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Intersemiotic aids in translation teaching

Introductory remarks

The subject of the present paper is the deployment of iconic and audio sources in the work of a translator and also as teaching aids in practical translation classes. Examples of the types of texts and situations when it may be necessary to resort to extratextual non-verbal materials is presented. I intend to emphasise the salience of raising the students' awareness of the need to go beyond the verbal text to ensure the correctness of translation.

Intersemioticity is understood here as the links of a text with other, non-verbal media. Thus, with respect to translation, intersemiotic teaching aids mean visual and phonic extratextual materials to which the text under translation is related in a significant way, and/or referring to which facilitates the process of translation. While sound and image are well established as valuable aids making the classes more attractive, the present paper focuses on direct functional connection between translated texts and the related media. Thus, intersemiotic aids will be treated as translation tools rather than as a device for stimulating the students' interest in the subject [as in: Hildebrandt, 2000].

The importance of intersemiotic relations has been raised with reference to polysemiotic texts and their rendition, especially to audiovisual translation.¹ However, this issue has been undertheorised in the context

¹ Compare for instance the attention given to visual/optical and audio/acoustic synchrony by O'Connell [2007: 130].

of written texts: for instance no non-verbal aspects are mentioned in the entry on translation teaching in the foremost translation studies compendium [Vermeer, 1998]. The point I intend to make is that using materials pertaining to other semiotic systems may be crucial when dealing with purely verbal texts, specifically those overtly connected with visual arts or with music, but the same applies to other texts, representing varied genres and topics, whenever visual or sound phenomena are the referents. First of all, consulting the iconic and audio resources helps to understand and interpret the original. Furthermore, intersemiotic aids can fulfil several functions, which is shown in the course of the paper and summarised in the conclusions.

With few exceptions, materials serving as exemplification have been used by the present author in various courses of practical translation. The details of the courses will not be specified, as it does not bear on the present argumentation.

Awareness: intersemiotic pitfalls of translation

Consulting iconographic material seems a fairly obvious procedure when undertaking the translation of a text pertaining to the history of art or, in a wider sense, a translation of any ekphrasis (description of an art-object).² However, for very many students it is by no means an intuitive conclusion and as a result, the draft translations that they bring into class may have been prepared as totally detached from the images. Therefore, as an introduction to the workshop on such a text I propose a concise presentation of intersemiotic pitfalls of translation.

To begin with, a sentence from the Polish translation of George Steiner's *After Babel* is presented and I enquire if it has any unsettling effect. Below the translation is quoted, followed by the parallel passage from the original:

Patrzymy na surową idiosynkrazję obrazu Soutine'a *The Skate* (Łyżwa) i uświadamiamy sobie, że szczególnie organizacji przestrzennej, kontrastów

² In the present article the word *ekphrasis* will be used in its meaning derived from the ancient rhetoric, not as the critical term it has recently become [cf. Heffernan, 1991]. The texts or passages of ekphrastic character discussed in the context of consulting the referent for the sake of a better translation will naturally be descriptions of real objects, not fictitious or meta-ekphrases.

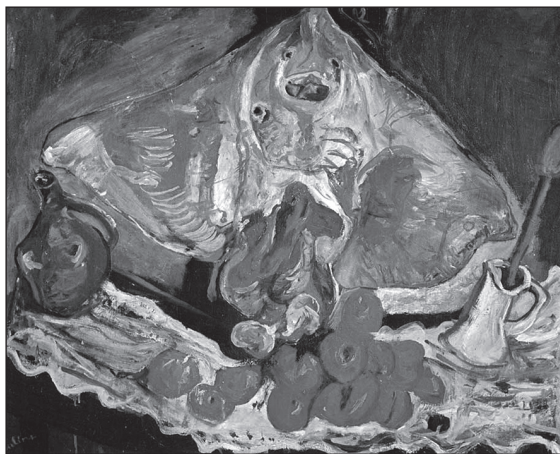
barw są celowym przeformułowaniem martwej natury Chardina pod tym samym tytułem [Steiner, 2000: 615].

