

# Syntactic markedness as a cultural transmitter: Swedish translation of *Trans-Atlantyk* by Witold Gombrowicz

## Abstract

Witold Gombrowicz, a Polish literary writer, has created a unique style that distinguishes him from other Polish literature writers. This study investigates a specific stylistic feature in the Swedish translation of his novel *Trans-Atlantyk* (1953) that is one of the most important prose works in 20th century Polish literature. The focus is the distribution and length of *sentence initial*, as the sequence from the beginning of a sentence element (subject, object, or adverbial) to the finite verb is called. The conducted quantitative analysis of the translation and documents representing different genres in Swedish shows that ..... Significant features were found ..... It was further found that ..... The hallmarks of the Swedish translation could be traced to the originals marked word order connected with the source text influence on the translation, that is the placement of the finite verb to the right in the sentence and overloading its initial part as it was typical in Old Polish writing.

## Introduction

The Polish novelist, philosopher, and playwright Witold Gombrowicz (1904-1969) has garnered international praise and influenced the European and Argentinian existentialist literature (Ross, 1971; Misurella, 1987; Basiuk, 2013; Stasiakiewicz, 2015; Dapia, 2019; Nycz and Kobyłecka-Piwońska, 2024). His most translated works are the novels *Ferdydurke* (1937), *Trans-Atlantyk* (1953), *Pornography* (1960), and *Cosmos* (1965), the dramas *Ivona, Princess of Burgundia* (1938), and *The Marriage* (1948/1953)<sup>1</sup>, as well as his *Diaries* (1957-1966) and *Kronos* (posthumously, 2013).

In Polish writing, Witold Gombrowicz' work belongs to the canon of domestic modernism and - along with the works of Witkacy and Bruno Schulz – to the most brilliant

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<sup>1</sup> First published in a Spanish translation in 1948

achievements of modern Polish literature (e.g. Bolecki, 2014). At the same time, Gombrowicz is considered “a forerunner of postmodern literature” (Jaszewska, 2002; Basiuk, 2013, p.218), due to his tendency to reflect on the sign nature of reality (“sign-reflexivity”), a reflection that often resulted in bold experiments on the level of literary representation (Basiuk, 2013, p.221).

Ryszard Nycz mentions Gombrowicz’ semiotic experimentation in connection with *silvae rerum*<sup>[1]</sup>, originally private chronicles kept by Polish noble families over generations, where family events disparately shifted with local politics and excerpts of interesting reads: a “‘bio-graphy’ of structure” characterized “not so much by an effort of representation, but rather by an attempt to present a critical experience of language, to stage its possibilities, and finally to present itself as a text, exposing its sign-like, material presence” (Nycz, 1996, p.102). Pawel Wojtas elaborates on Nycz’ observations of “sylvicity” in Gombrowicz’s work: “It is (...) the linguistic-ontological misalliance of the text as the exemplification of the deconstruction of metaphysics that kept poststructuralist and postmodernist philosophers busy; it also dramatizes Gombrowicz’s self-reflexive writing and language” (Wojtas, 2014, p.9). Indeed, some contemporary scholars (Jaszewska, 2002; Markowski, 2004) associate Gombrowicz’ writing with post-modernism rather than modernism (both being established categories in the Polish literary history).

<sup>[1]</sup> Originally, a *sylva* (Latin: *silva rerum*) was a form of writing derived, among other things, from the collection *Silvae* by the Roman poet Stacius.

Gombrowicz’ prevalent theme is the individual existential struggle with nationality as a burden of stiff norms regarding social classes and religiosity, imposed by a homogeneous community (Boyers, 1970; Gömöri, 1978). It sets off with his national debut *Ferdydurke* and unfolds all over his Argentinian (1939-1963) and French (1963-1969) exile, but most prominently in *Trans-Atlantyk*. The unplanned exile enriched Gombrowicz’ nationality reflections with the experience of the Polish diaspora on the one hand, and the local Argentinian intellectual community on the other hand, as well as with the cosmopolitan and universalist nature of the 1960s’ existentialism, with its epicentre in Paris. ▲

In his works, Gombrowicz projected the conflict between belonging and alienation into his writing style, seasoning his vehemence with a humorous eye-wink. He masterly exploited different stylistic registers to emphasize this conflict. His favorite technique was twisting connotation-heavy historical Polish writing styles beyond their parody.

