Introduction

The leading theme of this volume of the quarterly *Między oryginałem a przekładem* is points of view in translation. It is often interesting to compare and contrast the author's viewpoint inscribed in the original with the angle from which the translator approaches the text. With this view in mind, the authors of the opening article, Adam Głaz and Anastazja Trofymczuk, concentrate on how the Polish journalist and writer Ryszard Kapuściński's portrayal of the Other is rendered into English by Antonia Lloyd-Jones, whose translation extrapolates tension onto the whole discourse of otherness: the otherness of different people, cultures and languages.

In the second article, Łukasz Barciński presents the translator's role from the point of view of musical terminology and proposes the application of the musical term *aleatory music*, denoting an indeterminate type of musical notation that allows considerable freedom in the interpretation of a musical score, to the study of indeterminate aspects of language (such as puns, neologisms, iconicity and lexical blends) in James Joyce's *Finnegans Wake* and its Polish translation by Krzysztof Bartnicki. This approach, defined by the author of the article as *trans(a)-l(e)atory studies*, consists in the analysis of multiple interpretative possibilities provided by one source text.

Olga Witczak and Rafał Jaworski's article shifts the focus to the use of modern technologies in translation. More specifically, the authors are concerned with the usability of computer-assisted translation software from the point of view of the "humans who have to use them," i.e.

translators. In their experiment, involving the use of eye-tracking, key-logging and screen-recording as data gathering techniques, they put to the test a new tool for translators, Concordia, with the aim to evaluate its ability to improve the efficiency and effectiveness of the translation process. Their results attest to the importance of the user aspects of CAT tools, which do not necessarily go hand in hand with their technology-driven features.

The issue of new technologies is continued by Wojciech Figiel, who investigates how the development of translation technologies challenges translators with visual impairment. His article reports on a study based on 15 in-depth interviews with translators with visual impairment. Last but by far not least, Bogusława Whyatt confronts the axiom that translators should only translate into their first language. Claiming that view is outdated and lacks empirical evidence, the researcher presents results of a study measuring the cognitive efforts of L1 and L2 translation through key-logging and eye-tracking.

We believe that looking at source and target texts from different perspectives may prove to be a fruitful research experience, bringing interesting insights into the strategies deployed by translators and the complexities and challenges faced by them in the process of literary and specialised translation. We hope that this volume will provide some answers, or at least some food for thought, in this respect.

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