We look at the raw idiosyncrasy of Soutine's painting of 'The Skate' only to realize that the details of spatial arrangement, of colour-contrast, are a deliberate restatement of Chardin's still-life with the same title [Steiner 1975/1998: 484].

Apparently, everything is in full accordance with the English text and back translation from Polish would result in a sentence almost identical with the original one. However, the Polish equivalent of the title, cited in parentheses, points to the *skate* as "the steel blade or runner" [Anderson et al., 2006] that enables sliding on ice. Soutine, a 20th-century painter, could have possibly created a still life with an ice skate (a boot?), but one may doubt if Chardin (1699-1779) would have done so. We would sooner expect such topics from Dutch artists...

The next step is then to display reproductions of the works meant by Steiner, which are: Jean Siméon Chardin's *La Raie* (c. 1728) and Chaim Soutine's *La Raie* (c. 1924) (see Fig. 1), both depicting a fish "having flat pectoral fins continuous with the head, two dorsal fins, a short spineless tail, and a long snout" [Anderson et al., 2006]. The English titles of both canvasses are *The Skate*.

Fig. 1. Chaim Soutine, *La Raie*, (c. 1924), Metropolitan Museum of Art



It is the visual material that reveals the translation error. The linguistic root of the problem is the homonymy of the English nouns *skate*,³ which can designate: 1. an ice skate or a roller skate; 2. any large ray of the family *Rajidae*, living in temperate and tropical seas; 3. a person, a fellow – derogatorily in American slang [cf. Anderson et al., 2006]. Yet the essential, deep reason of the mistake is the fact that iconic aids have not been consulted.

This example can also prove that the correct order of (pre)-translational operations is as follows: 1. the transition from the English, and therefore secondary, title to the visual layer; 2. Having located the image: identifying its original title (in this case – *La Raie*); 3. based on the original title – determining the title of the work in the form accepted and established in the target culture (here: *Raja*). The importance of the last point is worth stressing, while the case in hand provides a good opportunity to do so: consulting reproductions of the works and consulting a dictionary (to discover the second meaning of the word *skate*) is not sufficient, because in Polish there are two synonyms: *plaszczka* and *raja*. Both would be taxonomically correct with reference to a *Rajidae* species, but the former does not meet the criteria of postulated equivalence from the standpoint of the history of art, since the two paintings have traditionally been referred to only by the latter word. A correct translation of the passage under discussion would thus be: “Patrzymy na surową idiosynkrazję obrazu Soutine’a *La Raie (Raja)*”, bringing the original French title in place of the English one, and the customary Polish title in parentheses.

The literature of the subject offers rather few remarks on intersemiotic pitfalls of translation. Yet one may draw on a fragment of Yakov Retsker’s observations [Peukep, 1974/2007: 48], where the example appears as an incidental one, illustrating the discussion of concretisation of meaning as one of translation transformations. The situation described concerns translating an exhibition catalogue without the possibility of seeing the works (in the 1940s).

The English formulation of the title of a painting was: *Napoleon on his mount visiting the plague stricken in the streets of Jaffa*. The Russian

³ Most dictionaries list three distinct entries and each of the homonymous items is of different origin: Dutch, Norse and Scottish respectively [cf. Anderson et al., 2006].

translator rendered the first syntagm as: *Наполеон верхом на коне*, i.e. “Napoleon on horseback”. The decision proved infelicitous because it ran contrary to the visual layer of the painting confronted with such a caption: it turned out that, as the scene was set in Egypt, Bonaparte actually mounted a camel⁴ [cf. Ретскер, 1974/2007: 48].

Let us note that this example also offers the opportunity to point to the asymmetry between languages as the source of translation difficulties. The difficulty encountered by the translator described was caused by the fact that Russian does not have a generic term corresponding to the English *mount*, hence an interpretive decision had to be made. If the target language had a hyperonym in its lexical stock, the pitfall could be avoided despite the unavailability of pictorial material.