— sformatowano: Angielski (Stany Zjednoczone)

The stylistic dimension of his writings, along with his extensive international reception, makes Gombrowicz an intriguing subject of not only literary but also translation studies. A review of publications on translation of Gombrowicz' texts reveals a remarkable diversity of target languages and topics (Holmgren, 1988; Köhl, 1995; Skibińska, 2004; Laurent, 2005; Konieczna-Twardzikowa and Filipowicz-Rudek, 2006; Jarzębski, 2012; Szwebs, 2014; Kobylecka-Piwońska and Piglia, 2015; Strohanova, 2018; Dapía, 2019; Masłowska, 2022; Spólna, 2022; Data-Bukowska and de Bończa Bukowski, 2022). As most challenging texts count the novels *Ferdydurke* and *Trans-Atlantyk*. It is in *Trans-Atlantyk* where the Gombrowiczian style twisting culminates.

Our study focuses on its Swedish translation by Anders Bodegård (Gombrowicz, 2009), which was highly praised both by the Swedish readers and the Polish literary scholars (Data-Bukowska and de Bończa Bukowski, 2018, 2022; Data-Bukowska, 2023).

Bodegård intuitively mimicked one prominent feature of the original idiolect, namely a heavy syntactic overload left of the main sentence predicate (*sentence initial*), and he adopted it.

We quantitatively examine the effect of overloaded sentence initials on the stylistic markedness of the Swedish translation.

## Stylization and intertextuality in *Trans-Atlantyk*

Gombrowicz wrote *Trans-Atlantyk* in 1953, having spent fourteen years in his Argentinian exile. By that time, he had already integrated in the local intellectual traffic as well as in the Polish diaspora. *Trans-Atlantyk* is, on the one hand, a fictitious counterpart to his *Diaries*, and a revisitation of *Ferdydurke* on the other hand, this time with the protagonist come of age and confident about his own maturity but still struggling with the conventions of the communities he finds himself in. He lives a life torn between different loyalties, one of which is personal and artistic integrity.

This time, the narrator and protagonist is the young writer Witold Gombrowicz, who arrives in Buenos Aires on a Polish tourist cruise in the summer of 1939 and, on learning about the outbreak of war, takes a spontaneous decision to stay in Argentina. The reality found there, rich in grotesquely exaggerated realities of Polish emigration, generates a chain of comical and absurd events. However, the author himself virtually promotes his quirks on the Polish language (orig. "harce") to another protagonist of the novel, describing it as

“disjointed, sclerotic, baroque, absurd, in the 17<sup>th</sup> century storytelling style” (Gombrowicz, 1996, p.88).

Indeed, *Trans-Atlantyk*’s quirky style draws on the so-called Sarmatian style, a signature style of the Polish baroque literature. This baroque Polish remains familiar to and cherished by speakers of modern Polish, not least thanks to its historicizing reuse in the great national epopees by Adam Mickiewicz (*Sir Thaddeus*, 1834) and the historical novels by the Nobel laureate Henryk Sienkiewicz (*With Fire and Sword* 1884, *The Deluge* 1886, and *Sir Michael* 1887).

In general, the main linguistic feature of the Sarmatian style is ornamentality in both vocabulary and syntax, besides of characteristic topoi, such as a strong hierarchy of values headed by God, homeland and honor, an excessive accent on offices and titles, and an unshakeable trust in the superiority of the Sarmatian identity over the rest of the world (Wilkoń, 2002, p.110f; Dąbrowska, 2004, p.190).

However, the Sarmatian style was not exclusively associated with solemn themes; it was also used in humorous writings. One particular entertaining genre of the 17<sup>th</sup> century was *gawęda szlachecka* (noble story telling). This literary form requires a narrator impersonated by a Polish nobleman giving a bombastic account of his life, as if in a spontaneous speech. The events come in a loose sequence, with no overarching point or plot (cf. (Nycz, 1996)), merely serving as a proud demonstration of the narrator’s prominence in a system framed by the Sarmatian traditions, high officers, and God’s (Catholic) church, all that deliberately augmented for a grotesque effect.

The most famous *gawęda* is the *Memoirs* by Jan Chryzostom Pasek (approx. 1636-1701). With an irresistible bravado, the retired soldier Pasek recounts grisly clashes with Swedes and Muscovites on Lithuanian and Ruthenian battlefields, keen sea expeditions and hunts, all this accompanied with abundant name dropping; but later he also takes his audience through the dire of the collapse of the Polish-Lithuanian Commonwealth and his own moderately enjoyable marriage with a wealthy widow.

