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**Through the Maze of Style,
through the Labyrinth of Time**
Stylization in the Translation of *Cloud Atlas*
by David Mitchell

The novel at its core is conditioned through a variety of different voices and perspectives reflecting a multisided language, which absorbs, just as the mind of a well-educated person, various styles and linguistic functions adjusted to particular situations. Michail Bakhtin's research on the sociological nature of discourse in novel [1981] leads to a claim that – in a way – all novels are polyphonic because literature is to depict the extra-linguistic reality and, therefore, also diverse forms of the language used by its inhabitants. It is then impossible to write about a given social class, for example from the 19th century, without the adopting the language representing their worldview and perspective on life [Bakhtin, 1981: 276]. It is so because language is functional and rooted in its use, adjusted to the context and caught in a web of influences and powers, being at the same time the point of view on the world.

The main concept beyond languages present in any novel is intention. Intentions of the author and the ones of the characters are filtered through the intentions imprinted in the language, which is caused by the association we make with the particular language variations [Dębska, 2012: 54]. Hence, the style of a text equals the language variations, which remain

a result of a need to express diverse elements constituting the complexity of extra-linguistic phenomena related to language through its function. It means that the style of a novel is a mixture of language varieties bound to the given time period, social groups, generations, also to the individual character traits imagined by the author, and the chosen genre. It may be understood then that the language variations in a novel create a system located on multiple levels and, therefore, it may be divided into various types of stylistic and compositional unities. Inversely, the author has to assemble these unities to form a “higher stylistic unity of the work as a whole” [Bakhtin, 1981: 261]. The concept of the text’s, the reader’s and the author’s intention has been also extensively discussed by Umberto Eco in his deliberations on interpretation [Eco et al., 2008: 28-30]. The eminent scholar observes that the reading of a text is limited by these three types of intention, clearly conditioning its reception and form.

Style seems to be an inseparable constituent of any novel. Furthermore, it is not only a determinant of the aesthetic dimension of the novel or a form which is filled with the content. It is so because language does not function solely as a medium of expression but it carries meaning in itself depending on its variation. Not being exclusively a vessel for thought, it influences greatly the meaning of the literary work, e.g. from the socio-linguistic perspective, which allows to see how language reflects the social strata, very often absent from the target language [Bakhtin, 1981: 269]. That is why one of the most frequent mistakes in translation is the neutralization of style. Neutralizing the stylized text deprives it of some of its meaning and flattens the characters as well as what they represent [Dębska, 2012: 10].

A very good illustration of above-mentioned theoretical problems can be found in the multiple stories’ novel *Cloud Atlas* by David Mitchell [2004]. Not only does it successfully combine different styles assigned to particular characters, but it also mingles various historical times and different forms of written text. Bakhtin claims the novel language created a system of various layers of compositional and stylistic unities, e.g. practical narratives such as diary and memoirs or the protagonist’s stylistically individualized discourse [Bakhtin in Dębska, 2012: 55-56]. The realization of this approach is present in Mitchell’s text as the novel shows the intertwining stories of people distant in time and space, yet of barely noticeable connections. All of the interlocking stories create

a web of situations and human lives. Each of them represents a different time period, adopts different literary conventions and reflects the style of speaking and writing characteristic both for the historical or imaginative time and protagonists. In brief, the proliferation of topics and moments in history in this particular text has been mixed with the variety of literary forms, which influences greatly the shape of the novel and challenges the translator. Each of the stories should be then analyzed in reference to three key factors, namely time, character and genre.

The Pacific Journal of Adam Ewing

The first part set in the 19th century, *The Pacific Journal of Adam Ewing*, is a story of a notary who travels home on a vessel from New Zealand and falls prey to a dishonest physician. It has been written as a diary, which in literature is “an informal record of a person’s private life and day-to-day thoughts and concerns” [Wheeler, on-line] and this particular form, being an intimate piece of writing, forces the use of the first person narrative, dictated by the time distance between the record and the actual events [Bernacki, Pawlus, 2000: 278] and segmentation of the text. These aspects of the text make the story personal for the character involved and influence the style of the segment intensely. The writer locates the story within distant time frames, which requires the style characteristic for the historical period, namely the use of archaisms and obsolete sentence structures, but the need for stylization is revealed to go even deeper due to the personal tone of a diary. Not only does it demand stylization, but also necessitates to make it both archaic and sincere, without traces of artificiality.