To sum up the present section: a similar presentation may serve as an introduction to a translation class devoted to texts on art, but also to any class in which the teacher wants to emphasise the intersemiotic dimension of translation. The aim is to make the students realise that referring to the iconographic material facilitates the task: improves the comprehension of the original, helps avoid numerous errors and seems to be a necessary guarantee of the quality of rendition. To the last point the example quoted from Retsker testifies, as it shows the pernicious consequences of the inaccessibility of graphic materials during the process of translation.

Translating texts about art

Let me now turn to my teaching experience from the classes devoted to translating into English fragments of the popular scientific book *Gawędy o sztuce* [Tales about art] by the Polish historian Bożena Fabiani. Certain

⁴ It has been impossible to determine what work of art is meant. In the well-known 1804 painting by Antoine-Jean Gros, *Bonaparte visitant les pestiférés de Jaffa* (*Bonaparte Visits the Plague Stricken in Jaffa*), Napoleon visits a hospital arranged in a mosque – the scene does not take place in the street and Bonaparte, which is understandable in a building, does not ride any mount, but is depicted standing among the sick. Retsker’s formulation suggests that it was a Russian painting, exhibited in England (“В списке картин русской батальной живописи, выставившихся в Лондоне в 1940-е годы”). A conjecture may be made that Retsker invented this illustrative example.

issues were settled with the help of reproductions of works discussed by the author. Iconographic materials were repeatedly consulted, at least for the part of the work done in class. I shall only enumerate the most interesting points, at which some dangers or problems have been revealed, based on two chapters: about the gothic style of Gentile da Fabriano and Domenico Ghirlandaio's Renaissance art.

In the case of Gentile's predella with the scene of St. Nicholas saving a small vessel on a turbulent sea [Fabiani, 2010: 122], controversy emerged as to whether it should be called a ship or a boat. The text underscores its fragility, but it was the size, or the proportions of the vessel to the human figures, verified visually, that helped the students decide (see Fig. 2).

Fig. 2. Gentile da Fabriano, *St. Nicholas saves a ship*, c. 1425, Pinacoteca Vaticana



Another instance connected with da Fabriano's art: the students had to inspect the fauna in the *Adoration of the Magi*, a painting abundant in details. The "gothic" animals had to be found in the picture and assessed before we could agree on a fairly direct rendition of phrases like "walka jastrzębia z sójką" or "umykająca przed gepardem sarna" [Fabiani, 2010: 126] – respectively "a fight between a hawk and a jay" and "a roe fleeing from a cheetah".

As for Ghirlandaio, Fabiani writes about his hidden self-portrait included in the *Expulsion of Joachim from the Temple* in the following way: “brunet o ciemnych oczach i ciemnym zaroście” [Fabiani, 2010: 192]. The described man is therefore dark-haired and has dark eyes; the noun *zarost*, however, can mean facial hair in general. One may be tempted to finish the English version of Fabiani’s description with a “black beard”, yet a look at the picture is sufficient to rule out such a solution: the artist is simply – “unshaven”, and this participle is recommendable in translation.

In turn, in the description of Ghirlandaio’s fresco of the vision of St. Fina, the Polish adjective *rudy* (red or ginger) appears twice – in reference to the colour of the floor and to Fina’s dress [Fabiani, 2010: 187]. The reproductions show the two as distinctly different hues (the dress looks even lilac). At the same time, different reproductions of the mural display varied ranges of colours, while the description of the garment reappears in the original [Fabiani, 2010: 188] as “rdzawoczerwona suknia” (rusty-red gown). Students tended to regard this inconsistency as a deliberate move (or the result of the author being familiar with yet another reproduction or with the original work itself) and to maintain it in the translation. There was an attempt – chromatically not entirely accurate – to solve the problem by diversifying the epithets: *brownish-red floor*, *brown-reddish dress*.

