

Translation Studies Meets Embodied Aesthetics: On the Narratives of Landscape and National Identity in *Anne of Green Gables* and its Earliest Polish Rendition

Beata Piecychna

Abstract

Nature and space play a fundamental role in Lucy Maud Montgomery's oeuvre. The author made landscape one of the most important features of her storyworlds. The main aim of this paper is, first, to check whether the implied reader's embodied aesthetic experience with an initial passage pertaining to landscape might be comparable in both the source version of the novel in question and its target translational counterpart, and second, to verify the extent to which the rendering of the landscape narrative reflects the translator's attempts to preserve the national identity and cultural stability specific to her country.

Keywords: *embodied aesthetics, embodied simulation, translation of aesthetic experience, Anne of Green Gables, Lucy Maud Montgomery, landscape, national identity, cultural stability, Polish translation, Rozalia Bernsteinowa*

1. Introduction

This article capitalizes on two theoretical frameworks: embodied aesthetics put forward by Vittorio Gallese and philosophy of landscape aesthetics developed by John Costonis. These two frameworks, which should here be seen as complementary, are deployed in order to refer to the projected reader's potential aesthetic experience with the narrative of landscape.

The two theoretical frameworks remain open fields within translation studies. While it might be said that with the development of cognitive translology, an empirically oriented branch of translation studies and interpreting studies, it has become possible to study the translator's mind with more valid and reliable methodological approaches than ever before, including the embodied, embedded, extended and enactive perspective (for more see, e.g., García & Giozza 2019; Halverson 2014; Muñoz Martín 2010; Muñoz Martín 2017; O'Brien 2011), no inclination toward the use of the embodiment paradigm in literary translation studies has yet been observed. Likewise, although in her article entitled *The neuroscience of translation* Tymoczko (2016: 98) points to certain potential paths, including embodied cognition, along which translation scholars could "walk" together with neuroscientists, and while the author herself admits that "[s]ome of the most exciting advances in translation studies in the near future will result from its intersections with neuroscience", no such intersections have yet been observed within the field of literary translation studies. This lack of translation scholars' interest in applying the latest findings from neuroscience research, in particular those that in one way or another relate to the phenomenon of language processing and understanding by readers of fiction, must evoke a reaction of surprise, especially given how a branch of cognitive literary studies has recently become a productive and fruitful field in its endeavours to connect literature and cognitive sciences (see e.g. Crane 2015; Herman

2010, 2011, 2013; Spolsky 2015). Although this has not been explicitly pointed out in the title, the argument of this paper also deploys one of the fundamental assumptions of Marvin Minsky's frame system theory (1988: 244), according to whom "each perceptual experience activates some structure that we'll call *frames* – structures we've acquired in the course of previous experience . . . each representing some stereotyped situation like . . . being in a certain kind of room". While analyzing the implied reader's experience with the narrative I claim that the recipient understands, interprets and *senses* the depicted landscape on the basis of their previous (embodied) encounters with the physical world in which they live.

For the purposes of this study, a fragment of a landscape narrative from *Anne of Green Gables* by Lucy Maud Montgomery (1908), as well as the earliest Polish version were excerpted, both of which counted approximately 40 words. In Poland, 15 different translations have been produced over the years. However, due to certain space constraints and limitations, only one rendition was chosen. The translation that has been selected is a post-war edition (from 1956) of the earliest translation by Rozalia Bernsteinowa (originally from 1911). The edition from 1956 has been chosen because of its huge popularity among the Polish readership. Despite a relatively large number of other Polish renditions of *Anne of Green Gables*, the edition from 1956 is the one thanks to which many generations of Polish readers have become acquainted with Montgomery's well-known work. For many years, Polish readers had access only to Bernsteinowa's translation, which made the rendition extremely influential not only in the case of regular readers but also translators, who often applied Bernsteinowa's translation solutions, even when these solutions led to translation errors. This paper rests on the hypothesis that the potential embodied aesthetic processing of the landscape narrative in question is different in the target readership than in the source readership, which results from the translator's attempts to preserve for her readers a sense of national and cultural stability, a decision influenced by a historical moment in which the translation was produced. I also take it after Nikolajeva (2017: 66) that the word "potential", which the author also used in her article on applying cognitive narratology in children's literature, means that embodied aesthetic experiences do not "necessarily happen to every actual reader; however, text affordances create a favourable condition . . ." for a particular, less or more intense and vivid, embodied aesthetic experience to take place.

2. The embodied aesthetics paradigm

The embodied cognition paradigm, having its roots in 20th century continental philosophy (see Merlau-Ponty 1945/2020; Sartre 1943), developed as a strong response to substance dualism and to other theories of mind, for example computationalism and mentalese, that is, to approaches underlining the importance of amodal systems of concepts and propositions as a base for mental operations and processes of acquiring knowledge. The main theses of this new interdisciplinary approach were suggested by, *inter alia*, Varela et al. (1991: 172-3), who stated that our cognition capitalizes on the human body's sensorimotor capabilities, which, in turn, are dependent on the social and cultural environment in which we thrive.

One of the most important hypothetical assumptions of this paradigm is that the individual understands language by simulatingⁱ what it would be like to experience the same that has been referred to in the message (for more see Bergen 2017). This assumption has been named the hypothesis of embodied simulation, and it has gained a foothold in linguistics

(see, e.g., Bergen and Wheeler 2010; Kok and Cienki 2017; Liu and Bergen 2016; Matlock 2004; Zwaan 2012), as well as within the field of reading comprehension (see, e.g., Mak and Willems 2019; Mar and Oatley 2008; Oatley 2016; Ryan 2015; Tamir et al. 2016). According to Zwaan's theory of discourse comprehension (2004; quoted after Mar and Oatley 2008), language triggers the process of running simulations in the human brain. The author claims that certain areas of the brain are activated when we read individual words, as if we looked at their referents.