Pasek has not only been adored by scholars of Polish literature but by the Polish public in general. His idiolect has inspired Polish authors ever since. For instance, Henryk Rzewuski’s humorous *Memoirs of Soplica* (1839-45) is a direct reference to Pasek; but even Mickiewicz and Sienkiewicz used it to enliven direct speech in their solemn historical frescoes.

— sformatowano: Angielski (Stany Zjednoczone)

So, Gombrowicz' *Trans-Atlantyk* forges intertextual links to a long tradition of Polishness in ideas as well as in form (*gawęda*), yet with a clear intent of disruption: while challenging the Polish patriotic traditionalism with an existentialist, cosmopolitan, South American, and "transatlantic" perspective, it also linguistically deconstructs *gawęda* as its incorporation. It is the defamiliarization of a classic historical style beyond alienation that represents the story's "most important organizing principle" and "central theme" at the same time (Sławkowa, 1981, p.31f)<sup>i</sup>. In her highly praised monograph dedicated to the narrative style of *Trans-Atlantyk*, Sławkowa identifies individual elements that strike the eye of the reader and scrutinizes them at the phonetic, morphological, lexical and syntactic levels from a diachronic perspective, matching the material to the available linguistic-historical works, considering their systematic as well as pragmatic aspects ("la langue" and "la parole" in the Saussurean tradition) (Sławkowa, 1981, p.34f). The most systematically recurring feature turns out to be the shift of the predicate to the last position in main as well as in subordinate clauses (Sławkowa, 1981, pp.58, 63). Predicate shifts were certainly used in the Sarmatian style, but they were neither as frequent nor as radical.

Sławkowa concludes that the style is "zdecydowanie nietypowy" (decidedly untypical)(1981, p.62) and cannot be associated with any particular period of time (Sławkowa 1981: 15), despite its intertextual references to the *Old Polish cultural structure (staropolska struktura kulturowa)* (1981, p.14). All in all, the style is extremely *marked* (Jakobson, 1972), and that with respect to right two norms at the same time: not only the modern Polish, but also the (modern reception of) the baroque Polish.

## *Trans-Atlantyk* as a translation challenge

Literary translation goes beyond the quest of adequacy in content and style, pursuing transmission of cultural concepts across communities separated by their languages and cultures. The linguistic as well as the cultural distance vary, each posing a different sort of challenge for the translator.

*Trans-Atlantyk* was written for Poles and about Poles, by a Pole struggling with his Polishness, based on the unique Polish course of history and literary tradition. The author himself considered *Trans-Atlantyk* the least known of his works, just "for its linguistic eccentricities" that were "difficult to translate" (Gombrowicz 1994: 85). Hence it is

— sformatowano: Angielski (Stany Zjednoczone)

enormously culture-specific. At the same time, the central theme of belonging and authenticity is universal.

Based on whether or not similar concepts exist in the target community, the translator faces a strategical choice between *domestication* or *foreignization* of the source concepts (Grimstad, 2021, p.292). Hence, *Trans-Atlantyk* challenges the translator to find a balance between domestication and foreignization, not only regarding the concepts presented in the content, but also those presented by the linguistic stylization.

Numerous studies discuss stylistic issues in translations of *Trans-Atlantyk* to diverse target languages (see e.g. Dapía 2019, Data-Bukowska 2019, 2023, Data-Bukowska & de Bończa Bukowski 2022, Grimstad 2021, Jarniewicz 2004, Szulim 2014, Szwebs 2014, Tokarz 2003, Tomaszewski (2004), Wojtas (2014: 42-44, 128-137), but they hardly mention the syntactic markedness implied by the observations of Sławkowska in the original (1981). One exception is Claudio Salmeri's doctoral thesis *Trans-Atlantyk Witolda Gombrowicza w angielskim i włoskim przekładzie* (*Trans-Atlantyk* by Witold Gombrowicz in the English and Italian translation)(2012), which analyses examples of syntactic markedness in the target languages Italian alongside phonetic, morphological, lexical and phraseological archaizations, however it is limited to a subjective evaluation of the translation quality.