Therefore, the author reaches for the vocabulary and structures seen as archaic and unused anymore. These elements should be translated in a way which would allow the text to carry the same meaning, simultaneously generate the same atmosphere and refer to the same period of time without stating the said reference directly. The very first sentence reveals the complicated nature of the task as it says: “Beyond the Indian hamlet, upon a forlorn strand, I happened on a trail of recent footprints” [Mitchell, 2004: 3]. The structure itself transforms the standard word order of the contemporary English and uses the vocabulary characteristic for the outdated language used particularly in literary texts, e.g.

hamlet. Other examples of such words – present in the language, yet rarely used in other contexts than literature – are abundant in the whole story: *unguent*, *scrimshandered*, *sheog*, *circumambulating* and others. Specific elements making the text distinct are also present in the manner of writing. For instance, the author of the journal, Adam Ewing, never uses the conjunction *and* in his sentences as a word but always as a sign &. Furthermore, the style is described through florid expressions and metaphorical language, such as in: “I glimpse a truer Truth, hiding in imperfect simulacrums of itself, but as I approach, it bestirs itself & moves deeper into the thorny swamp of dissent” [2004: 17].

In the Polish translation by Justyna Gardzińska [Mitchell, 2012] the attempt to repeat the complex stylization is flamboyantly visible. In certain contexts, it may be even perceived as exaggerated. Starting with the title of the first story, the need for stylization overshadows any other important elements in translation, such as the natural structure of the target language. It is translated into *Adama Ewinga Dziennik Pacyficzny*, which stretches the potential configurations of words in the language to extremes by putting the name of the person in front of the noun designating the object in possession. Although the word order, being flexible in Polish due to the morphological system indicating the role of each element in the sentence [Majewicz, 1989; Andrejewicz, 2001: 16], may be modified in various ways, in this particular example it makes the stylization dominate over the sense of the title. The word order is changed in the whole story, which seems excessive, especially in the context of archaic vocabulary, already rendering the specific style of the text, for example: *drzewiej*, *natenczas*, *wszelako*, *uwiadomić*, *jać*, *inszy*, etc.

The choice of vocabulary characteristic for the story is also clearly visible in the following sentence: “I recall the fangs of the banshee tempest & the mariners lost o’erboard & my present misfortune feels less acute” [2004: 4]. It also shows the use of the sign & instead of the word *and*. The translation of the passage – “Gdy pomnę zębiska srogiego sztormu i marynarzy, co za burtę wypadli, to i mój dopust obecny zda się mniej dotkliwy” [2012: 11] – displays the archaic lexis, the changed word order and the inexistence of any possible equivalent of the graphic representation of the *and* conjunction. Furthermore, it points to various nautical references and phonetic distortions, which is even better represented by the word *fo’c’sle* [2004: 23] meaning *forecastle*, the forward

part of the main deck where usually the sailors live [*Origins of Navy Terminology*, on-line; *Merriam-Webster Dictionary*, on-line], its notation impossible to render in the Polish translation, and requiring the knowledge of sea vocabulary.

Letters from Zedelghem

The story number two involves another stylistic challenge. It also refers to the personal type of narrative, namely letters. As a piece of epistolary novel, the *Letters from Zedelghem* part has the natural text segmentation and refers to both early 20th century writing and to the distinct linguistic style of the literary character. It again forces the first-person narrative and infuses the text with the personal vibe of the letters' author named Robert Frobisher, a young genius artist who becomes an assistant to the master composer Vivian Ayrns and creates the Cloud Atlas Sextet binding all the stories together.

Frobisher distorts the standard English sentence structure and eliminates subject from the beginnings of all sentences referring to his person by suppressing the pronoun *I* from most of the text, usually at the beginning of each fragment, like in "Dreamt I stood in a china shop..." [2004: 43] or "Woke in my Imperial Western suite..." [2004: 43]. Sometimes, the same happens with the pronoun *it*, e.g. in: "Might be sooner than you expect" [2004: 58]. This specific fragmented structure creates a sense of discomfort in the translating process since Polish uses the pronouns in the subject position only to stress the performer of the action [Andrejewicz, 2001: 53]. Consequently, avoiding pronouns would not be an introduction of any oddity specific for the character, but a perfectly normal approach. Unfortunately for the translator, suppressions of different types are present throughout the text and in other contexts as well, e.g. in the sentence "Sixsmith, cause for minor celebration" [2004: 65] the verb is eliminated to make the text dynamic and brisk, which reflects well the protagonist's personality.

