

# Journey to the Moroccan Empire – Wanders of Word or Potocki in Translation

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## Abstract

*Jan Potocki – Polish traveller, geographer, ethnographer and writer, mostly known as the author of *The Manuscript Found in Saragossa*, embarked on a journey around Morocco in 1791. In 1792, the memoirs from the journey entitled ‘*Voyage dans l’Empire de Maroc, fait en l’année 1791. Suivi du Voyage de Hafez, récit oriental*’ were released, the Polish translation of which was published in the collective work of Leszek Kukulski entitled ‘*Journeys*’ in 1959. And in 2014, the Arabic translation of ‘*Abd Allāh Bā‘alī*’ entitled ‘*Yān Būtūtskī. Jan Potocki. Riḥla fī Imbirātūriyyat al-Mağrib tammāt ḥilāla sanat 1791*’ appeared under the imprint of a Moroccan publisher.*

*The article depicts the circumstances in which the travel diaries were created and presents translations of the work into Polish and Arabic. From a comparative perspective, the translation techniques and strategies in selected semantic categories are demonstrated – such as toponyms, anthroponyms, titles, names of professions – and the article focuses on the problem of overcoming cultural barriers.*

*Keywords: Jan Potocki, Voyage dans l’Empire de Maroc, translation techniques*

## Streszczenie

*Podróż do Cesarstwa Marokańskiego – wędrówki słowa, czyli Potocki w przekładzie*

*Jan Potocki – polski podróżnik, geograf, etnograf i pisarz, znany przede wszystkim jako autor *Rękopisu znalezionego w Saragossie*, udał się na wyprawę po Maroku w roku 1791. W roku 1792 ukazały się wspomnienia z podróży zatytułowane ‘*Voyage dans l’Empire de Maroc, fait en l’année 1791. Suivi du Voyage de Hafez, récit oriental*’, których polski przekład opublikowany został w zbiorowym opracowaniu Leszka Kukulskiego pt. ‘*Podróże*’ w roku 1959. Natomiast w roku 2014, nakładem marokańskiego wydawnictwa Kalimat, ukazało się arabskie tłumaczenie ‘*Abd Allāha Bā‘alī*’ zatytułowane ‘*Yān Būtūtskī. Jan Potocki. Riḥla fī Imbirātūriyyat al-Mağrib tammāt ḥilāla sanat 1791*’. Artykuł przedstawia okoliczności powstania dzieła, prezentując z perspektywy porównawczej wybrane techniki i strategie.*

*Słowa kluczowe: Jan Potocki, Podróż do Cesarstwa Marokańskiego, techniki przekładu*

## 1. Introduction - Potocki and *The Journey to the Moroccan Empire*

Today, Jan Potocki is mostly known as the author of *The Manuscript Found in Saragossa* (Potocki 1805). But Count Jan Nepomucen Potocki, bearing the Pilawa coat of arms, born in Podolia<sup>1</sup> on 8 March 1761, a man with wide interests and great erudition, is an extremely colourful and ambivalent figure. This second lieutenant of the cavalry in the Austrian army, Knight of Malta who fought the corsairs in the Mediterranean Sea, friend of Stanislaus Augustus<sup>2</sup>, political activist and Poznań MP in the Great Sejm<sup>3</sup> became famous in his lifetime not only for his literary but also scientific interests, for which the above mentioned picaresque novel is only a sideline. He wrote historical works as well as works from the field of archaeology and ethnography. He ordered and commented on the source materials regarding the Sarmatians, reconstructing the history of the Slav lands (Potocki 1789–1792), among others. He was the author of feature publications and the founder of printing house Drukarnia Wolna, which during 1788–1793 published over 200 signed titles, connected mainly with the activity of the Four-Year Sejm, as well as literature<sup>4</sup>.

However, Potocki's greatest passion was obviously journeys. His destinations included Turkey and Egypt (1784), The Netherlands (1787), Lower Saxony (1794), the Caucasus (1797–1798) and Mongolia (1805–1806). He successfully combined his passion for journeys abroad with political activity and the above mentioned scientific interests.

One of Potocki's biographies, published on the occasion of 200<sup>th</sup> anniversary of his death, reads:

Jan Potocki's horizons were definitely broad, and his works indicate a highly individual style, which proves that for most of his life, he decided on his own about the direction of his thoughts and erudition. (...) He believed, just as Renaissance writers, that knowledge can only be total and universal.

(Tomczak 2016)<sup>5</sup>

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<sup>1</sup> Podolia – a historic region in Eastern Europe located between the rivers Dniester and Southern Buh, until 1772 under Polish rule.