In this case, confronting the ekphrasis with the image raises more doubts. With reference to the austere interior of Fina’s room, the formulation “żadnych sprzętów” [Fabiani, 2010: 187] is used. It must be interpreted for the sake of translation, but it is inadvisable to write that “there is no furniture”, since the author herself enumerates the low table in the background, moreover, the matrons accompanying the youthful saint are obviously sitting on something. Some translators tried to solve the problem by writing “no utensils”, but such a statement is belied by the representation of a tray on the table. The room is very simple and modest indeed, but it is not empty – on the wall with a window there even hangs a kind of picture (an inscription) – a decorative element. Discussion of renderings of this fragment has therefore become a starting point for a further debate on the translator’s decisions to be made in the face of a contradiction between a text and its referent. There cannot be a general rule for such situations and individual, considered solutions

must be applied each time. In the case in hand the incongruity between the verbal and the visual can be negotiated by adding a qualifier: “*almost* no furniture”, “*virtually* empty”, “*hardly* furnished” etc. Nonetheless, the students have an opportunity to ponder how far they would carry their interference with the translated text.

Furthermore, visual material at times even allows the translator (as well as any source-text recipient) to discover mistakes in the source text and thus their re-production in the translation may be avoided. For instance, Fabiani uses the phrase “wings of the triptych” (“skrzydła tryptyku”) [Fabiani 2010:190] with reference to Ghirlandaio’s altar with *Adoration of the Shepherds* in the Sassetti Chapel, Florence. Now, the photographs of the chapel show that the central piece is a panel painting but the donor portraits that flank it are frescoed. Thus, translating the phrase in a guarded manner results in the formulation “left/right side of the altar”, to the exclusion of “wings”, directly suggested by the original. “Side panels”, proposed in some submissions, would be controversial as well.

Fig. 3. Domenico Ghirlandaio, *Nativity of the Virgin*, c. 1485-1490, Santa Maria Novella, Florence – a fragment carrying the artist’s surname on the panel



Ghirlandaio also discreetly placed his actual surname within one of his paintings. Fabiani explains [2010: 192] in which part of the *Nativity of the Virgin* to look for the signature. Thanks to a closer examination of a reproduction (also included in the book), the reader will notice in Fabiani's text a misprint in the artist's surname: it was not "Bhigordi" (as in the tale), but "Bighordi" (as in the painting, see Fig. 3) – with a silent "h" after "g" (another accepted spelling is also "Bigordi"). The correct spelling can be restored in translation owing to the visual evidence. The misprint is difficult to spot in the text itself because it is repeated [cf. Fabiani, 2010: 186], although it is of course possible to determine the proper spelling by consulting written materials rather than the image, or by noticing that there is no *-bh-* cluster in Italian, while *-gh-* is a regular one.

In my experience, the teaching method emphasising the links between text and image has been vindicated by the fact that in the case of homework, the students quite willingly chose for translation descriptive passages, not trying to escape from intersemioticity by selecting purely biographical fragments. It should be noted, however, that not all of them undertook a detailed examination of the fresco with the signature, as evidenced by the transfer of the misspelled surname into the renditions.

This section may be concluded with a remark on the applicability of the skills taught at universities. Including texts on art in the translation courses curricula and making students aware of intersemiotic aspects is not a fancy. It is validated by the growing demand for translating exhibition catalogues, museum captions etc, especially from other languages into English, as well as by globalisation of the art market (e.g. translating specifications of artworks for auctions). The observed quality of translation in that sphere is not always satisfactory, hence it seems advisable to prepare the students also for such tasks.

Translating texts about music

As the link between art texts and images, the relation between texts on music and music itself is an essential one: a relation between a sign and its referent. Material suitable for a translation course can be found for instance in sleeve notes of musical CDs.

My example comes from the sleeve of a disc with the music of two 20th-century American composers. Here the specific difficulty for

a translator is posed by a peculiar jargon of music criticism so that listening to the recording facilitates comprehension of Tim Page's commentary. Let us quote a passage on Charles Ives' *The Unanswered Question*:

Scored for orchestra and solo trumpet, it begins with a slow, seraphic, barely audible chorale, played by the strings. A quizzical, angular phrase for trumpet poses the musical "question" which is "answered" by a gaggle of wind instruments. This is repeated, with greater intensity, and the piece eventually devolves into a controlled cacophony, after which it regains its gravity, repeating the question again before dying out into cosmic stillness [Page, 1998: 6].