This seems to be possible due to mirror neuronsⁱⁱ (see Rizzolatti et. al. 2001), which, depending on their type, trigger different sorts of reactions within the sensorimotor or perceptual systems (for more see Gallese & Guerra 2015), and due to the so-called Mirror Mechanism (MM), "mapping the perception of others' motor behaviour onto motor representations of the observer's brain" (Gallese 2016: 192). As neuroscientists claim, the latter is in order not only during perceiving actions in the real world, but also while experiencing fictional worlds. "When we imagine a visual scene, we activate the same cortical visual areas normally active when we do perceive the same visual scene" (Gallese 2019: 116). The researchers, being aware of the differences between the real and fictional world, explain the functioning of the Mirror Mechanism in this case by referring to a "suspension of belief" and the "liberated embodied simulation" approach (for more see Gallese 2017: 47).

A natural extension of this paradigm is embodied aestheticsⁱⁱⁱ, a field of study which aims at understanding and explaining the nature of aesthetic experience from the perspective of embodied cognition, in particular from the perspective of the mechanism of embodied simulation. Because simulations are also run in the human mind when experiencing fictional worlds, the assumption is that the mechanism of embodied simulation works in the case of *perceiving / experiencing / sensing* images, too. As Gallese (2017: 43) claims, "We live in relation with other people, objects, and landscapes that are present in our real world, but we live as well in relation with people, objects, and landscapes that are part of the imaginary fictional worlds displayed by the arts. Both kinds of relationship are rooted in our brain-body system . . .". In light of the above, it is plausible to assume that narratives of landscapes, themselves being specific forms of images, trigger mental simulations in the reader, in which case the recipient might simulate the vision of a particular spatial entity and derive from it pleasurable feelings or other forms of sensations leading to processing the narrative image frame aesthetically.

Vision, however, does not only have to do with seeing *per se*. As neuroscientists suggest, ". . . vision is multimodal: it encompasses the activation of motor, somatosensory, and emotion-related brain networks" (Gallese 2017: 43). In accordance with the view above, vision should here be understood as the state of *seeing-as*, rather than purely physical *seeing* or *looking at*. This philosophy of vision also accords with the latest studies on the notion of perception in which it is concluded that perceiving an object entails creating imageries connected with manipulating the object in different ways by using various sensory modalities. As Gibbs (2010: 682) puts it, ". . . perceiving something is not simply a visual experience, but involves nonvisual, sensory experiences such as smells, sounds, and movement of one's entire body, such as the feelings of readiness to take specific action upon the object".

The argument concerning simulating the character's actions might raise some doubts in regards to whom the recipient should simulate in the case of fictional landscape narratives. In order to solve this methodological problem, I take the notion of a hypothetical

“reader/observer of fact” after Currie (1997: 68), who suggests that this is a person other than the narrator, who is familiarized with aspects of the plot much more than the reader themselves, and thus the reader might capitalize on a “factual account” of what a narrative pertains to. Paraphrasing Gallese’s (2017) stance for the purposes of this paper, it could be said that perceiving an image, or just imagining it simultaneously to the act of reading, triggers the reader’s bodily feelings in response to an encounter with a landscape narrative; however, what is different from Gallese’s proposal is that the reader of fiction does not simulate the author’s creative process, but instead follows the hypothetical “observer of fact” encounter with a spatial entity, in which case the unfolding narrative and its elements give rise to embodied aesthetic experience.

3. Aesthetic experience

Aesthetic experience belongs to concepts which are difficult to define. As Marković (2012: 1) claims, aesthetic experience “is one of the most important but also one of the vaguest and most poorly specified concepts in the psychology of art and experimental aesthetics”. Following the author, I suggest that an aesthetic experience, different from aesthetic preferences or judgments, is “an exceptional state of mind which is qualitatively different from ‘normal’ everyday mental states” (ibid.: 12). More specifically, when having an aesthetic experience,

a person is fascinated with a particular object, whereas the surrounding environment is shadowed, self-awareness is reduced, and the sense of time is distorted. Amplified arousal and attention provide the additional energy which is needed for the effective appraisal of symbolism and compositional regularities in ‘virtual’ aesthetic realities. Finally, during this process a person has a strong feeling of unity and the exceptional relationship with the object of aesthetic fascination and aesthetic appraisal. (ibid.)

This definition emphasizes three inherent components of any aesthetic experience: *attentive*, *cognitive*, and *affective* (Marković 2012: 3). Not every encounter with a given object (be it a man-made object, scene, face, etc.) could be referred to as an aesthetic experience. In order for an object to trigger an aesthetic experience, “[t]he main condition . . . is the transcendence from the pragmatic to the aesthetic (symbolic) level of meaning” (ibid.: 12). It is worth underlining that beauty is not the main trigger factor. While beauty can lead to an aesthetic experience, “the object of beauty . . . [is rather] “a provocation of the higher level pleasures of the mind” (ibid.: 2).

It could be summarized, then, that an encounter with a landscape narrative becomes an aesthetic experience when sensory input from the first stage of aesthetic information processing is enriched with symbolic dimensions of meaning, or, in other words, with higher semantic levels of the content. Interestingly, the definition above, in particular its second component, is consistent with the simulationist approach: after having been moved into a “state of intense attention engagement” (ibid.: 3), “a person appraises the aesthetic objects and events as part of a symbolic or ‘virtual’ reality”, a description which accentuates the recipient’s involvement in and attempts to emphasize with an alternate world of fiction. Namely, the recipient, after having been exposed to perceptual (sensory) input and being immersed in the narrative reality (its elements and their physical properties) *by means of a bodily format*, makes a move toward “hidden symbolism” (ibid.: 6) and interpretation of

deeper semantic levels of the content of the landscape narrative as determined by the cultural beliefs and values that the reader holds, as well as by the recipient's previous experiences.

4. John Costonis' cultural stability-identity hypothesis

By rejecting aesthetic formalism and the hypothesis of visual beauty and visual appreciation, I claim after Costonis (1982) that groups of people strive to maintain their national and cultural stability and identity by controlling the environments in which they live and function. According to Costonis (1982: 401), the process of appreciating landscape is based on our "ascribing" aesthetic feelings and meanings to a given spatial entity, rather than "discovering" aesthetically pleasing qualities of landscape ourselves, which indirectly signifies the semiotic nature of experiencing landscape. The semiosis of the approach shares common features with the hypothesis of embodied simulation. Namely, when understanding language the individual runs simulations in response to the sign, which in the case of the communication process might include: letters, words, phrases, sentences, etc. As for landscape, its elements are also specific signs which trigger culture-specific responses dependent on the historical and social context within which the narrative is embedded.