<sup>2</sup> Stanislaus II Augustus (1732–1798) – original name Stanisław Poniatowski, king of Poland from 1764, the last monarch of the Polish-Lithuanian Commonwealth forced to abdicate on the partition of Poland in 1795.

<sup>3</sup> The Great Sejm (the Four-Year Sejm) – a parliament of the Polish-Lithuanian Commonwealth sitting in Warsaw between 1788 and 1792. On May 3 1791, passed the first in Europe and the second in the world government law regulating the organization of state authorities and the rights and obligations of citizens, an act that went down in history as the Constitution of May 3.

<sup>4</sup> For the subject of the life of Count Jan Potocki, see, among others: Kroh 2007, while the monograph *Jean Potocki à nouveau* (Klene 2010) is devoted to his literary work.

<sup>5</sup> All citations in English are the author's own translation.

In 1791, Potocki started to organise a mission to North Africa. It was this journey, commenced in Spain, which subsequently became the inspiration and background for many motifs of the *Manuscript*. On 2 July, holding a letter of recommendation from the ambassador Muḥammad Ibn ‘Uṭmān to the Sultan Yazīd Ibn Muḥammad<sup>6</sup>, Potocki embarked on a journey around Morocco. The letter read:

Au nom du très - Gloire foit au  
miséricordieux. Prophéte.

Ya-Sidi-Emir-al-Moumenin, je me prosterne contre la terre que foulent les plantes de vos pieds.

Celui qui donnera cette lettre à votre hauteesse est bien un habitant de Boulounia, pays très éloigné de nous & proche de la Moscovie. Cet homme est un des premiers de son pays, & il n’a point d’autre but dans son voyage que de se prosterner devant votre hauteesse. Aucun homme de cette contrée éloignée, n’étoit encore venu dans l’Occident, & Dieu avoit réservé cet événement pour les commencemens glorieux de votre règne.

Celui qui a écrit cette lettre est Mohammed bin Otman, l’un des Talbes, chargé de faire connaître vos volontés Souveraines.

(Potocki 1792: 14–15)

*In the name of Praise be to  
the Most Merciful Prophet.*

*Ya-Sidi-Emir-al-Moumenin [yā sayyidī Amīr al-Mu’minīn]!<sup>7</sup> I fall prostrate on the ground your feet tread!*

*The person, who will deliver this letter to Your Highness, is a resident of Bulunia [Būlūniyā]<sup>8</sup>, a country which lies very far away from us, near Moscow. He is one of the most notable people in his homeland, and the only purpose of his journey is to make an obeisance to Your Highness. No*

<sup>6</sup> Yazīd Ibn Muḥammad - Sultan of Morocco from 1790 to 1792.

<sup>7</sup> *Yā sayyidī Amīr al-Mu’minīn!* ‘Oh my lord, Commander of the Believers’. Commander of the Believers is a title of the caliphs, first used by ‘Umar Ibn al-Ḥaṭṭāb.

<sup>8</sup> *Būlūniyā* or *Būlandā* – Poland.

*man from this faraway land has ever visited the West<sup>9</sup> so far: God kept this event for the beginning of your glorious reign.*

*This letter was written by Muhammad Bin-Othman [Muḥammad Ibn ‘Uṭmān], one of Tolba [Al-Ṭalaba], whose calling is to preach your will, My Lord.*

The term *Tolba* comes probably from the Arabic Moroccan *ṭalaba* ‘students’ borrowed from the standard Arabic *ṭālib* pl. *ṭalaba* (See Heath 1989: 208). It is used in Morocco in the sense of ‘scientists’, ‘science researchers’ to refer to the representatives of Quranic schools. What may support this theory is the use of the term *al-faqīh* ‘jurist and theologian’ in Arabic translation of the Potocki’s journeys.

Today, it is difficult to definitely say to what degree Potocki’s mission had political grounds. We can assume that Stanislaus Augustus knew about it, although Potocki had not been designated formally in any way to represent the Polish government. The count, who was known in aristocratic circles and had broad family connections, had the reputation of a fairly eccentric person, whose attitude and views (political in particular) evoked mixed feelings in the upper echelons and confused patrons on many occasions. He probably fixed himself up with the said letter of recommendation, using his accidental but warm friendship with the ambassador of Morocco.