Data-Bukowska and de Bończa Bukowski studied syntactic patterns in the Swedish translation, and they praised its adequate approach to *Trans-Atlantyk*'s syntactic ingenuity (Data-Bukowska and de Bończa Bukowski, 2018). Nevertheless, their work was mostly qualitative. Our current study elaborates on the initial observations of Data-Bukowska and de Bończa Bukowski with a data-driven quantitative assessment of the differences between the Swedish translation and different registers of the contemporary Swedish language, based on a reference corpus.

## Transmission of cultural concepts in the Swedish translation

*Trans-Atlantyk* was translated to Swedish by Anders Bodegård (Gombrowicz, 2009), a renowned Swedish philologist and translator, who also translated Gombrowicz' *Diaries* (*Dagboken*, 1990-1993) and the drama *The Marriage* (*Vigseln*, 1995), with a great success.

Critics likewise reflected on the stylistic complexity of *Trans-Atlantyk* and praised Bodegård's translation: "The enormous difficulty makes it understandable that we have had to wait almost sixty years for a Swedish translation" (Strömberg, 2009). They appreciated that the original ("a giddy language monster with boisterous gestures, a bewildering number of capital letters and all the clauses out of order") remained readable because "Anders Bodegård's translation is midway between normalizing and self-violent, in other words, just right" (Kastner, 2009).

Bodegård's translation does not archaize the text. Archaic expressions occur rarely. Syntactic stylization is obvious but not obviously associated with a historical period, and it never violates modern grammar. We assume that Bodegård invented an idiolect tailored specifically to *Trans-Atlantyk*. On the one hand, he preserved the overwhelming effect of the style; on the other hand, he resigned to a grammatical reference to the national past.

At this point we find it appropriate to draw a comparison with translations to other two Germanic languages, English and Norwegian, which we regard as extremes on a domestication – foreignization scale (cf. (Grimstad, 2021)).

Like the Swedish translation, the Norwegian translation was very well received. Yet the translator (Gombrowicz, 2015) adopted a consistently different approach, resolving the stylistic challenge by cultural domestication: she adopted the style of (the father and son) Nicolai and Henrik Wergeland, prominent representatives of the Norwegian romantic nationalism (1840-1867). Both nations experienced lacking respect (or outright oppression) from others, resulting in a patriotic collectivism in which individual authenticity is easily perceived as treason, and the stylistic allusion on the period of Norwegian national emancipation resonated with the Norwegian readers (Grimstad, 2021).

The English translation is quite the opposite example: as English has been a language of world's leading nations and a global lingua franca, it hardly has a stylistic expression of defensive nationalism. Therefore, the English translation by French and Karsov (Gombrowicz, 1994) opted for exoticization (Szwebs, 2014, p.138), rendering the eccentricity with a combination of allusions on Thomas S. Eliot, Jonathan Swift or Laurence Sterne, archaization of vocabulary and inflection spread across different periods, and an overuse of inverse word order (Szwebs, 2014, pp.139–41). The translators uncovered and

faithfully mimicked Gombrowicz' language distortion strategies<sup>2</sup>; nevertheless, the readers did not appreciate this stylistic parody and found the translation overall misguided (Szwebs, 2014, p.143).

On the domestication – foreignization/exoticization scale modeled by the studies by Grimstad and Szwebs, Bodegård's translation is somewhere in the middle. It sports an eccentric idiolect that makes a vaguely archaic impression without reference to a concrete period and not significantly at the lexical level: archaic expressions occur only rarely. Syntactic stylization is evident yet never violates modern Swedish grammar. On the one hand, Bodegård preserved the overwhelming effect of the style; on the other hand, he resigned to a grammatical reference to the national past.

The Swedish literary history knows no equivalent to the Polish *gawęda* in terms of its communicative function; that is, a genre that would be both pompous and chatty. Hence, Bodegård only adopted the mixture of grandiosity and spokennes and made his narrator a chatterbox who seeks to impress his audience with refined speech above his social rank, bending it towards parody.

## Syntactic markedness in the Swedish translation

The most striking feature of the Polish Sarmatian stylization is that it frequently places the finite verb at the end of the clause (Ślawkowa, 1981, p.58,63). In their earlier analysis of Bodegård's Swedish translation, Data-Bukowska and de Bończa Bukowski (2018) qualitatively determined prominent syntactic patterns, and they noticed a recurrent syntactic overload of the sentence initial (that is, the main finite verb was preceded by unusually many words), a feature that it shared with the Polish original, although the translation did not distribute it in quite the same sentences (see Examples 1-3).

