Półrocznik Językoznawczy Tertium. Tertium Linguistic Journal 10 (1) (2025)
www.journal.tertium.edu.pl
https://doi.org/10.7592/Tertium.2024.10.1.320

Applying the Concept of Linguistic Worldview in Translation Teaching

Anna Wyrwa
University of the National Education Commission, Kraków, Poland
anna.wyrwa@uken.krakow.pl

Abstract

The conception of linguistic worldview has long been researched. Yet, it is only recently that its relevance to translation studies has been pointed out. This study aims to show how the concept of linguistic worldview can be applied in translation teaching to offer students a better insight into the process of translation, raise their awareness of its challenges and provide a certain perspective on how to deal with them, especially in the post-edition stage. Assuming that languages encode different views of the world, translation can be understood as worldview reconstruction. But what or whose worldview is reconstructed in translation? Intuitively, the translator's task should be to reconstruct the source text (author's) view in the target text. Two case studies show that this is problematic as the translator needs to base the reconstruction of the source text worldview on the worldview encoded in the target language. A multi-dimensional model of worldview is used in the source-target text analyses to examine how the source text worldview is reconstructed in the target text and identify areas of (in)commensurability between them. The case studies show that looking into (source and target text) linguistic worldviews can be a useful approach, in fact it is an important part of the translator's decision-making process, particularly useful in post-editing.

Keywords: linguistic worldview, linguistic worldview reconstruction, linguistic worldview dimensions, post-editing.

Streszczenie

Zastosowanie koncepcji językowego obrazu świata w nauczaniu przekładu

Badania nad językowym obrazem świata prowadzone są od dawna. Jednak na ich znaczenie w przekładoznawstwie wskazano stosunkowo niedawno. Niniejszy artykuł ma na celu pokazanie, w jaki sposób koncepcja językowego obrazu świata może być zastosowana w dydaktyce przekładu, aby umożliwić studentom lepszy wgląd w proces tłumaczenia, pomóc zrozumieć naturę wyzwań, jakie się z nim wiążą i pokazać sposób radzenia sobie z nimi, zwłaszcza na etapie post-edycji. Zakładając, że języki kodują różne obrazy świata, tłumaczenie można rozumieć jako rekonstrukcję językowego obrazu świata. Pojawia się jednak pytanie: jaki lub czyj obraz jest rekonstruowany w tłumaczeniu? Odpowiadając intuicyjnie, zadaniem tłumacza powinno być zrekonstruowanie obrazu zakodowanego w tekście źródłowym. Analiza dwóch

przypadków tłumaczenia pokazuje, że jest to jednak problematyczne, ponieważ tłumacz musi oprzeć rekonstrukcję obrazu zakodowanego w tekście źródłowym na obrazie zakodowanym w języku docelowym. W celu przeprowadzenia ww. analiz posłużono się wielowymiarowym modelem językowego obrazu świata, przy pomocy którego zbadano, w jaki sposób obraz zakodowany w tekście źródłowym został zrekonstruowany w tekście docelowym, ze wskazaniem wymiarów, w których są one (nie)przystawalne. Podejście, w którym przekład postrzegany jest jako rekonstrukcja językowego obrazu świata nie tylko pozwala dogłębniej zrozumieć jego naturę, ale może być przydatne w procesie decyzyjnym tłumacza, szczególnie w czasie post-edycji.

Słowa kluczowe: językowy obraz świata, rekonstrukcja językowego obrazu świata, wymiary językowego obrazu świata, post-edycja.

1. Introduction

When teaching translation, a teacher can use various methods, but certainly no elaborate activities or long discussions *about* translation can replace the practice itself. In today's world, however, the sole ability to translate is no longer enough. The translator is required to have additional skills, as the act of translating itself is becoming less central – at least in non-literary texts – due to machine translation technology, which is now capable of performing translation with good results and in a shorter time (cf. Pym 2011, 2013; Pym and Hao, 2024). An important task for the translator, on the other hand, is post-edition of a pre-translated text, i.e. verification, revision, correction or modification of preliminarily machine-translated output that the translator uses to produce the target text (Brożyna-Reczko, 2023; cf. also Allen, 2003; O'Brien, 2002). Therefore, apart from developing translation skills, contemporary translation curriculum planning also focuses on methods or tasks for training translation students as post-editors capable of efficiently verifying a machine-generated text through analysing and comparing it with the source text (cf. Kodura, 2023).