The fragment quoted above comes from Potocki’s own account – his travel memoirs published in 1792 entitled *Voyage dans l’Empire de Maroc, fait en l’année 1791. Suivi du Voyage de Hafez, récit oriental*. The original text was written in French. Potocki, who had been educated abroad and had lived there for years (he had been schooled among others in Lausanne and Geneva), did not know Polish well, which – according to scholars<sup>10</sup> – most probably made his political activity in his homeland difficult. When he was a Member of Parliament, he never took the floor in the Sejm on his own, and he spoke only through his translator S. U. Niemcewicz<sup>11</sup>. Yet, he had an excellent command of French, and knew Spanish, Italian and English as well.

*Voyage dans l’Empire de Maroc* is a journal of the two-month travel the author undertook between 2 July and 8 September 1791. It is a systematic record of the journey, which strongly highlights the figure of the author. In the form of a light, casual tale, Potocki depicts the social

<sup>9</sup> By the French *l’Occident* the author of the letter probably meant Morocco, or the entire Maghreb region. It’s probably direct French translation of the Arabic name of Morocco/Maghreb: *Al-Magrib*, which simply means ‘the West’.

<sup>10</sup> See Kukulski, Olkiewicz 1959: 11, cf. Rostworowski 1956: 686.

<sup>11</sup> Jan Ursyn Niemcewicz (1758–1841) – Polish playwright, novelist, poet, historian, translator and statesman.

and political relations and describes the customs, climatic conditions and the world of flora and fauna of Morocco, giving a “systematic historical, geographical and natural lecture” (Kukulski, Olkiewicz 1959: 15). The accounts of the journey are embellished with many comments and digressions. The description of the travel also includes the Eastern novel *Voyage de Hafez*, an independent literary work, in which the main character, wandering Arabia, has a multidimensional discourse with his companion Bektash. The dialogues, which are seemingly inspired by the events of the journey, become a satirical image of the social and political relations in Europe.

The Polish translation of the work was published in a joint study by Leszek Kukulski entitled *Journeys* in 1959 (Kukulski 1959). The study, provided with Kukulski’s introduction, apart from *Journey to the Moroccan Empire*, includes the translation of the *Journey to Turkey and Egypt*, *Journey to Holland*, *Journey to Lower Saxony*, *Journey across the steppes of Astrakhan and to the Caucasus*, *Journey to Mongolia*. The collection was provided with the publisher’s footnotes and a list of illustrations.

In 2014, the Arabic translation of ‘Abd Allāh Bā‘alī<sup>12</sup> (Bā‘alī 2014) was released, financed by the Embassy of the Republic of Poland in Rabat, and published by the Moroccan publishing house Kalimate. It is provided with a publisher’s note and introduction, and includes a biographical note, a list of Potocki’s works and a list of studies. Krzysztof Zanussi’s<sup>13</sup> text, delivered during a seminar organised in 2012 concerning 220 years of the presence of Polish people in Morocco, served as a preface to Potocki’s *Journeys*.

## 2. Selected translation techniques

Since the times of the pioneering research of Jean-Paul Vinay and Jean Darbelnet (1958), theoreticians and practitioners of translation have often expressed the need to obey the rule of the so called equivalence of the source and target text<sup>14</sup>. Cultural dissimilarity is perceived as a basic problem in translation. This involves the need to overcome cultural barriers, apart from strictly linguistic obstacles, resulting from the lack of adequacy of linguistic systems, that forces a translator to choose specific translation strategies and techniques. It should be clarified that,

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<sup>12</sup> Transcription according to ISO (International Standardization Organization).

<sup>13</sup> Krzysztof Zanussi – born in 1939 in Warsaw, Polish film and theatre director, screenwriter and producer, film arts professor, president of the Federation of European Film Directors (FERA), member of the European Film Academy.

<sup>14</sup> The problem of "translation equivalence" was addressed in their research among others by R. Jakobson, E. Nida, J. Catford, O. Kade and others.

contrary to the more broadly understood strategy, translation technique is defined here from the perspective of T. Tomasziewicz as the “way the translator approaches specific elements of the source text in order to retain equivalence in the target text” (Tomaszkiewicz 2004: 95). Therefore, making specific choices, the translator mediates in translation, contributing to the text as the “second” author and thus performing – as a representative of another community – the role of a “cultural filter” between the culture of the source text and the translator’s own culture (Dąbbska-Prokop 2000: 84-85). But what if the author of the original themselves is a “representative of another community” and the culture they describe is a foreign culture, both for them and the reader of the “original text”? What is the translator’s role? And what if, in a way, the work goes back to its roots, and the world it presents as culturally different is in fact perfectly well-known to the reader of the translation, as it is the reader’s world? Can we talk about our own identity as if it were foreign?