Example 1:

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<sup>2</sup> An excerpt from this translation is presented in the example below:

"[...] Having reached this edifice, I stopped there, and methinks go or not go as why should I go to the Bishop if from the Faith I am a backslider, a heretic, a blasphemer. And presently a most terrible Vainglory, a Pride of mine that from my childhood has directed me against this Church of mine!" (Gombrowicz 1994: 10 after Szwebs 2014: 141)

— usunięto:

— sformatowano: Polski



Dwudziestego pierwszego sierpnia 1939 roku ja na statku „Chrobry” do Buenos Aires **przybyjałem**.

Twenty-first August 1939 I on the ship “Chrobry” to Buenos Aires **arrived**.

Den tjugoförsta augusti året 1939 **landade** jag med fartyget Boleslaw den Tappre i Buenos Aires.

The 21 August 21, the year 1939 **landed** I with the ship Boleslaw den Tappre in Buenos Aires.

— sformatowano: Polski

— sformatowano: Szwedzki (Szwecja)

Example 2:

Sam zostawszy (bo Ciecisz dawno już był zemknął) w cichości, która nastąpiła po rozgłosnem nadejściu naszym, naokoło z ciekawością **się rozglądnałem**.

Alone staying (because Ciecisz had long since disappeared) in the quiet that followed our loud arrival, I around curiously **looked**.

Ensam kvar där (Ciecisz hade smugit iväg för länge sedan), i tystheten som avlöst vår larmande ankomst, såg jag mig nyfiket omkring. (TR: 32)

Alone left there (Ciecisz had long since slipped away), in the silence that followed our noisy arrival, **looked** I around curiously.

— sformatowano: Polski

— sformatowano: Czcionka: Kursywa, Polski

— sformatowano: Czcionka: Kursywa

Example 3:

Owóż człowiek ten, Metys chyba, Portugalczyk, z perskiej tureckiej matki w Libii urodzony, Gonzalem **zwał się**; a bardzo Bogaty, około 11-tej lub 12-tej z rana z łóżka **wstaje** i kawę wypija, a potem na ulicę wychodzi i tam po niej chodzi, a za Chłopcami albo Chłopakami.

Well, this man, a Metis presumably, a Portuguese, from a Persian Turkish mother in Libya born, Gonzal **was called**: and very Rich, about 11 or 12 o'clock in the morning he out of bed raises and coffee drinks, and then out into the street and walks there along it, and after Boys or Guys.

Denne man minsann, Mestis antagligen, Portugis av persisk turkisk moder född i Libyen, vid namn Gonzalo; och mycket Rik, cirka klockan 11 eller klockan 12 **stiger** han ur sängen och dricker kaffe, och sedan går han ut på gatan och där går han gatan fram, och efter Pojkar eller Småpojkar går han.

This man, Mestis probably, Portuguese of Persian Turkish mother born in Libya, by name Gonzalo; and very rich, about 11 or 12 o'clock **gets** he out of bed and drinks coffee, and then

— sformatowano: Polski

— sformatowano: Czcionka: Kursywa, Polski

— sformatowano: Czcionka: Kursywa

goes he out into the street and there walks the street down, and after the Boys or Little Boys he goes.

This was an interesting observation, given that the syntactic overload of the sentence initial is very marked even in a language with a free word order like Polish, let alone in a verb-second language like Swedish!

In the Swedish grammar, the declarative sentence is conceived as a sequence of slots (see

Table 1). The second slot is always occupied by the finite verb. The first slot (sentence initial) can be populated by any clause element, but if it is not the subject, then the subject immediately follows the finite verb (inverse word order). The clause elements in the sentence initial can be represented by words or constructions ranging from prepositional phrases to finite subordinate clauses.

Sentence initial length is an important stylistic feature: in Swedish, long sentence initials are typical of formal texts, whereas spoken language tends to short sentence initials (Lagerholm, 2016, p.131f). According to Lagerholm's report on related research, the sentence initial takes (on average) approximately 1.4 – 1.9 words in spontaneous speech, 2.8 in newspapers, 3.4 in academic prose, and 6 in legal prose (Lagerholm, 2016, p.250), but with a high dispersion especially in formal texts.