It is possible to indicate three other important elements which condition the style of the second story. Firstly, greetings and closing remarks appearing in letters must be adjusted to the writing conventions of the time as well as to the relationship between the author and the addressee. Secondly, the style of the text is marked by passages in French left

without any translation, which were to characterize the protagonist's benefactors as aristocratic. The question is whether to keep the passages untouched or interfere with them. Thirdly, the text of this particular story is also rich with literary vocabulary and obsolete words, but crucial for the style are music-related words and onomatopoeias, which might produce difficulties in the process of translation. The best examples of musical terms are *half-celeste*, *demisemiquavers* or *B-flat* whereas the onomatopoeias are in stark contrast with the rest of the text in the composer's dictation: "Suddenly, the man bellowed: Tar, tar! Tar-tar-tar tatty-tatty-tatty, tar! Got that?" [2004: 56].

In translation, all elements of style regarding music and the historical vocabulary are preserved in form of accurate equivalents. The cited sentence has been translated as „Nagle ryknął: Ta dam! Ta-ta-ta taditaditadi dam! Zapisał pan?” [2012: 62] which gives onomatopoeias close to the specifics of the Polish language instead of copied foreign sounds. Yet, the form avoiding the pronoun in the position of subject is entirely neglected. No compensation is applied, therefore, no difference is visible in the protagonist's style of writing. The exemplary sentence "Mrs Crommelynck confirms a bank in Bruges will cash it. Will write a motet in your honour and pay your money back as soon as I can" [2004: 58] is transformed in the translation into "Pani Crommelynck potwierdza, że przekaz zrealizuję w banku w Bruges. Napiszę na twoją cześć motet, a pieniądze zwrócę, jak tylko będę mógł." [2012: 64]. Clearly, the style is not entirely conveyed, yet the question remains if its reflection in translation could have been at all achieved. It also reveals a mistake of a different nature, which is the lack of translation for the name of the town Bruges [*Encyklopedia PWN*, on-line].

Half-Lives – The First Luisa Rey Mystery

The third story takes place in the 1970s and adopts a more standard literary narrative. *Half-Lives – The First Luisa Rey Mystery* sees a journalist investigating a conspiracy in the energy industry and is much different than the previous parts of the book, as it has been written from the third-person perspective. Furthermore, it uses present tenses instead of past literary tenses to make itself more dynamic, builds tension with the topic of conspiracy and stylizes the text to resemble the investigative

journalists' movie thrillers of the 70s. It also employs the third-person narrative to show different angles of the same intrigue through the presentation of the characters other than the protagonist [Lynch, on-line], who, obviously, remains Luisa Rey. It is though possible to distinguish passages giving the perspective of other characters as well, e.g. Rufus Sixsmith, the nuclear physicist, or Alberto Grimaldi, the corporate CEO, and Bill Smoke, the assassin.

The interlocking passages create an impression of carefully structured crime fiction with a murderer and victims. To make the connection between the plot and journalism even stronger Mitchell introduces extracts from press articles, which requires the use of language strictly associated with press reports and newspapers. The titles of such passages are modelled on the language of real articles, e.g. "Scientist Suicide at BY Int'l Airport Hotel" [2004: 115] or "Energy Guru Lloyd Hooks to head Seabord Inc." [431] and "Lloyd Hooks skips 250,000 dollars bail. President Ford vows to root out crooks who bring ignominy to Corporate America" [452]. The text also abounds in other types of diverse documents, to only mention personal notes [2004: 408], a letter [435], a poem by William Emmerson [451] and a postcard [453].

The translation of the Luisa Rey part is based on the imitation of journalistic and crime novel styles. To translate it means to find the equivalence of the entire forms rather than choosing given vocabulary or phrases. The present tense narrative is preserved since it does not create any difficulties in Polish. Furthermore, the press character of the story is well depicted in the newspaper article headlines. For instance, the above-mentioned examples are translated as: "Samobójstwo naukowca w hotelu na lotnisku w BY" [2012: 120] or "Guru Energii Lloyd Hooks obejmie ster Seaboard Inc." [437] and finally "Lloyd Hooks ucieka mimo \$250.000 kaucji. Prezydent Ford przyrzeka, że wypłeni przestępców, którzy przynoszą hańbę amerykańskim korporacjom" [457], which displays the media nature of the concise language and equally reveals small obstacles in translation, such as the omission of information (Int'l for International Hotel in the first headline) or the position of the currency symbol in the third passage. It also shows certain changes in style due to the application of more metaphoric imagery in the third example, visible in the transition from the neutral verb *to head* to the expression referring to the associations with the nautical metaphors, namely *obejmie ster*.