One of the main tenets of the author's cultural theory is the notion of environmental change and its impact on maintaining (or disrupting) cultural values. As Costonis (1982: 381) underlines, the change could either be "culturally disintegrative" or "culturally vitalizing"; however, the logic of the change itself is always determined by the context within which the change is to be implemented. And so it happens in the translation process, or at least it is what takes place in the majority of cases when translating literary works: a given environment, including, but not limited to, landscape, is subject to certain changes which could be either "disintegrative" or "vitalizing", either in harmony with the translator's own environment or against it.

5. Methodology

In order to analyze the concept of embodied aesthetic experience which the target readers could have while reading the translations, the following two broad categories of the experience were delineated: *sensorium*, that is, a direct experience with the landscape narrative by means of an individual's faculties of the mind: cognition, senses, etc., and *non-sensorium*, that is, an indirect experience with the narrative through, *inter alia*, cultural beliefs exerting an impact on the individual's interpretation of the landscape's meaning. Within the category of *sensorium* the following *lexical nodes*^{iv}, or signs, were selected: "the main road", "dipped down" "little hollow", "alders and ladies' eardrops", "brook", "woods". The choice of particular words and phrases and, in this case, predominantly verbs and nouns, has been motivated by the fact there is growing evidence that these parts of speech do evoke visual imageries relating to spatial trajectories in fictional narratives (for more see Bergen et al. 2007).

The model of aesthetic experience presented above (Marković 2012) aligns with the categories suggested for analysis. Essentially, then, *sensorium* corresponds to the first stage of aesthetic information processing—"the perceptual and cognitive appraisal of the object's

basic properties” (ibid.: 6)—while *non-sensorium* could be matched with the main stage of aesthetic information processing, namely, “the detection of more complex compositional regularities and the interpretation of more sophisticated narratives and hidden symbolism of the object’s structure” (ibid.). This is possible because a landscape narrative is structured in such a way as to guide the reader in their aesthetic walks around a given spatial entity. To recapitulate, fictional narratives of landscapes are aestheticized and structured in such a way as to trigger bodily reactions, including simulated movement, in the reader, and it is often done in accordance with the process of aesthetic information processing described above: the objective here is to increase the reader’s attention so that they are strongly focused on and fascinated with a given entity, which is usually achieved through offering sequences of elements of the entire fictional narrative composition being revealed in a successive way. Below I present a table with the source text, its translational counterpart and the counterpart’s back-translation into English, which will be analyzed in the next section.

Source text	Target text	Target text translated into English
Mrs Rachel Lynde lived just where the Avonlea main road dipped down into a little hollow, fringed with alders and ladies’ eardrops and traversed by a brook that had its source away back in the woods of the old Cuthbert place . . . (Montgomery 2008: 11)	Dworek pani Małgorzaty Linde stał w tym właśnie miejscu, gdzie wielki gościniec prowadzący do Avonlea opadał w dolinę otoczoną olchami i porosłą paprociami, przez którą przerzynał się strumyk mający swe źródło het, daleko w lasach, otaczających dwór starego Cuthberta. (Montgomery 1956: 7)	A small manor house owned by Mrs Małgorzata Lynde stood just where a large roadway leading to Avonlea dipped into a valley surrounded by alders and overgrown with ferns through which a brook was sawing, originating very far away, in the forests surrounding an old Cuthbert’s manor house.

Table 1 *Analysed source fragment, its target counterpart and back-translation into English*

6. Analysis

The following three frames will be discussed in detail: Rachel Lynde and her place of living; the main road in Avonlea reaching a hollow ornamented with flowers and crossed by a brook; the brook and the place it starts its course near the Cuthbert farm. It could be assumed that the hypothetical reader perceives the elements of the scene in this particular order, as if they were introduced to the area slowly by a tourist guide, or as if they watched the beginning of a film with their point of view moved closer to the objects on which the director intends the viewer to concentrate at any given moment. The three frames, or sub-scenes, overlap, and in the real world nobody would dissect the scene so deliberately; however, for the purposes of this paper, the analysis will follow the mode of “slow motion” in order to underline those aspects that might be of the utmost importance to the prospective reader’s interpretation of the message. After all, while reading a landscape narrative, one is not presented with the whole composition in its entirety at once. In other words, the reader does not see the spatial entity “from above”, but rather becomes familiarized with it line by line, in accordance with one’s own individual preferences, memories, emotions, cultural beliefs, knowledge, etc.

Let us first focus on the source text. Following the model of aesthetic information processing, the reader first perceives physical objects and their properties by means cognitive abilities allowing the individual to process the mental imagery, including embodied

simulations triggered in response to lexical items. The first sub-scene has as its subject, or figure, Mrs Rachel Lynde. This directs the reader's attention automatically to the female protagonist. Placing the protagonist at the beginning of the sentence might make it easier for the reader to empathize with the character's experience of a landscape surrounding the area. The reader's simulated "walk" through the spatial entity starts with an imaginative construction of the place where Mrs Lynde lives. With no further details concerning the dwelling, the reader has a look at the main road in Avonlea. The adjective "main", meaning "the most important and the largest" (Cambridge Dictionary^v, online), might trigger simulations of the road as being very wide and conspicuous. Besides, "main road" is a lexical unit which means "a large road that leads from one town to another" (CD, online). With concrete background knowledge concerning the specificity of roads and locations of buildings along it and with the engagement of the sense of sight, the reader is able to start composing the place and organizing its constructive elements.