Table 1: Structure of the Swedish declarative sentence

Sentence initial	Finite Verb	S (subject)	A (adverbial)	(infinite verb)	Complement	A (adverbial)

How come that both the Polish and Swedish text sport syntactic overload in the sentence initial, and readers perceive this word order in both languages as marked yet acceptable? We speculate that it is the syntactic overload of sentence initials that gives narration its vehemence. Its markedness is enormous, given that it hardly occurs in the colloquial register.

Certainly, the narrator pushes himself into a formal style; but in all its eccentricity, the narration is still recognizable as spontaneous speech. When fronting occurs in spontaneous speech it becomes a powerful pragmatic device: it is associated with contrastive focus; that is, the speaker assumes that the recipient has a certain expectation, and he breaks it by contradicting information.

— usunięto: ¶

— usunięto: Table 1

— sformatowano: Angielski (Stany Zjednoczone)

Sformatowano: Wcięcie: Pierwszy wiersz: 1,25 cm, Interlinia: 1,5 wiersza

— usunięto: 11

— sformatowano: Angielski (Stany Zjednoczone)

— sformatowano: Angielski (Stany Zjednoczone)

— sformatowano: Czcionka: 10 pkt

— usunięto: in both languages

Sformatowano: Wcięcie: Pierwszy wiersz: 1,25 cm

Presenting a piece of information as contradictory to expectations is a way to highlight it. As Givón puts it: “The less predictable the information is or the more important, the more likely it is to be placed earlier in the clause.” Extending its length, as we observe in both language versions of *Trans-Atlantyk*, adds even more emphasis: “the less predictable the information is, or the more important, the more prominent, distinct or large will be the code element(s) that convey it” (Givón, 1984, p.249f). At the same time, Gombrowicz (and Bodegård likewise) abuses this device, claiming the reader’s attention for even the most banal statements (which, in its turn, invokes the gist of *gawęda*).

## Quantitative assessment of syntactic markedness

### Research Question

Data-Bukowska and de Bończa Bukowski (2018) observed the syntactic overload of sentence initials in the Swedish translation of *Trans-Atlantyk* qualitatively. In this paper, we assess this phenomenon quantitatively, based on a comparison to a syntactically annotated reference corpus. The research question was: is the syntactic load in the Swedish translation of *Trans-Atlantyk* higher than usual in written Swedish texts?

We operationalized the **syntactic load of sentence initial (henceforth SLSI)** as the number of tokens preceding the finite verb of the main predicate. To assess the **markedness of SLSI** in *Trans-Atlantyk*, we needed a comparison with other Swedish texts.

### Data

Our reference corpus was the Swedish subcorpus of the InterCorp collection, Version 13 (Rosen et al., 2021). It contains 75 million tokens in total, divided into genres (Table 1 Table 2). Its morphological and syntactic annotation pertains to Universal Dependencies (Nivre et al., 2020).

Table 2: Genres in InterCorp Swedish version 13-ud

Text type	Tokens

— sformatowano: Czcionka: Kursywa

— usunięto: ¶  
¶

Sformatowano: Bez punktów lub numeracji

— sformatowano: Czcionka: Kursywa

— sformatowano: Czcionka: Nie Pogrubienie

— sformatowano: Czcionka: Kursywa

— sformatowano: Czcionka: Nie Pogrubienie

— sformatowano: Czcionka: Pogrubienie

— sformatowano: Czcionka: Pogrubienie

— sformatowano: Czcionka: Pogrubienie

— sformatowano: Czcionka: Kursywa

— sformatowano: Czcionka: Kursywa

Sformatowano: Nagłówek 2, Interlinia: pojedyncze

— usunięto: (Rosen, 2023)

— usunięto: Table 2

— sformatowano: Angielski (Stany Zjednoczone)

Sformatowano: Legenda, Razem z następnym

— sformatowano: Czcionka: Pogrubienie

<a href="#">children's literature</a>	<a href="#">65 821</a>
<a href="#">discussions – transcripts</a>	<a href="#">15 147 245</a>
<a href="#">fiction</a>	<a href="#">16 69 879</a>
<a href="#">nonfiction</a>	<a href="#">716 776</a>
<a href="#">other</a>	<a href="#">446 698</a>
<a href="#">religious</a>	<a href="#">732 697</a>
<a href="#">subtitles</a>	<a href="#">18 709 266</a>

[Data extraction](#)

— **usunięto:** (Nivre et al., 2020)

**Sformatowano:** Nagłówek 2, Interlinia: pojedyncze

— **sformatowano:** Czeski

[Texts have their ids searchable.](#)

Baker, Mona. 2000. Towards a methodology for investigating the style of a literary translator. *Target* 12(2): 241-266.