The problems encountered by the translator of Potocki’s work can already be illustrated based on the first fragments of the text. Right after quoting Ibn ‘Uṭmān’s letter cited above, Potocki hastens to explain:

J’observerai encore que le nom de Boulounia que Bin-Otman donne à la Pologne, vient de ce que les Arabes ne sauroient prononcer ce nom d’une autre manière, premièrement parce qu’ils n’ont pas la letter P. & mettent toujours le B. à la place; & en second lieu, parce qu’ils ne prononcent la voyelle O, que dans certains cas assez rares, don’t l’usage seul decide.

(Potocki 1792: 14)

*Lastly, I need to note that the name of Boulounia, used by Ibn Othman [Ibn ‘Uṭmān] with regard to Poland, stems from the fact that Arabs do not know the letter P. & always replace it with a B., & that they also do not pronounce a O vowel, except for some rather rare cases, decided by custom only.*

This is how Kukulski explains this fragment:

Muszę na koniec zaznaczyć, że nazwa „Bulunia”, którą Bin-Otman nadaje Polsce, wywodzi się stąd, że Arabowie nie znają głoski „p” i zastępują ją zawsze głoską „b”, po drugie zaś stąd, że nie wymawiają samogłoski „o”, wyjąwszy pewne dosyć rzadkie przypadki, o których decyduje tylko zwyczaj.

(Kukulski, Olkiewicz 1959: 114)

In Kukulski's translation there are slight differences in the notation of letters in the translation – the use of quotation marks instead of capital letters, while the Arabic translation looks as follows:

لا زلت أتأمل كلمة Boulounia، التي كان ابن عثمان يقولها قاصداً La Pologne. في الواقع إن العرب لا يستطيعون نطقها إلا كذلك، لكونهم، أولاً لا يحتكمون في لغتهم على الحرف P فيستعيضون ب الحرف B ، وثانياً لأنهم لا ينطقون O إلا في حالات نادرة، تعباً لأحكام التكلم<sup>15</sup>.

(Bā'alī 2014: 29)

The use of the verb “looks” is not unjustified here, as the translation technique used by the Arabic translator is reflected in the spelling as well: the names *Boulounia* and *La Pologne* are quoted using the original French spelling, the former preceded by the Arabic noun *kalima* meaning ‘word’. The letters P, B and O are also provided in the Latin alphabet. Similar methods of linguistic code switching are often used in modern Arabic texts which refer to the realities of Western culture. So paradoxically, it is not the differences between the original and translation that pose a challenge to the translator in this case, but lack of them. The lack of the phonemes “p” and “o” in the Arabic phonological system makes it necessary to switch the linguistic code, and refer to the foreign spelling.

The short presentation of translation techniques presented below focuses on the lexical layer of works, fitting the integration trend of research on translation, which combines translation studies, comparative studies and linguistics.

Potential translation problems have become the basic criterion for selecting examples – the analysis covers chosen lexical units whose denotates are related to the local context. They illustrate several selected semantic groups, strongly marked culturally. The aim of the work is not their quantitative but qualitative analysis – the excerpt of examples that are interesting from the point of view of the research problem was made. The examples have been chosen in such a way as to be representative for the translation methods used and at the same time to show the approach of individual translators to the essence of the translation process.

In order to present translation techniques demonstration words and expressions found in the original French text together with their translations to Polish and Arabic have been quoted below.

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<sup>15</sup> The original spelling has been preserved in the quote.

The abbreviations used to describe the examples have the following meanings: P. – original text, K. – Polish translation of Kukulski, B. – Arabic translation of Bā‘alī. English equivalents have been provided in italics in single quotation marks after the original text.

### 1.1. Toponyms – names of cities, lands and regions

Potocki’s account obviously includes many local names (toponyms) of the visited geographical areas of Morocco. Those are the names of cities, regions, mountains, rivers, lakes, etc., as e.g. Tétouan, Gibraltar, Anti-Atlas (Little Atlas). In the case of better known names, Kukulski’s translation provides their recognised Polish equivalents<sup>16</sup> – exonyms:

Tétuan (P.: 1) ‘*Tétouan*’

Tetuan (K.: 109)

de Gibraltar (P.: 224) ‘*from Gibraltar*’

z Gibraltaru (K.: 199)

la chaîne du petit Atlas (P.: 1) ‘*The Little Atlas range*’

pasmo Niskiego Atlasu (K.: 109)

In the last case, the publisher’s footnotes provide an additional explanation: „Niski Atlas (er-Rif) – dzikie i niedostępne pasmo górskie, sięgające 2500 m wysokości” (K.: 466). ‘*Little Atlas (er-Rif) [Al-Rīf]<sup>17</sup> – a wild and inaccessible mountain range up to 2500 m high*’.