The Ghastly Ordeal of Timothy Cavendish

The fourth part presents the adventures of a book publisher who escapes his gangster creditors only to move into a nursing home against his will. *The Ghastly Ordeal of Timothy Cavendish* has three distinctive elements. First of all, it is a memoir or an account of past events described with the use of past tenses and from the first-person perspective, defined as “an autobiographical sketch, especially one that focuses less on the author’s personal life or psychological development and more on the notable people and events the author has encountered or witnessed” [Wheeler, on-line]. Furthermore, it has been concocted as a comedy with a tint of satire, which brings the need of grasping the spiteful humor and being able to reflect it in translation. Finally, the account is made by an elderly man in his seventies, whose grumpiness and age get portrayed in the choice of words and the manner of commenting all events unfolding around him.

Hence, the nature of the text demands finding the appropriate equivalents for the colloquial British English expressions used by the protagonist, which distinguishes the story from others. The style of British colloquial language does not have any true equivalent in other languages; just as any other colloquial language variation [Hejwowski cited in Dębska, 2012: 81-82]. If a story written and situated in Great Britain is translated, it always becomes a new entity, inherently artificial. A colloquialism which characterizes the text strongly and is capable of producing difficulties is *ruddy*. Used in British English to give intensity to a thing and in specific situations denoting negative emotions or anger can be interchangeable with *bloody* [Oxford Dictionary, on-line]. The protagonist uses the word abundantly, especially when he finds himself agitated. Moreover, he employs a mixture of words of different origin, such as *alackaday!*, an exclamation unused nowadays [Merriam-Webster Dictionary, on-line], *cacks*, an informal British word for poop [Urban Dictionary, on-line] or *cherry-knockers*, a slang word referring to the action of knocking on someone’s door and running away as a form of a joke [Urban Dictionary, on-line]. Finally, in several cases the author mocks the pronunciation of multicultural Britain, for instance in a situation when the protagonist is said to have heard “Sick-teen squid Zachary” instead of “Sixteen quid exactly” [2004: 174] from a taxi driver. The translation of this particular passage is extremely difficult due to

the reference made to phonetics and colloquial vocabulary of the English language. In consequence, the obstacles are noticeable in the Polish version of the novel, where the two utterances change into hardly similar “Snaś rów” and “Szesnaście, równo” [2012: 181].

The difficulties result from the fact that Timothy Cavendish’s adventures represent the first of two parts of the novel, which seem to be nearly untranslatable on certain levels of understanding. Clearly, it is impossible to convey the style strictly connected with the particular area and culture. The humor is preserved, yet the cultural character of this story produces more obstacles in its rendering. The following examples present the use of characteristic vocabulary, such as *cherry-knockers* or *cacks* in “Skin-head munchkins mug-or-treating? Cherry-knockers? The wind?” [2004: 155] and “Caught with cacks down” [155] translated as “Wygoleni na łyso kolednicy? Gówniarze pukający dla zabawy? Wiatr?” [2012: 161] and “Przyłapany z nartą w gaciach” [161]. These two examples also point to the question of language register and vulgar words. As it is justified in situations where the language is slang and merely impolite, it is questionable with the direct use of cursing. The reason for it would be the form of the text, which is memoirs. The protagonist writes down the adventures he has gone through and, consequently, everything said by other characters is filtered through his perception. Hence, he conceals the most offensive vulgar words and, as it constitutes one of the determinants of his style, it should be conveyed in the text of translation. It is present in the sentence delivered by one of the criminals who threat Mr. Cavendish. “Dermot never signed no f****g contract for the event of the f****g season!” [2004: 156], which morphs in translation into “Nie podpisał, kurwa, żadnego kontraktu na hit sezonu!” [2012: 162], where cursing is direct and the hero’s style neglected. The same shift of style is visible in the translation or its lack of the word *ruddy*, which in some cases disappears entirely from the Polish version or merges with other elements.