Caballero C., Calvo H. Batyrshin, I. 2021. On explainable features for translatorship attribution: Unveiling the translator's style with causality. *IEEE Access*, 9: 93195–93208.

Huang, Libo. 2015. *Style in Translation: A Corpus-Based Perspective*. Berlin-Heidelberg: Springer.

— **usunięto: Methodology¶**

The research conducted in our study is empirical and entirely theory-independent. Nevertheless, it can be tied to stylometry that has witnessed an increase in interest in the recent years and helps to shed new light on research questions remaining from previous, more traditional studies by the application of reliable data and adopting statistical methods. The last 30 years of research have resulted in numerous stylometric case studies focused on specific stylistic features not only in an author's writing style but also in style of several translators of literary works ( e.g. Baker 2000, Caballero et al. 2021, Huang 2025, Lynch & Vogel 2018, Mastropierro 2018, Rybicki 2018). Most studies focus on sentence length, vocabulary richness, frequency of function words, punctuation marks, part-of-speech, rhythm, tempo etc. (cf. Xueqin & Mingzhe 2022). In this context studies concerning syntactic features are relatively rare. ¶

Lynch G., Vogel C. 2018. The translator's visibility: Detecting translatorial fingerprints in contemporaneous parallel translations. *Computer Speech & Language*, 52: 79–104.

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The description of the corpus design ➔ see

<https://academic.oup.com/dsh/article/37/1/168/6224414>

.. 1Data collection

...2 Analytical Framework

[Corpus.](#)

Results

[Bibliography](#)

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<sup>i</sup> Cf. Gombrowicz in his own words: “What to choose? Loyalty to the past ... or freedom of free creation?” (Gombrowicz, 1996, p.93).

### 1.3. Stylistic markedness

#### Ewa's research

In linguistics, **markedness** means that a linguistic item or a concept stands out as nontypical as opposed to an item that may be seen as more regular or common (Jacobson 1984[1932], Battistella 1996, Pustet 2009, Yang 2018). The regular unmarked item is dominant. The marked one is the opposite. In other words, markedness implies the characterization of a possible highlighted item against its typical linguistic forms. As extraordinary and marked the item gives a special meaning in a given context of language use.

Thus, an item can be seen as marked because it, for example, contains some extra affix, as opposed to the unmarked member of a category which does not (Yang 2018: 401). In a more general sense, the notion can be applied to stylistics and texts as markedness pertains not only to language as a system, but it also depends on context (cf. Davison 1984, Myers-Scotton 1998). If a text or some of its constituents are marked, they do not follow a predictable formula and are as such untypical as compared to the texts representing a given sample that is considered as a reference point (e.g. standard language). Seen in this way, markedness involves a characterization of linguistic items conceived as "irregular" and divergent against their possible more dominant and "normal" forms at the stylistic level. The more frequent



member of an opposition is unmarked, the less frequent is marked. The opposition unmarked/marked may thus be read as norm/deviation. It may be also considered as scalar. If we assume that markedness is related to cognitive complexity (Kintsch 1974, Givón 1990), we can add that marked items are more demanding as pertains to mental effort than the unmarked forms. They are figures while unmarked categories create a ground. Moreover, they may be expected to be more complex than the corresponding unmarked ones (Yang 2018: 405).

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## Methodology

— sformatowano: Szwedzki (Szwecja)

The research conducted in our study is empirical and entirely theory-independent. Nevertheless, it can be tied to stylometry that has witnessed an increase in interest years and helps to shed new light on research questions remaining from previous, more traditional studies by the application of reliable data and adopting statistical methods. The last 30 years of research have resulted in numerous stylometric case studies focused on specific stylistic features not only in an author's writing style but also in style of several translators of literary works ( e.g. Baker 2000, Caballero et al. 2021, Huang 2025, Lynch & Vogel 2018, Mastropierro 2018, Rybicki 2018). Most studies focus on sentence length, vocabulary richness, frequency of function words, punctuation marks, part-of-speech, rhythm, tempo etc. (cf. Xueqin & Mingzhe 2022). In this context studies concerning syntactic features are relatively rare.

— sformatowano: Angielski (Stany Zjednoczone)