The next element of the frame is a little hollow into which the main road "dips down". The use of the preposition "down" strengthens the reader's experience of downward movement, influencing simulated kinaesthetics and motion down the slope, and might add an important detail about how steep the road could be. Also, hollow, being "a low area in a surface" (CD), reveals interesting inherent features specific to such formations: it is usually low land, surrounded by hills and plants, and crossed by rivers. Such intuitive insights are supported by further details of the landscape's composition, accentuating a set of sensory experiences in the form of colours, fragrances, lights, lines and textures. The reader, once they have reached the hollow, is presented with a row of alders, "tree[s] of the birch family, that usually grow near water" (CD). Although the reader does not see any water reservoir yet, they can mentally concretize the scene by sensing the humidity of the area and hearing the sighing of the wind through the trees. Next, the beholder's eyes are laid on ladies' eardrops, that is, "any of several plants of the genus *Fuchsia*" (Merriam-Webster, online). This is the moment where sensory effects caused by the sighing of the wind through the trees only strengthen the visual aspect of the scene: the reader might "see" the pink, violet and indigo colours of pendulous blossoms, which alternate with the homogenous green of the alders, providing an experience of contrast of colour, shape and texture. The reader might also notice the cylindrical shape of the flowers and their texture: trailing stems and soft petals, as well as a pleasant and almost sweet floral fragrance. The presence of ladies' eardrops, flowers specific to North America, also indicates that the season of the year might either be spring or summer. Depending on the level of background knowledge, the reader could also have an alternating sense of light and darkness within the area: due to the fact that ladies' eardrops usually grow well in shady areas, the recipient could notice the darkening of the place all around them. In other words, the reader, after having been moved downwards from the slope, which obviously offered more light, now enters an area affected by its geological features: it is darker in lower areas because of the specific angles under which the light falls. It is worth adding that Montgomery used the word "fringed" in front of "alders and ladies' eardrops". According to the Cambridge Dictionary, "if a place is fringed with something, that thing forms a border along the edge" (online). It could be assumed, then, that the alders formed a specific border along the edges of the hollow, thus making it even darker and more mysterious. This is supported by the final frame, which draws the reader's attention to the brook, that is a "small stream" (CD) traversing the hollow. With this presence of the brook moving through, and thus, in a way, controlling the hollow, the dynamics of the whole scene is slightly changing. It is the brook which travels through, thus increasing its dominance,

persistence and causative power. The former elegance, nostalgia and sophistication give way to minor brusqueness, abruptness and sudden forwardness. More female-specific features step down and reveal those which are usually associated with manly characteristics. This mixture of female-male attributes in the form of soft flowers and an abrupt brook provides a strong sensation and almost the highest point of aesthetic experience, which returns to its more delicate stage by diverting the reader's attention to the woods where the old Cuthbert place of living is situated. The woods, "an area of land covered with a thick growth of trees" (CD), transfer the reader to a different dimension in terms of the sensory experience. "The woods" trigger a multi-sensory reaction stimulating the sense of sight (colour of trees), the sense of hearing (possible sighing of the wind through the trees), and the sense of smell (woody fragrance). From the woods the reader might notice the "old Cuthbert place", which is rather non-specific as far as sensory qualities are concerned, and thus the location should not evoke any concrete physiological sensations.

The whole description has been composed according to the dynamics of revealing and hiding (see Kaczmarczyk 2014). The reader "walks" through the area, following the "hypothetical observer of fact" (see Currie 1997) and experiencing the scene with its frames aesthetically by being moved in different directions and dimensions (movements down, up, to the side) and by discovering successive components of the entire composition: the main road in Avonlea leads the reader to the little hollow and flowers, an area which then directs them to travel along the brook's course to the woods within which the Cuthbert farm is situated.

Interestingly, in the Polish translation different solutions were adopted, and they all might possibly exert an impact on the recipient's embodied aesthetic experience with the narrative. First, while in the source text the opening fragment starts with Mrs Lynde as the subject of the sentence, or the figure, the target version introduces a type of dwelling which here becomes the subject. While Montgomery did not specify where Mrs Rachel Lynde lived, the Polish translator did offer such specification, and what is more, in doing so she influenced the implied reader's sensory and symbolic reaction to the text. The lexical unit that the Polish translator used is "dworek" in Polish, a type of dwelling which could be defined as a "small manorial house" (Słownik języka polskiego^{vi}, online). Manorial houses were common elements of Polish villages in the past, in particular before World War I, and they usually consisted of an agricultural establishment that was taking care of the production of food. Apart from organizing an agricultural establishment, manorial houses were also vibrant pre-war centres of cultural life, attracting famous writers, composers, musicians, painters, sculptors and other artists, as well as politicians, which was extremely significant back then at the very beginning of the 20th century when Poland did not enjoy independence, as Poles suffered partitions due to the loss of the sovereignty of their country. It is worth adding that manorial houses were owned by the landed gentry or nobility, affluent and influential people, whose wealth, access to education, and income were far above the average. Seeing the word "dworek" in the novel's opening automatically evokes certain sensory associations in the Polish audience. Following Minsky's frame system theory, it might be said that the reader conjures up the mental image of a large residence, usually plastered white with a double-gable roof, having at the front a veranda with a pillar on each side, situated on a large plot of land with a beautiful garden area and a full circle driveway in the front of the house. Such a manorial house has nothing to do with the Canadian rural place of living from the 19th century, let alone houses built on Prince Edward Island at that time, a province which was the poorest and the least developed among other Canadian regions (Oczko 2013: 52). Because while perceiving an object the individual might also "see" what they could do with it, the

scene in question might trigger sensory associations connected with taking a stroll around the residence and looking at it from some distance, as the manorial house itself is often fenced.

This experience of a rural manorial house and its environment is further strengthened by the lexical unit “wielki gościniec” (large roadway) used by the translator in order to render the English phrase “main road”. “Gościniec” means “a wide rural road” (SJP), and if analyzed from the semantic point of view, the chosen item might seem to be adequate in terms of referential equivalence. However, the sensorial perspective taken in this paper allows us to discern certain incongruities between “the main road” and “wielki gościniec”. As Canadian rural roads in the area where the story takes place are usually extremely varied in terms of the characteristic landform (a plethora of hills and woodlets), the panoramic views they provide, and even the colour of the road, as some of them are marked by red clay, “the Avonlea main road” gives rise to a different sensory experience than Polish rural areas situated in the Mazovian area, a province uniquely rich in manorial houses, also referred to as the centre of Polish cultural life at the time when the first Polish translation of *Anne of Green Gables* was published. Polish rural roads within the Mazovian area are not so captivating in terms of the views they offer, as the landform in this area in Poland is rather flat. The colour of the clay is usually either black or brown and grey, but not red, which, however, might be the case in Avonlea. Even Montgomery herself wrote about it: “It was my good fortune to live in a very beautiful spot – the north shore of Prince Edward Island, where *red roads* would look like gay satin ribbons...” (Lefebvre 2013: 163; italics mine).