An Orison of Sonmi-457

In the fifth story entitled *An Orison of Sonmi-457*, the author offers a text in form of an interview recorded for the future generations. The eponymous Sonmi is a human clone, a so-called fabricant, whose whole existence used to be devoted to the work in the Papa Song diner in Seoul of

the 22nd century. At one point she experiences ascension, the transformation of a mindless creature into a human being questioning the state of things. Awaiting her execution, she tells her story to the archivist, who is supposed to preserve the account for the future reference.

This particular story depicts the SF vision of the world of the future, where cloning is possible and practiced. Therefore, the language adopts characteristics specific for the genre, such as neologisms. Apart from using new words or employing known vocabulary in new configurations in order to describe new objects or activities, the author indicates the futuristic convention by modifying the spelling of certain words. In those starting with ex-, he eliminates e from the spelling. Hence, the text is filled with words like *xponential*, *Xultaion*, *xposure*, *xec*, *xtra*, *xhaustive*, *xamination* and others, written only with an x at the beginning. If any prefix is needed, it is then glued to the so-created word, just like in the word *unexpected*. The spelling changes also in other cases, for instance all syllables including the cluster -ight are spelled as -ite in, e.g.: *fritened*, *nite*, *lite*, *brite*, *nitemare*, *delited*, etc. There are also other spelling simplifications, such as *tho* for *though* or *thru* for *through*.

Simplifications contribute only partly to the style of Sonmi's story. It is chiefly characterized by the newly created vocabulary. These elements of the text have been coined in order to describe the futuristic background of the episode and point to the language specific for the SF genre. Hence, the translator must face the necessity of translating terms such as *facescaping*, which means changing the facial features, *hygiener*, designating a place where the clones are cleaned, *wombtank*, a term used to call place where they are bred, and *dewdrugs*, a name for a certain type of narcotics. The world of the future is equally characterized through the names of brands treated as common nouns or verbs standing for activities carried out with the use of the brand's products, e.g. *to nikon* means to take a photo, *a sony* is a sort of display, probably a futuristic computer, *a kodak* may refer to a framed photo standing on a shelf, *a fordpark* signifies a parking lot. They are all spelled with small letters because they have ceased to refer to the names of brands and started to characterize common objects [Krause, 2014].

The translation of this particular part struggles with the same difficulties which appear in translations of any texts of the SF genre and speculative fiction in general. Dorota Guttfeld [2012: 79], in her study

on fantasy and science-fiction translation, claims that adapting the literary world's culture might lead to distortions in its image. Readers of the two genres are attached to the notion of the otherness of the novel's universe and, hence, the strategies of foreignization are preferred over domestication. Gutfeld includes among them calques, neologisms or semantic extensions. They also seem natural in Mitchell's SF story.

Consequently, its translation is based on the creation of neologisms [Gutfeld, 2012: 131-132; Pisarska, Tomaszkiwicz, 1996: 134] in the target language as well as on compensation [Pisarska, Tomaszkiwicz, 1996: 139] in reference to the spelling changes. Creativity in producing neologisms supposed to describe objects and phenomena present in the reality of the story and based on the word formation rules specific to the target language are visible in words like *AdV*. It is a display screen showing advertisement, supposedly a connection of words *advertising* and *vision* or *visual*, similarly deciphered by the translator, who combined two Polish words of the same meaning to create *reklamowizor*, the link between *reklama* and *telewizor*. Compensation had to be used in order to render the sense of futurism in the context of the spelling modifications. It is usually impossible to introduce similar changes in the equivalents of exactly the same words as in the original text; hence, it has to be compensated for elsewhere. In the Polish version the original shifts have been replaced with the change of -ku into -q whereas the spelling with -x has been rendered by changing the Polish cluster of -ks into -x, which preserves the purpose of the original transformation. The said modifications are well illustrated by the examples: instead of *xcited* or *xpected* the translation delivers changes in different words, such as *na począq, w przypadq, pomocniq, xiążek* and others.

Sloosha's Crossin' an' Ev'rythin' After

The final part of the novel poses the greatest challenges for the translator. It delves even further in the vision of future by delivering a strange post-apocalyptic world, where tribal life is confronted with the unimaginable technology available only to few, and by following a shepherd attempting at solving the mystery of life. The text is a first-person narrative written in past tenses, but it is not the structure which decides about the difficulty level of translation. The richness of stylization is strictly connected with

the fact that the story has been written as a spoken tale. The quotation of the very first passage shows the intricacy of the stylization: “Old Georgie’s path an’ mine crossed more times’n I’m comfy mem’ryin’, an’ after I’m died, no sayin’ what that fangy devil won’t try an’ do to me... so gimme some mutton an’ I’ll tell you ‘bout our first meetin’. A fat jooce-some slice, nay, none o’your burnt wafery off’rin’s...” [2004: 249].

