help translators in doing a better job.
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