The pompous and majestic grandeur of the beginning of the description of the landscape narrative under focus is continued through further sub-scenes. The large roadway descends into a valley, which is surrounded by alders and overgrown with ferns. While in the source text Montgomery strengthened the embodied character of the phrase “the road dips down” by using the preposition underlying the direction and intensity of the movement, the Polish translator largely neutralized this effect by choosing to connect the road moving down with the action of dipping. “Opadać” in Polish could be translated into English as “fall” or “descend”, action verbs which do evoke embodied reactions (associated with moving down) but signify a different specificity and scale of intensity of the movement in question. By using the verb “opadać” (fall), and not “głęboko zanurzać” (dip down), the translator deleted the aspect of the steepness of the hill from which the road rapidly descends.

Yet another difference between the perception of the scene in the source text and the scene in the target text could be noticed with relation to the translation of the phrase “little hollow”. The diminutive disappears from the target text, which means “the hollow” is no longer “little”. The Polish equivalent of the original hollow (“dolina”) should instead be referred to as a “valley” in English, which is defined as “an area of low land between hills and mountains” (CD). The Polish “dolina” is consequently larger than the English “hollow”, and thus the reader can now see the vast space of the area in front of them. Not only is the structure of the valley itself different from the little hollow in the source text. A significant difference could also be noticed in the case of plants growing around the area. While in the source text alders and ladies’ eardrops “fringe” the little hollow, forming a specific border along its edges, in the target text the valley is only surrounded by alders. Such an open interpretation caused by the neutrality of the verb in the Polish version means that the trees do not have to be perceived by the reader as growing close to the valley, but, perhaps, dispersed around the area. Such vastness and grandeur of the land might overwhelm the reader, who could perceive the landscape as rather unfriendly and, perhaps, dangerous. What is also missing is the ornamental, female-specific quality of the edge of the hollow, which in the

source text is strengthened by the passive participle “fringed”, a word semantically associated with ornaments.

The sensory experience in this part of the Avonlea landscape is influenced by the specificity of light around the area. Because the valley is surrounded not only by alders, which themselves take away lots of light, but also by “paprocie” (that is, “ferns”, instead of “ladies’ eardrops”)^{vii}, the reader becomes aware of being situated in the centre of a shady area overgrown with “green plants with narrow leaves like feathers and no flowers” (CD). This lack of colourful flowers in full bloom deprives the reader of the target text of a strong physiological experience activating the sensory apparatus in its full dimension. The image of the plants transports the reader into the symbolic dimension of secrets and supernatural powers, as it is the fern, a magical plant according to Slavic mythology, which usually grows in the depths of the forests, evoking associations with darkness, night, trees and magic. What adds to the variety of this experience, is the herbal smell of forest litter emitted by ferns and the vibrant green texture of the fronds, which are tiny and delicate.

The dominating green colour and the relative silence of the valley are now disturbed by the brook, which in the Polish version not only traverses the area, but saws through it. On the one hand, the use of the verb “przerzynać” (saw) in the Polish version emphasizes the masculine qualities of the brook, which in the target text becomes even more masterful, imperious and hegemonic than in the source counterpart. On the other hand, though, the verb “przerzynać” (“break sth into two halves, to punch a hole in sth inside out; go through the centre of sth”, SJP online; translation mine) enhances the difficulties that the brook must face in order to reach the other side of the hollow. The brook might, therefore, be perceived in the shape of a zigzag, for instance, or in any other external form indicating its constricted and possibly interrupted course, which could also exert an impact on the sound of water travelling through the area. In this case, then, it is the valley, and not the brook, which might seem for the reader to be more powerful. Obviously, the verb “traverse” in the source text might also indicate that the process of going through the hollow is by no means smooth, but the word’s semantic meaning, in particular its connotative layer, does not allow us to conclude that the entire action is as complicated as in the Polish version.

The scene in the target text ends with a reference to the place where the brook starts its course. While in the original text the brook is located “back in the woods of the old Cuthbert place”, the Polish translator chose to render the phrase in the following way: “het, daleko w lasach, otaczających dwór starego Cuthberta” (Montgomery 2010: 11), which might be translated into English as: “originating very far away, in the forests surrounding the old Cuthbert manor house” (Montgomery 1956: 5). First, the reader is transported from the valley into the forests, that is, “a large area of land covered with trees and plants, usually larger than a wood . . .” (CD). The splash of dark green and brown, a patch of colour which is massive because of the size of the forest, might even prevent the reader from noticing the place where the Cuthberts live. This experience enhances the potential modality of sound because trees sigh in a chorus, in particular if directed by strong wind. The auditory effect might be increased by the rustling fir trees which usually grow in the forests. This is the moment where the last phrase of the sub-scene, “the old Cuthbert’s manor house” adds to the visual stimuli: the house, similarly to the one put at the beginning of the scene, is again a big residence, perhaps plastered white, with two pillars supporting a veranda at the front of the building. The large area full of trees contrasts with the whiteness of the manorial house, providing a unique experience augmented by the reader’s awareness of being “immersed” in times when such manorial houses functioned in full swing.

This multi-sensory experience is then different from that in the source text. While it could be assumed that Montgomery intended her readers to mentally see and experience “an area of land covered with a thick growth of trees” (CD), which is not necessarily large and full of trees (a wood might actually consist of only a few trees), and a simple, regular Canadian house built in the 19th century in a rural area of Prince Edward Island, Rozalia Bernsteinowa reframed the original picture and created an image which could imply the existence of a lavish residence situated on the edge of the forest. Furthermore, while in the source text the woods belong to the property owned by the Cuthberts (both structurally and formally), Bernsteinowa did not make it explicit in her translation by suggesting that the forests only surround the property.