Clearly, the representation of some of the sounds has been suppressed in order to create an image of the protagonist telling the tale of his life and his dark encounters with Old Georgie, visibly the symbol of evil. The very first sentence of the story is translated into Polish as: “Razem ze Starym Dżordżim, to żeśmy se drogi przecięli więcej razy, niż w ogóle pamiętam, i jak już umrę, kto wie, co ten diabeł zębąty spróbuje mi jeszcze wykrętać... Daj no mi baraninki, to powiem ci, jak go spotkałem raz pierwszy. Tłusty, soczysty kawał mi daj, nie taki tam paździerz spalony...” [2012: 259]. Apparently, the spelling changes, which were to reflect the speech specifics, are being compensated for with the use of unusual vocabulary or pronunciation shifts characteristic for the spoken language, yet the impact of the sentence seems not to be as strong as in the original version.

Apart from the distinct spelling of words, the text uses incorrect grammar forms and structures in order to show the potential language transformations of the distant future, which surpasses the futuristic SF language. In this manner, the author suggests that the language should make a full circle resulting in the transformation of the language as an entirety into speech. Therefore, the writer introduces forms discordant with the rules of English grammar, such as *died* as a passive form instead of *dead* or *catched* instead of *caught* in Past Simple. The last innovation is to apply neologisms similar phonetically to the existing vocabulary, which allows the reader to associate its meaning with the new form and adopt the perspective both of the author and the protagonist. One of the examples could be *jooce-some* or *clothesies* standing for *delicious* or *juicy* and *clothes* [2004: 249].

Consequently, as it has been mentioned, the story requires the use of compensation as well as neologisms, yet its translation will never fully reflect the specific style of a spoken tale. In this part, the translator neglects the phonetical aspect of the spelling and focuses on the choice of vocabulary and register. The attempt at depicting the sound of speech

may be noticed in the spelling of English proper names respecting the rules of the Polish pronunciation, e.g. Old Georgie becomes Dźordzi in the Polish version.

Conclusion

Having briefly presented the difficulties awaiting the translator in David Mitchell's *Cloud Atlas*, it is possible to present the general characteristics of style in the novel and the impact it has on the process of translation. In short, the text mingles diverse genres, times and characters, which introduce the necessity of finding a key to translation for each story. The elements which differ in each part determine the style of the book. The translator must be inventive in the process of creating neologisms in the target language, use compensation to reflect the style of the text where it is seemingly impossible and adapt the translation to the changing genres and conventions.

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SUMMARY

The author attempts at showing the impact which style has on the process of translation. The theoretical angle presenting the role of style in a literary text is followed by an examination of the style adopted in *Cloud Atlas* by David Mitchell, which is a novel consisting of six stylistically independent stories with subtle connections established between them. The analysis of the text's stylization to make it resemble a diary, a host of letters, a journalistic thriller, a memoir, an SF interview and a spoken tale allows to depict the strategies used in the translation of the novel and characterize the factors which determine style, such as genre, historical time, characters and others.

Key words: style, *Cloud Atlas*, David Mitchell, literary translation

STRESZCZENIE

W meandrach stylu, w labiryncie czasu. Stylizacja w tłumaczeniu *Atlasu Chmur* Davida Mitchella

Autorka tekstu stara się przedstawić, jaki wpływ na przebieg tłumaczenia ma styl. Teoretyczna perspektywa pokazująca rolę stylu w tekście literackim

poprzedza analizę stylu przyjętego w powieści *Atlas chmur* Davida Mitchella, która to powieść składa się z sześciu stylistycznie niezależnych historii powiązanych w całość subtelными połączeniami. Przyjrzenie się stylizacji tekstu na dziennik, serię listów, reporterski dreszczowiec, wspomnienia, wywiad w konwencji *science-fiction* i opowieść ustną pozwala przedstawić strategie użyte w tłumaczeniu powieści i scharakteryzować czynniki decydujące o stylu, takie jak gatunek, czas historyczny, postaci i inne.

Słowa kluczowe: styl, *Atlas Chmur*, David Mitchell, przekład literacki