Names which have no established equivalents are reproduced (see Hejwowski 2004) in Kukulski’s translation:

la province Temsena (P.: 154) ‘*Tamesna [Tāmasnā] province*’<sup>18</sup>

provincję Temzena (K.: 171)

In Bā‘alī’s translation, we find at this point Arabic proper names (endonims) respectively:

(B.: 21) تطوان [Tiṭwān]

(B.: 136) جبل طارق [Ġabal Ṭāriq]

(B.: 21) جبال الأطلس الصغير [Ġibāl al-Aṭlas al-Ṣaġīr]

<sup>16</sup> See the classification of translation techniques Hejwowski 2004.

<sup>17</sup> *Al-Rīf* – the most northwestern range of the Atlas Mountains in Morocco.

<sup>18</sup> *Tāmasnā* – a historic region in western Morocco.



(B.: 101) تامسنا [Tāmasnā]

The geographic name in the third example is additionally provided with the translator's footnote<sup>19</sup>, which explains that the description in fact concerns the Rif mountain range, not the Little Atlas Mountains<sup>20</sup>. A similar explanation suits the name "Aīt-musi", which appears in the text

Aīt-musi (P.: 29)

أيت موسى [Ayt Mūsà] (B.: 37) 'Ait-Moussa'<sup>21</sup>.

The translator mentions in a footnote: 'The author wrote Aīt-Musī, we believe it was Ayt-Mūsà'<sup>22</sup>, (B.: 37).

The difficulty in reading the name correctly may be due to its spelling. The last letter of the Arabic word, *alif maqṣūra* (ا ى) is very similar to the letter *yā'* (ي ى), moreover, people often do not write the dots in *yā'* at the end of the word, which results in *yā'* and *alif maqṣūra* looking exactly the same. Probably the faulty reading of موسى [Mūsà] as موسي [Mūsī] leads to the distortion of the original name by Potocki, while Bā'alī tried to restore the original one.

If the original provides a name which is quoted from one of the Western geographers or travellers, the translation retains their original form, i.e. it is written in the Latin alphabet.

la Ismiza (P.: 29) 'the Ismiza'<sup>23</sup>

la Ismiza (B.: 36)

What is, however, worth noting, are the repetitions of terms in the Arabic and French form, found in Bā'alī's translation. The above usually applies to foreign names:

Amathonte الأمتوس [Al-Amātūs] (B.: 125) 'Amathus'<sup>24</sup>

as well as unidentified names, a fact is indicated in the footnote

Tafilet ١ (B.: 55) 'to Tafilet'<sup>25</sup>.

<sup>19</sup> A. Bā'alī 2014: 21.

<sup>20</sup> The Little Atlas Mountains – the southern part of the Atlas Mountains.

<sup>21</sup> Ait-Moussa (ar. *Āyt Mūsà*) – a village in western Morocco.

<sup>22</sup> *Mūsà* in proper Arabic – Moses.

<sup>23</sup> Ismiza – the name of a Moroccan village, used by the German cartographer J. B. Homann (1664–1724).

<sup>24</sup> Amathus, Amathous or Amathonte is a Greek name that has been given to many places in the world. According to Bā'alī, Potocki refers here to an ancient city in Cyprus.

<sup>25</sup> Probably *Tāfīlālt* – a region in southeast Morocco.

This is another strategy, often used in the modern written Arabic language for proper names, nomenclature or notions taken from Western culture as well as in Bā‘alī:

pelota / البيلوتا [al-bīlūtā] (B.: 34) ‘pelota’<sup>26</sup>

Naturaliste الطبيعاني [al-ṭabī‘ānī] (B.: 77) ‘the naturalist’

la popularité الشعبية [al-ša‘biyya] (B.: 75) ‘the popularity’.

## 1.2. Anthroponyms, ethnonyms – surnames, names of representatives of ethnic groups, names of nationalities

For the first names and surnames of people (antroponyms), translators use the above mentioned range of techniques, including reproduction, reproduction with explanation, recognized equivalent, similarly as it happens in the case of representatives of ethnic groups.