Both texts present for the reader a specific cognitive and sensorial endeavour entailing the functioning of various faculty modalities specific to the human brain. Both texts engage the reader’s sensory apparatus, triggering embodied simulations relating to senses of sight, hearing, touch, smell, as well as kinaesthetics, and arousing interest and fascination: feelings which are evoked because of the dichotomy of different kinds of movement performed throughout the stroll and ensuing from them successive elements of the whole composition, gradually unfolding in front of the beholder’s eyes. Both descriptions, each in its own right, foreground features with which many readers could identify: rural areas evoking the feeling of serenity, calmness and picturesqueness. And finally, both texts constitute interesting landscape narratives built around the following dimensions: the space (the structure of the scene, with all its elements placed in particular positions) the temporal dimension (successive stages of the elements being slowly unfolded by the narrator) and the bodily format (the reader’s reactions in the form of embodied simulations and embodied aesthetic experiences) (for more on environmental narratives see Kaczmarczyk 2014: 110).

Nonetheless, where the source text emphasizes the idyllic, tender and *universal* character of certain spatiotemporal aspects, characterized by rhythm^{viii} and harmony, the target text gives special importance to creating a picture of a *specific* rural area, which, far from universality, acquires its specificity through obvious references to elements of nature and architecture which could be spotted not almost everywhere, but in a very concrete region and in a very concrete time period.

An aesthetic experience, however, would be incomplete without its symbolic layer. The Polish translation is full of specific symbols which enrich the reader’s sensory encounter with the narrative, turning the sensations into a unique aesthetic experience. The walk around Mrs Lynde’s property could be understood and interpreted as an effective immersion in the former Polish territory from the beginning of the 20st century, and the translator’s attempts could be perceived as “de-emphasizing visual beauty in favour of . . . groups to protect their identity and, more broadly, cultural stability itself by forestalling threats to environmental features and setting that anchor or reinforce these reciprocal values” (Costonis 1982: 357; quotation modified). The predilection towards reframing the narrative of the source text by maintaining the reader’s cultural stability and national identity is also to be noticed in the translator’s choice to render Rachel as Małgorzata, a typical Polish female name. At the same time, Bernsteinowa’s domesticating strategy was not consistent as she retained the name of the town intact, for instance.

Taking the above into consideration, it has to be underlined that the image that Bernsteinowa created cannot be evaluated in terms of visual beauty, although such qualities are easily discernible in the target narrative. I take it, after Costonis (1982: 377), that “aesthetics connotes the pursuit of cultural stability, in which visual form plays a significant

but not *dispositive* role” (italics mine). Likewise, the image that the Polish translator created is far from being only sensorial in nature. Such an approach to translating should not be of any surprise, as at the time when Bernsteinowa was rendering the novel into Polish, Poland did not function as an independent state but was under partitions perpetrated by three countries: Austria, Prussia and Russia. Therefore, it was so important for intellectual elites at that time to take care of national identity maintenance, whose significant component is language. The domesticating techniques that Bernsteinowa deployed might have been motivated by the translator’s determination to retain the integration of the then Polish society, dispersed, broken and torn apart on many levels. By avoiding foreignizing techniques, as a contemporary translation scholar would call Bernsteinowa’s solutions, and turning toward enhancement of typically Polish elements of the rural landscape, the Polish translator reframed the semiotic properties of the source landscape, but at the same time mediated cultural stability among Poles whose national identity was shattered at that time. Although the novel’s opening was quite neutral in the source text in terms of cultural values, there were certain items that served in the Polish translation as a basis for introducing those elements that could easily be identified by Polish readers with the true spirit of the nation they symbolically represented. And landscape narratives, especially those depicting features common to groups of people, provide an effective way of uniting communities in their endeavours to maintain that which can be lost forever. For as Costonis (1982: 419) rightly put it, “. . . the environment is a *visual commons* impregnated with meanings and associations that fulfill individual and group needs for identity confirmation”.

7. Concluding remarks

The results of the analysis have shown that the implied reader’s interaction with landscape through the concrete experience with the opening narrative of the target text in question is different from the one in the source text, and, what is more, might evoke different reactions to and interpretations of the place of action. While the English narrative might be indicative of a so-called “regional idyll”, universal in its character (Karr 2000: 128), the corresponding initial fragment of the novel in the analyzed Polish translation reduces the idyllic and significantly modifies the effect that Montgomery created. Where Montgomery managed to retain *universality*, the Polish translator strived to keep the text’s *symbolic historicity*. This translational strategy might have an influence on the simulations the target reader could run in response to the reading process. More importantly, however, the translation is indicative of Bernsteinowa’s attempts to preserve the then Polish citizens’ national identity and cultural heritage, which might partially prove Costonis’ (1982: 399) hypothesis. It seems plausible to claim that the translator paid attention not only to sensory qualities of the landscape, but also its “symbolic import”, which was encoded in the landscape narrative. This “symbolic import” constituted a vehicle for carrying sensuous features of a description

[w]hether in the museum or beyond its walls, we respond not merely to an object’s sensuous qualities but, more vitally, to its symbolic import – the *meanings* ascribed to it by virtue of our individual histories and our experiences as members of political, economic, religious, and other societal groups. Absent the intervention of thought, feeling, and culture, these meanings would largely vanish . . .” (ibid.).

It might be concluded that by having an aesthetic experience the individual not only *senses* the object of this experience, but also attempts to *understand* and *interpret* it, that is, ascribe certain meanings to it in harmony with the individual's embedment within a particular socio-cultural context, as well as in accordance with the implied reader's expectations concerning the text they are reading. Obviously, one cannot extrapolate the results to the general aesthetic experience of *real readers* but only to the translator's choices as guided by their symbolic interpretation of a given narrative and to her attempts to influence the aesthetic experience of the implied reader.

Although this analysis only scratches the surface of the problem of aesthetic experience (of landscape) in translation, it makes an attempt to draw attention to the importance of initiating and developing the branch of cognitive literary translation studies, which could rest on the main tenets of the paradigms of embodied simulation and embodied aesthetics. In this way, it could become possible to open new vistas for analyzing potential readers' reactions to the text in terms of prospective recipients' actions, reflections, sensations or feelings as triggered by the target text. The presented analysis is by no means free from serious methodological flaws, as the bodily format treated here as an analytic component, along with its elements in the form of particular sensorial reactions, cannot offer concrete, objectivized findings and conceptualizations. Such analyses must be marked by heightened subjectivization, as aesthetic experience itself is understood and interpreted in different ways depending on the perspective from which it is tackled, and there is no consensus about its structural, philosophical and neurological nature. Therefore in this paper focus was placed not on the real reader but on the implied recipient, a generalized, hypothetical experiencer whose sensorial reactions could be somehow extrapolated to the general readership. Although exploring aesthetics, in particular its embodied branch, in the context of translation studies remains an open field, its potential to integrate translation studies and neuroscience cannot be underestimated.