Having heard the piece is here almost a prerequisite to understand what is meant by the "question" in the trumpet's part and why it is – as the title puts it – left unanswered. The music elucidates many of the critic's formulations and thus makes possible de-metaphorising some of them in translation, if need be. To exemplify: "angular phrase" proves to have nothing to do with drawing geometrical angles (nor with angular velocity in physics), no more than the piece's regained "gravity" has with gravitational force. It becomes possible to translate by interpreting the meaning rather than word for word: the former phrase as implying an unusual sequence of sounds, slightly awkward for harmony and the latter as a certain mood evoked by the music. Thirdly, the "gaggle of wind instruments", although clamorous and chaotic, does not exactly imitate the noises made by geese and on hearing the motif it becomes clear that a contextual equivalent would be needed rather than a dictionary one.

As regards the structuring of the composition, there are two points in the above passage where the music has an important clarifying value. Firstly, unclear reference in the phrase "This is repeated": – What is reiterated is the sequence of motifs, i.e. the sequence of "questions" and attempted "answers". Secondly, "a controlled cacophony": having listened to the piece reassures one that the said cacophony does not result from the composer's incompetence (barely controlled) but is an intentional and purposeful device. This conclusion, in turn, may lead to the consideration of employing the adjective *zamierzony* (intended, deliberate) in translation.

Wherever possible, metaphoric expressions should, obviously, be retained in the translation, including the ones crucial for the piece – of question and answer. However, familiarity with the music itself facilitates partial explaining of the hermetic lingo, thus serving the communicative purpose of the text.

Phonic aids seem as indispensable in the case of texts connected with sound phenomena as consulting visual material is in the context of ekphrases. However, time limitations of a university course session make employing such aids in the didactic process much more difficult. If it is impossible to familiarise the students with a recording during the class, facilities such as academic communication platform may offer a solution.

It is a prototypical situation to use visual props when translating texts about art and sonic aids while rendering texts connected with music, yet the relation may also be reversed. For example when working on Bożena Fabiani's tales discussed above I referred the students to audio materials as well: to the radio talks on which her book is based. This could possibly have helped the translators to find an adequate tone for this peculiar, conversational and committed narration. In turn, a silhouette of a grand piano on a different CD sleeve may be a clue to realising that the name of the instrument needed in rendering such phrases as "piano tuner" and "to give piano lessons" [*Elgar – Britten...*, 1996] will be the Polish noun *fortepian* rather than *pianino* [cf. Szymczak, 2002: for collocations].

Intersemiotic aids in translating other genres: a case of a press text

Usefulness of non-verbal resources for working out translational solutions can be confirmed in many cases and in a variety of texts on different topics. This is not restricted to genres overtly linked with other semiotic systems, as the ones discussed in the two previous sections.

For instance, among the texts used in didactics by the present author there is a popular article from *National Geographic* devoted to the discovery of an ancient mosaic [Valsecchi, 2007]. What the visual material (see Fig. 4) influences here is e.g. the choice of equivalents for the word "inscription". Apart from the Polish *inskrypcja* (which specifically means words recorded on a durable material and therefore fits the context

best), the students may suggest other nouns: *napis* and *podpis*; yet the position of the inscription – within the mosaic and in its upper part – rules out the last of the three, which denotes words placed below some text or object [cf. Szymczak, 2002]. A photograph of the mosaic also helps to understand and translate the description of the equipment of the gladiator who was called *retiarius*. It is so because certain elements of that equipment, as well as their application, may not be easily conceptualised: “The gladiator is shown wearing light leather armor over his left arm and shoulder, his neck, and the back of his head. He wields a trident and a net” [Valsecchi, 2007].