What is interesting here, however, is how Potocki uses the lexeme “Maure”. In fact, this expression appears in the journals very often. According to the commonly accepted etymology, it comes from the Greek term *Moros* (Latin *Mauri*), which refers to the Berbers of North Africa, and more precisely, the historical land of Mauritania. It was borrowed by many European languages, but changed its meanings over the centuries. In Kukulski’s translation, it appears in fact with the publisher’s footnote, which defines it as ‘Western<sup>27</sup> Arabs mixed with Berbers, who were exiled from Spain to Morocco.’

un vieux Maure (P.: 7) ‘old (...) Moor’

stary (...) Maur (K.: 111)

شَيْخًا مَغْرِبِيًّا [šayḥan maġribiyyan] (B.: 24)

In the Arabic translation, the term *Maure* is replaced with the so-called *nisba*, i.e. the adjective which stands for nationality مغربي [maġribī] which means a ‘Moroccan’ or ‘resident of Maghreb’, and is provided with an extensive comment on the etymology of the term which appears in the original, its meaning and cultural connotations. Similarly, in the description of a snake swallows’ show “le spectacle des Jassavis” (P., 42), Kukulski usies a reproduced polonised term “dżesawi” (K., 126), in Bā‘alī’s translation, the Arabic term “عيساوة” [‘Īsāwa]<sup>28</sup> (B., 43) appears with a reference to the trend of sufism. A footnote provides facts from the life

<sup>26</sup> Pelota from the Vulgar Latin term *pilotta* (ball game).

<sup>27</sup> See footnote 9.

<sup>28</sup> ‘Īsāwa – religious-mystical Islamic brotherhood founded in Meknes by Muḥammad Ibn ‘Īsà (1465–1526).

of the precursor of the trend and information on the musical activity and incredible physical skills of the representatives of this religious group. Regarding the lexeme ‘Moor’ subsequent paragraphs show the use of the Arabic *nisba* retained in plural "مغاربة" [*maḡāriba*] (B., 54).

Terms connected with religious affiliation – sectative names (a term proposed by Kreja 1999: 47) – are worth noting at this point. Referring to a follower of Islam, Potocki most often uses the masculine noun “musulman”, which in Bā‘alī’s translation is directly reflected as the etymon [*muslim*] مسلم. Kukulski rarely uses the noun and adjective “muzułmanie”, “muzułmański” ‘*Muslim*’:

les maisons des musulmans (P.: 185) ‘*Muslims’ homes*’

domy muzułmanów (K.: 184)

They are replaced by the term ‘*Mohammedan*’:

parmi les Musulmans (P.: 11) ‘*among Muslims*’

do kraju mahometan (K.: 113)

des femmes Musulmanes (P.: 9) ‘*Muslim women*’

kobiety mahometańskie (K.: 112)

Those terms function synonymously in the translation, and the translator does not differentiate between their different (to a contemporary reader) connotations. It seems, however, that the author of the original uses them interchangeably as well:

chez des femmes mahométanes (P.: 185) ‘*at (...) Mohammedan women*’

u (...) mahometanek (K.: 184)

In his translation, Kukulski does not, however, consider the adequacy of the selected lexeme in relation to the original text.

What seems telling for Bā‘alī’s translation is how the exclamation “St. Prophète de Musulmanans” (P.: 64) ‘*St. Prophet of Muslims*’ was translated using the abandonment strategy: “آه رسول الله” [*Ah, Rasūl Allāh*] (B.: 55) – literally: ‘*Oh, Envoy of God!*’.

### 1.3. Titles, functions, names of professions

In Kukulski’s translation, the equivalent of the borrowing “Caïd” used by Potocki (‘*leader*’, ‘*commander*’, in North Africa – ‘*head of an administrative unit*’) is the polonised title “Kaid”. Bā‘alī goes back to the Arabic roots once again, explaining in detail the meaning of the title in

a footnote, as well as the position in the structures of the Moroccan authorities in the past and today (B.: 23). At the same time, he decides to use the form القايد [al-qāyid], which may indicate a dialectal variant (القائد [al-qā'id] in Standard Arabic)<sup>29</sup>:

le Caïd (P.: s.4) *'the Qaid'*

Kaid (K.: s.110)

القايد [al-qāyid] (B.: s. 23)

There is a similar situation when it comes to other titles, e.g. 'Effendi'<sup>30</sup>:

l'Effendy (P.: 191) *'The Effendi'*

Efendi (K.: 186)

Translating the names of functions and professions, Bā'alī often decides to use the substantivised participle: مسؤول [mas'ūl] pl. [mas'ūlūn] *'responsible for'*, the idāfa structure compounds including the participle or noun: حامل [hāmīl] pl. حاملون [hāmīlūn] *'carrying'*, حارس [hāris] pl. حارس [hāras] *'guard'*, and less often derivatives or periphrastic construction.