Notes

ⁱ Embodied simulation should here be understood as “the reuse of mental states and processes involving representations that have a bodily format . . . The activation of embodied simulation is the recall of the background bodily knowledge we acquire during our factual relation to the world of inanimate objects and other sentient beings” (Gallese, 2019, p. 115).

ⁱⁱ Mirror neurons are brain cells that become activated both when a person observes an action and when they perform the action themselves. First discovered in macaque monkeys, they were soon identified in the human brain, too (see Rizzolatti et al. 2001).

ⁱⁱⁱ At this time, the paradigm of embodied aesthetics has been explored within two strands: philosophical (see Scarinzi, 2014, 2015) and neuroscientific (see e.g. Gallese, 2016, 2017, 2019). The latter is also referred to as experimental aesthetics, and it rests significantly on neuroaesthetics, an innovative field of study delineated by Zeki (1999).

^{iv} *Lexical nodes* should be understood as trigger-lexical items, including phrases, which are particularly prone to evoke certain reactions in the reader's sensorimotor and perceptual systems

during the act of reading. The quality of being particularly prone to trigger embodied reactions means that selected lexical items are associated with the functioning of the sensory apparatus of the human being. And thus such words, concrete rather than abstract, should include those items that could be seen, heard, touched, smelled or tasted by the individual. It is also assumed in this paper, in line with Minsky's theory (1988), that the lexical items activate frames of semantic knowledge pertaining to the concepts they represent.

^v Further quoted as CD.

^{vi} Further quoted as SJP.

^{vii} Oczko (2018) suggests that such obvious translation errors could have been traced back to a Swedish edition on which the Polish translator might have capitalized to a large extent.

^{viii} Note, for instance, the repetitive pattern of the rhyming suffix *-ed* in the source message (lived, dipped, fringed).

Funding

This work was supported by the grant received from the Polish Ministry of Science and Higher Education under the Regional Initiative of Excellence programme for the years 2019-2022, project number 009/RID/2018/19, the amount of funding 8 791 222,00 zloty.

References

- BERGEN, Benjamin K., WHEELER, Kathryn 2010. Grammatical aspects and mental simulation. In *Brain and Language. A Journal of the Neurobiology of Language*, 2010, no. 112, pp. 150-158.
- BERGEN, Benjamin K. 2017. *Latające świnie. Jak umysł tworzy znaczenie*. Trans. By LAMŻA, Z. Kraków: Copernicus Center Press, 2017.
- COSTONIS, John J. 1982. Law and aesthetics: a critique and a reformulation of the dilemma. In *Mich. Law Rev.*, 1982, no. 80, pp. 355-461.
- CRANE, Mary Thomas. 2015. Cognitive Historicism. Intuition in Early Modern Thought. In ZUNSHINE, L. *The Oxford Handbook of Cognitive Literary Studies*. New York: Oxford University Press, 2015, pp. 15-33.
- CURRIE, Gregory. 1997. The Paradox of Caring: Fiction and the Philosophy of Mind. In HJORT, M., LAVER, S. *Emotion and the Arts*. New York: Oxford University Press, 1997, pp. 63-77.
- GALLESE, Vittorio, GUERRA, Michele. 2015. *Lo Schermo Empatico: Cinema e Neuroscienze*. Milan: Raffaello Cortina Editore, 2015.
- GALLESE, Vittorio. 2016. Embodied Simulation as Second-Person Perspective on Intersubjectivity. In DE VOS, J., PLUTH, E. *Neuroscience and Critique: Exploring the Limits of the Neurological Turn*. New York; Oxon: Routledge, 2016, pp. 188-202.

-
- GALLESE, Vittorio. 2017. Visions of the Body. Embodied simulation and aesthetic experience. In *Aisthesis. Pratiche, linguaggi e saperi dell'estetico* [online]. 2017, vol. 10, no. 1, pp. 41-50. Available at: <<https://oajournals.fupress.net/index.php/aisthesis/article/view/915>>.
- GALLESE, Vittorio. 2019. Embodied Simulation. Its Bearing on Aesthetic Experience and Dialogue Between Neuroscience and the Humanities. In *GESTALT THEORY*, 2019, vol. 41, no. 2, pp. 113-128.
- GARCIA, Adolfo M., GIOZZA, Mónica. 2019. Researching the invisible: Multi-methodological developments in cognitive translology. In *Perspectives: Studies in Translation Theory and Practice*, 2019, vol. 27, no. 4, pp. 477-482.
- GIBBS, Raymond W. 2010. Metaphor and embodied cognition. In *D.E.L.T.A.*, 2010, vol. 26:especial, pp. 679-700.
- HALVERSON, Sandra L. 2014. Reorienting Translation Studies: Cognitive Approaches and the Centrality of the Translator. In HOUSE, J. *Traslation: A Multidisciplinary Approach*. Basingstoke: Palgrave Macmillan, 2014, pp. 116-139.
- HERMAN, David. 2010. Directions in Cognitive Narratology: Triangulating Stories, Media, and the Mind. In ALBER, J., FLUDERNIK, M. *Postclassical Narratology. Approaches and Analyses*. Columbus: Ohio University Press, 2010, pp. 137-162.
- HERMAN, David (ed.). 2011. *The Emergence of Mind: Representations of Consciousness in Narrative Discourse in English*. Lincoln; London: University of Nebraska Press, 2011.
- HERMAN, David (ed.). 2013. *Storytelling and the Sciences of Mind*. Cambridge: The MIT Press, 2013.
- KACZMARCZYK, Katarzyna. 2014. How to Perceive Oneself Perceiving? Gardens, Movement and the Semiotics of Embodiment. In SCARINZI, A. *Embodied Aesthetics. Proceedings of the 1st International Conference on Aesthetics and the Embodied Mind, 26th-28th August 2013*. Leiden;Boston: Brill, 2014, pp. 91-113.
- KARR, Clarence. 2000. *Authors and Audiences. Popular Canadian Fiction in the Early Twentieth Century*. Montreal; Kingston; London; Ithaca: McGill-Queen's University Press, 2000.
- KOK, Kasper, CIENKI, Alan. 2017. Taking simulation semantics out of the laboratory: towards an interactive and multimodal reappraisal of embodied language comprehension. In *Language and Cognition*, 2017, vol. 9, no. 1, pp. 1-23.
- LIU, Nian, BERGEN, Benjamin K. 2016. When do language comprehenders mentally simulate locations? In *Cognitive Linguistics*, 2016, vol. 27, no. 2, pp. 1-23.
- MAK, Marloes, WILLEMS, Roel M. 2019. Mental simulation during literary reading: Individual differences revealed with eye-tracking. In *Language, Cognition and Neuroscience*, 2019, vol. 34, no. 4, pp. 511-535.