Fig. 4. Mosaic from Villa dei Quintili, [on-line] <http://news.national-geographic.com/news/bigphotos/64394942.html>
(annotated: “Photograph courtesy Riccardo Frontoni”)



An interlinked issue here is the translator’s knowledge of the subject and the necessity to verify culture-bound items present in the text under translation, including the realia of any third culture.

Displaying the photograph of the mosaic also brings comic relief. Sometimes students tend to insist that the image vindicates the opinion voiced in the article about limited artistic value of the discovered piece (“«It’s a rather poor piece on the artistic side, black and white and not

too detailed» Frontoni said” [Valsecchi, 2007]), and claim the right to use an expressive epithet in rendering the phrase “a rather poor piece”.

The same archaeological news article makes possible a discussion of intersemiotic contexts of translating a certain toponym. The mosaic was discovered near the ruins of Villa dei Quintili, located “along the Via Appia Antica”. Since what immediately follows in the original is the information that it was “an ancient way” [Valsecchi, 2007], the postmodifier “Antica” may appear redundant. However, a map of the surroundings of Rome reveals that in modern times Via Appia Nuova has been marked out parallel to Via Appia Antica and that the extensive grounds of the site in question are situated between the two roads (see Fig. 5). Knowing or not knowing the above significantly shapes the discussion about the choice among potential equivalents in the Polish rendition – *Via Appia* / *Droga Appijska* / *Via Appia Antica* – even if the conclusions could be the same.⁵

Fig. 5. Map showing Via Appia Antica and Via Appia Nuova,
source: GoogleMaps



⁵ On the grounds of the Polish usage it can be argued that when one says *Via Appia*, or especially *Droga Appijska*, it is the Antica that is meant by default.

Intersemiotic aids in literary translation

Literary translation is the sphere in which all translational problems tend to converge and overlap. It is the same with intersemiotic implications and thus both visual and sonic aids may prove needed.

Let us begin with an example connected with the need to visualise a certain space. In the context of didactics Beata Kubiak Ho-Chi [2001: 67] mentions an unclear fragment of Naoya Shiga's short story in which several – apparently too many – passengers of a train are referred to as occupying a window seat opposite the narrator. If the carriage did not have compartments the description would seem more plausible, yet another passage in the story suggests that it did. The question “how to seat” the personages in the translation so as to avoid being illogical necessitates a research into the design of Japanese trains around 1908. Kubiak Ho-Chi [2001: 67-68] describes the futility of searching for information in reference works and goes on to name the iconographic resource that shed light on the issue: Rinsaku Akamatsu's 1901 painting *Yokisha* (*The Night Train*). The canvass depicts an “open” coach, with two parallel rows of low seats, thus enabling the view of several fellow-travellers opposite. A door in the background proves that the carriage as a whole could – in accordance with the story – be shut by a ticket inspector, like compartments are.

In the other example in this section intersemiotic issues partly overlap, but it is the phonic aspect that constitutes the essential translation challenge. The following passage by a Siberian author Aleksandr Malinovsky comes from a book of stories focusing on children and their perception of the world:

Последней прилетает из далекой Индии в наше лесостепное Поволжье красногрудая чечевица. Прилетела в свой срок и вот с верхушки вяза печально так спрашивает:

– Ты, Витю видел? – такая у нее песня [Малиновский 2004: 12].

The quoted fragment informs that in the late spring a certain red-breasted bird comes over from India. The story pivots on the bird's apparently sad song in which it is possible to discern a human-language message (“Ты, Витю видел?” – “Have you seen Vitya?”), which makes little Nastya interpret it as a call of a mother looking for her lost child. It

is therefore this sound that a translator should focus on, making a decision to which other solutions would be subordinate.

Naturally, a dictionary equivalent of the species name *чечевица* can be found (of course with reference to the bird, not the plant of the same name, i.e. lentil); yet it is advisable to confirm the equivalence by consulting an illustrated specialised publication and also by listening to a recording of the bird's song. This will be a more reliable basis of translational decisions, especially as a search for a contextual equivalent may prove necessary.