Kukulski's equivalents are adequate compounds or derivatives, including this with the "-rz" suffix.

Au gardes carosses (P.: 157) *'To the carriage guards'*

Aux portes fusilas (P.: 157) *'To the carrying shotguns'*

Au maître du café (P.: 157) *'To the coffee master'*

Au maître du thé (P.: 157) *'To the tea master'*

respectively:

حرس العربات [hāras āl-'arabāt] (B.: 102)

حاملو البنادق [hāmīlū āl-banādiq] (B.: 102)

القاهوجي [al-qahwaġī] (B.: 103)

المسؤولون عن الشاي [mas'ūlūn 'an al-šāy] (B.: 102)

Strażnikom karet (K.: 172)

<sup>29</sup> This colloquial spelling of a word qāyid instead of qā'id appeared in many texts, incl. Middle Arabic texts.

<sup>30</sup> Ar. Afandī – Efendi, Turkish title, borrowed from medieval Greek, meaning 'lord', 'ruler'.

Sługom niosącym strzelby (K.: 172)

Kawiarzowi (K.: 173)

Zarządzajacemu podaniem herbaty (K.: 172)

## 2. Conclusion

Even such a superficial look at examples of the translation techniques shows different ways of reinterpreting the original text by both translators and different translation strategies. How should these two translations be assessed then? One could of course say that Kukulski's translation is closer to what is usually called an "artistic translation", which for a long time was perceived as the ideal of translation. In such a translation, the translator is generally a "transparent being", who does not show himself in the process of receiving the work. Kukulski does not disrupt the reception of the text as a literary work with translator's comments. All footnotes are the publisher's footnotes, and they are placed at the end of the collection, collectively for all its parts. This translation can also be associated in a way with the so-called strategy of "exoticising translation" (See Venuti 1995), also-called "alienating translation", the purpose of which is to emphasise cultural dissimilarity, even at the expense of its understanding by the target reader.

The Arabic translation is a work of transference and interpretation, which strongly highlights the figure of the translator. Apart from the text of the translation itself, there are extensive footnotes. Due to their large frequency, faithfulness to reality is almost equal to Koller's "pragmatic equivalence" (Koller 1992)<sup>31</sup>, and pushes aesthetic equivalence into the background. Bā'alī not only supplements information, but also tries in a way to anticipate the possible doubts of the reader arising from their potential knowledge, which is the knowledge the reader of the Arabic translation may have, unlike the "primary reader". In this light, the choice of problem solving strategies would involve translators assuming different expectations of the "planned reader" of the translation rather than simple identification of their different cultural competences. It becomes clear that the value of Potocki's account for Moroccans is mostly as a historical source concerning their own country while for the Polish reader, Potocki's journeys are above all an important literary works. That is not all, however. The core of translation problems, and then of the differences in the approach to translation, is the special

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<sup>31</sup> Type of equivalence defined by W. Koller, concentrated on the recipient of translation. It requires the translation to be formulated in such a way that the reader does not have to search for the meaning using other sources.

format of the work rather than the differences in the expectations and cultural competences of readers.

The description of Potocki's journeys can be regarded as a specific kind of reportage – a reportage which has been present in the travel literature for centuries, regardless of culture, epoch or dominant trends, such as the work of the fourteenth-century Moroccan traveller Ibn Baṭṭūṭa (See Ibn Baṭṭūṭa 1962). A great advocate of the format of reportage was the Polish and columnist and writer Ryszard Kapuściński. In this format, the author (reporter, traveller) becomes the translator of culture themselves. A translator who employs a wide range of translation strategies and techniques, as for example the so-called “domestication of translation”<sup>32</sup>, transcultural comparison, transtopographical comparison, *per negatio* comparison and others (many of those translation methods can be found in Potocki's original work); a translator who decides what should be “understood” or merely “experienced” by the reader. From this perspective, the description of the journey appears to the Polish reader as an expedition into the world of the Orient in a broad sense. The reader, however, struggles through this foreign landscape under the watchful eye of the author, just as the readers of the original did.

One should remember, however, that Potocki's text, although immersed deeply in the Arabic reality, is in itself a text of strictly European culture. Its translation into the culture which we will here agree to call the “initial culture” has a very complex effect. It is tempting to call this translation – remaining in the literary spirit of the *Manuscript* – a “translation within a translation”<sup>33</sup>.