-
- MAR, Raymond A., OATLEY, Keith. 2008. The Function of Fiction is the Abstraction and Simulation of Social Experience. In *Perspectives of Psychological Science*, 2008, vol., no. 3, pp. 173-192.
- MARKOVIĆ, Slobodan. 2012. Components of aesthetic experience: aesthetic fascination, aesthetic appraisal, and aesthetic emotion. In *i-PERCEPTION*, 2012, vol. 3, pp. 1-17.
- MATLOCK, Teenie. 2004. Fictive motion as cognitive simulation. In *Memory and Cognition*, 2004, vol. 32, pp. 1389-1400.
- MERLEAU-PONTY, M. 1945/2020. *Phenomenology of Perception*. London: Routledge, 1945/2000.
- MINSKY, Marvin. (1988). *The Society of Mind*. New York; London; Toronto; Sydney; Tokyo; Syngapore: Touchstone.
- MONTGOMERY, Lucy M. 1908/2010. *Anne of Green Gables*. New York; London; Toronto; Sydney; New Delhi: Aladdin, 1908/2010.
- MONTGOMERY, Anna. (sic!). 1911. *Ania z Zielonego Wzgórza*. Transl. BERNSZTAJNOWA, R. Warszawa: M. Arcta, 1911.
- MONTGOMERY, Lucy M. 1956. *Ania z Zielonego Wzgórza*. Transl. BERNSTEINOWA, R. Warszawa: Nasza Księgarnia, 1956.
- MUÑOZ MARTÍN, Ricardo. 2010. On paradigms and cognitive translatology. In SHREVE, G., ANGELONE, E. *Translation and Cognition*. Amsterdam: John Benjamins Publishing Company, 2010, pp. 169-187.
- MUÑOZ MARTÍN, Ricardo. 2017. Looking Toward the Future of Cognitive Translation Studies. In SCHWIETER, J.W., FERREIRA, A., *The Handbook of Translation and Cognition*. Hoboken, NJ: Wiley Blackwell, 2017, pp. 555-572.
- NIKOLAJEVA, Maria. 2017. Haven't You Ever Felt Like There Has to Be More? Identity, Space and Embodied Cognition in Young Adult Fiction. In *Encyclopaideia. Journal of Phenomenology and Education*, 2017, vol. XXI, no. 49, pp. 65-80.
- OATLEY, Keith. 2016. Fiction: Simulation of Social Worlds. In *Trends in Cognitive Sciences*, 2016, vol. 20, no. 8, pp. 618-628.
- O'BRIEN, S. (ed.). 2011. *Cognitive Explorations of Translation*. London; New York: Continuum.
- RIZZOLATTI, Giacomo, FOGASSI, Leonardo, GALLESE, Vittorio. 2001. Neurophysiological mechanisms underlying the understanding and imitation of action. In *Nature Reviews. Neuroscience*, 2001, vol. 2, pp. 661-670.
- RYAN, Marie-Laure. 2015. *Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity in Literature and Electronic Media*. Baltimore: John Hopkins UP, 2015.
- SARTRE, Jean-Paul. 1943. *Being and Nothingness*. Transl. BARNES, H.E. New York: Philosophical Library.

-
- SCARINZI, Alfonsina (ed.). 2014. *Embodied Aesthetics: Proceedings of the 1st International Conference on Aesthetics and the Embodied Mind, 26th-28th August 2013*. Leiden; Boston: Brill, 2014.
- SCARINZI, Alfonsina (ed.) 2015. *Aesthetics and the Embodied Mind: Beyond Art Theory and the Cartesian Mind-Body Dichotomy*. Dordrecht; Heidelberg; New York; London: Springer, 2015.
- SPOLSKY, Ellen. 2015. *Saving Fiction: Cognition, Culture, Community*. New York: Oxford University Press, 2015.
- TAMIR, Diana I., BRICKER, Andrew B., DODELL-FEDER, David, MITCHELL, Jason P. 2016. Reading fiction and reading minds: the role of simulation in the default network. In *Social Cognitive and Affective Neuroscience*, 2016, vol. 11, no. 2, pp. 215-224.
- TYMOCZKO, Maria. 2016. The neuroscience of translation. In *Target*, 2016, vol. 24, no. 1, pp. 83-102.
- VARELA, Francisco J., ROSCH, Eleanor, THOMPSON, Evan. 1991. *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge: MIT Press, 1991.
- ZEKI, Samir. 1999. Art and the brain. In *Journal of Consciousness Studies: Controversies in Science & the Humanities*, 1999, vol. 6, pp. 76-96.
- ZWAAN, Rolf A. 2004. The immersed experiencer. Toward an embodied theory of language comprehension. In ROSS, B.H. *The psychology of learning and motivation*. New York: Academic Press, 2004, pp. 35-62.
- ZWAAN, Rolf A. 2012. Revisiting mental simulation in language comprehension: six replication attempts. In *PloS One*, 2012, vol. 7, no. 12, e51382.

Internet dictionary sources

<https://dictionary.cambridge.org/>
<https://www.merriam-webster.com/>
<https://sjp.pwn.pl/>

Beata Piecychna
ul. Białoruska 40/B
15-628 Białystok
Poland
e-mail: b.piecychna@uwb.edu.pl

In SKASE Journal of Translation and Interpretation [online]. 2022, vol. 15, no. 1 [cit. 2022-07-01]. Available online at http://www.skase.sk/Volumes/JTI22/pdf_doc/05.pdf. ISSN 1336-7811.