Чечевица is *Carpodacus erythrinus*, that is common (or scarlet) rosefinch. In Malinovsky's story the clues that corroborate the name are the bird's plumage, the type of song and its wintering place [cf. Svensson et al., 1999: 359]. However, it is the warble, and the semantics ascribed to it, that is crucial for the translation. Languages related to Russian are privileged here as target ones, whereas there is limited phonetic similarity between the rosefinch's "weesu-weechu" melody and the English question "have you seen...?" – a verbatim rendition would therefore be implausible. In consequence, in a translation either another bird must be substituted whose song will, to an English ear, allow for an interpretation in line with Malinovsky's story, or the plot would have to be manipulated to accommodate the English "understanding" of rosefinch's song which is "pleased to meet you". For either strategy, consulting some recordings of birds' voices would be a necessary step in the work.

Conclusions

As has been shown above, the need to refer to non-verbal extratextual materials may arise in dealing with a range of texts, representing varied genres and topic areas (academic text – Steiner, popular scientific texts, sleeve notes, catalogue – Retsker's example, literary texts). Consulting the iconic or the audio resources respectively is indispensable when translating a text about art or music, but other texts may necessitate it too, often quite unexpectedly, as the case with the Via Appia Antica location demonstrates. Materials to be consulted themselves can vary: reproductions of artworks, photographs, maps, recordings of music and of natural sounds – the examples used in the present paper certainly do not exhaust the possibilities.

Furthermore, the use of other-semiotic materials in the didactics of translation may have several functions:

- underscoring the fact that texts function within culture and refer to reality beyond themselves (hence consulting the referents of the texts: the paintings, the mosaic, the piece of music, etc.);
- helping the students realise the necessity of going beyond the verbal text in order to ensure the correctness of translation (avoiding the intersemiotic pitfalls of translation as well as not copying possible mistakes from the original);
- activating or stimulating observations about other translational and intercultural issues (in the cases discussed in the paper: the requirement to use with reference to a work of art its title established in the target culture, translational asymmetries, incongruities or errors in the original, translator's background knowledge);
- last but not least: diversifying the teaching material.

To recapitulate: it is important to convey to the students the idea that taking into account intersemiotic contexts and referring to non-verbal material in the process of translation is not a burden of additional and superfluous tasks, but a convenient and sure method of enhancing the quality of translation. Also, since consulting relevant iconic and audio resources makes possible a better comprehension of a text (not necessarily a source-text), it is a recommendable practice in close reading or text analysis even without translation as the end in view.

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STRESZCZENIE

Intersemiotyczne pomoce w dydaktyce przekładu

Przedmiotem artykułu jest wykorzystanie źródeł ikonicznych i fonicznych jako pomocy w pracy tłumacza oraz w ramach zajęć z praktyki przekładu. Przedstawiono przykłady typów tekstów i sytuacji, w jakich może wystąpić potrzeba

odwołania się do materiałów pozawerbalnych, np. odniesienie do ikonografii wydaje się oczywiste przy tłumaczeniu tekstów o sztuce, do materiałów audio – przy tekstach poświęconych muzyce, ale okazuje się to pomocne również przy wypracowywaniu rozwiązań przekładowych w pracy nad innym materiałem. Autorka podkreśla wagę uświadomienia studentom konieczności wychodzenia poza tekst werbalny w celu zagwarantowania poprawności przekładu.

Słowa kluczowe: intersemiotyczność, pomoce dydaktyczne, wizualny/ikoniczny, foniczny/dźwiękowy

SUMMARY

The subject of the paper is the deployment of iconic and audio sources in the work of a translator and also as teaching aids in practical translation classes. Examples of the types of texts and situations when it may be necessary to resort to non-verbal materials are presented. For example, referring to iconography seems obvious while translating texts about art, to audio materials– when translating texts devoted to the music, but such aids prove more generally applicable. The author emphasises the salience of raising the students' awareness of the need to go beyond the verbal text to ensure the correctness of translation.

Key words: intersemioticity, teaching aids, visual/iconic, audio/phonic