In conclusion, one more thought from the notes of Count Jan can be quoted:

Or, le langage par interprète n'est qu'une traduction continuelle, dont la justesse dépend en grande partie de l'habitude qu'on a. La physionomie d'un homme, sa réponse, vous fait juger s'il vous a déjà parfaitement compris, ou s'il faut encore lui présenter votre idée sous une forme nouvelle, & pour trouver ces formes, il faut la connoissance de toute la masse de notions que cet homme peut avoir. (...)

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<sup>32</sup> Shifting translation in the reader's direction by transposing, often humorously, the described phenomenon into the reader's cultural phenomena.

<sup>33</sup> Story within a story – form, composition of a piece or work, in which “a character in a narrative text becomes the narrator of a second text framed in the first one”. (Nelles 2005: 134).

D'où je conclus à dire, qu'un voyageur qui auroit à choisir entre la connoissance de la langue & celle de la masse des notions, devoit préférer la dernière, & quelque perfection seroit de réunir ces deux connoissances : Mais cet avantage est si rare, que le public ne doit guère y compter.

(Potocki 1792: 76–77)

*'A conversation held through the agency of a translator is a continuous translation, the accuracy of which depends largely on skills. Interlocutor's facial expression, their response which allows to decide if they have understood us correctly, or if the same thought needs to be repeated in a different form; and in order to find the right form, we must know what knowledge our interlocutor may have. (...)*

*Therefore, I come to the conclusion that being given the choice between the knowledge of a language and the knowledge of customs of a given nation, a traveller should prioritise the latter; and a combination of those two elements would be the perfection. But this advantage is so rare that the public should hardly count on it'.*

Potocki states: An ideal traveller is hard to find. Can we hope to find an ideal translator?

## Aneks

Table 1. Index of cited names. Source: author

P.	K.	B.	English
Ait-musi	Ait-musi	أيت موسى [Ayt Mūsà]?	Ait Moussa?
Amathonte	Amatos	الأماتوس [Al-Amātūs]	Amathus, Amathous, Amathonte
Mohammed Bin-Otman	Mohammed Bin-Otman	محمد بن عثمان [Muhammad ibn 'Utmān]	Muhammad Ibn Othman, Ibn Uthman
le nom de Boulounia	nazwa „Bulunia”	Boulounia [kalimat] كلمة	the name of Boulounia
Caïd	Kaid	قايد [Qāyid]	Qaid
Effendy	Efendi	أفندي [Afandī]	Effendi
femmes mahométanes	mahometanki	نساء ومسلمات [nisā' wa-muslimāt]	Mohammedan women
femmes Musulmanes	kobiety mahometańskie	نسوة مسلمات [niswa muslimāt]	Muslim women
gardes carosses	strażnicy karet	حرس عربات [ḥaras 'arabāt]	carriage guards
Gibraltar	Gibraltar	جبل طارق	Gibraltar

		[ <i>Ġabal Ṭāriq</i> ]	
la Ismiza	Ismiza	la Ismiza	?
Jassavis	dżesawi	عيساوية [ <i>‘Īsāwa</i> ]	Aissawa
Maure	Maur	شيخ مغربي [ <i>šayḥ maġribī</i> ]	Moor
maître du café	kawiarz	قهوجي [ <i>qahwaġī</i> ]	coffee master
maître du thé	zarządzający podaniem herbaty	مسؤولون عن الشاي [ <i>mas ‘ulūn ‘an al-šāy</i> ]	tea master
Musulmans	muzułmanie, mahometanie	مسلمون [ <i>muslimūn</i> ]	Muslims
naturaliste	przyrodnik	طبيعياتي [ <i>tabī‘ānī</i> ]	naturalist
la Pologne	Polska	La Pologne	Poland
Tétuan	Tetuan	تطوان [ <i>Tiṭwān</i> ]	Tetouan, Tétouan
la province Temsena	provincia Temzena	تامسنا [ <i>Tāmasnā</i> ]	Tamesna
pelota	pelota	بيلوتا / pelota [ <i>bīlūtā</i> ]	pelota
la chaîne du petit Atlas	pasmo Niskiego Atlasu	جبال الأطلس الصغير [ <i>Ġibāl al-Aṭlas al-Šaġīr</i> ]	The Little Atlas range
popularité	popularność	شعبية [ <i>ša ‘biyya</i> ]	popularity
portes fusilas	słudzy niosący strzelby	حاملو بنادق [ <i>hāmilū banādiq</i> ]	carrying shotguns
Tafilet	Tafilet	Tafilet	Tafilalt?
Talbes	Talbejczycy	فقيه [ <i>faqīh</i> ]	Tolba

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