One of such methods might be the source-target text analysis, proposed in this study. Verifying the machine outcome, the translator needs to refine its style or introduce contextually- or culturally-bound changes (cf. e.g. Krings, [1994] 2001), but above all they need to compare the machine-generated target text with the source text and identify errors, inconsistencies or semantic shifts that may require the translator's attention in the first place. The skill of carrying out such analysis can be taught and practised, whereby trainees are provided with clear guidelines how to compare the target (machine-generated) with the source text in order to produce the final (acceptable) version in the target language. So, the aim of this paper is to present a method of source-target text analysis useful in the process of post-editing and illustrate its application by two case studies.

Prior to pursuing this objective, however, a few issues require clarification. Firstly, the proposed approach is intended to help future translators develop the ability to analyse and compare source and target texts – not only to identify semantic shifts, but also to understand their nature and reflect on their effects (cf. Schäffner, 2004, p. 1261). Understanding the nature of a difference in the way content is expressed in the source and target language will aid the translator in thinking up a solution that will be satisfactory from the perspective of the target text recipient while preserving the intention contained in the source text. Secondly, since testing the applicability of this method in translator training class is in its initial stage, authentic translations and not machine translated texts will be used for illustration. But the authentic target texts will be used also for another, more compelling, reason. Namely, for training purposes it may be more instructive to compare authentic target texts with their source texts, as this will require translator trainees to be even more heedful and delve into the source-target text relation deeper in order to identify shifts or incompatibilities between the two texts which at face value appear directly analogous. Besides, examining the authentic translator's solutions and their effects may be more conducive to developing trainees' linguistic as well as cultural and intercultural competences. Thirdly, introducing the comparative method proposed here may be time-consuming and may initially seem overly complicated; nevertheless, it is believed to be worth the effort. The tasks translator trainees will engage in while performing the proposed source-target text analysis are similar to the ones involved in the process of post-editing before producing a final version in the target language and include: reading and analysing the source text to recognise potentially problematic morphological, syntactic or semantic patterns, identifying and analysing the renderings of these patterns in the target text (or machine output), browsing dictionaries, corpora, terminological databases or parallel texts to confirm or assess translation shifts, target text coherence as well as the nature of the source-target text relation resulting from the translator's decisions. All these will undoubtedly aid in building the trainee's competence for their new role as a post-editor (cf. Kodura, 2023; Brożyna, 2023).

2. Conception of linguistic worldview – theoretical background

The method proposed here is rooted in the framework of Cognitive Linguistics and the conception of linguistic worldview. One of the central topics within the cognitive approach to language is metaphor, considered ubiquitous in human thought and hence ubiquitous in language (Lakoff and Johnson, 1980; cf. also Paprotté and Dirven, 1985; Grady, 2007; Gibbs, 2008; Kövecses [2002] 2010). Metaphor's ubiquity, but also its communicative value and strong

dependence on culture makes it "an area of great unpredictability for the translator" (Menacere, 1992, p. 568). Hence, the method proposed here focuses on analysing and comparing metaphors in the source and target texts. Many aspects of human experience have been argued to be universal, therefore a portion of conceptual metaphors is shared by speakers of different languages, but this does not mean that translating metaphors does not involve cultural differences (cf. Schäffner, 2004). Metaphor on a conceptual level may be universal but as a linguistic expression, bound by contextual, cultural and language-specific factors may display cross-language variation that constitutes both challenge and fascination for the translator (cf. Yu, 1998; Stienstra, 1993). As Snell-Hornby argues, at a more specific level, in its linguistic realisation it is "closely linked with sensuous perception and culture-bound value judgement", being both culture-dependent and "complicated by language-specific idiosyncrasies" ([1988] 1995, p. 62).

The proposed method, on the one hand, will help students identify metaphorical expressions in the source and target texts and, on the other, will allow them insight into the worldview they encode. Comparing worldviews emerging from metaphorical expressions in the source and target texts will (1) deepen trainees' understanding of the nature of differences between languages that make translation shifts inevitable (cf. Toury [1995] 2012), (2) hone their skills in taking translation decisions, and (3) foster a nuanced and insightful approach to translation in general. The proposed source-target text analysis might be viewed as a kind of translator's tool with which they may determine the degree of similarity or difference between the source and target texts in the post-editing process, which in turn will provide grounds for their intervention.

The analysis rests on two assumptions: (i) translation as a process is a reconstruction of linguistic worldview (Pieciul-Karmińska 2007; Gicala 2021); (ii) linguistic worldview is a specific interpretation of the world encoded in and/or emergent from language (cf. Bartmiński 2009; Głaz, Danaher and Łozowski 2013). The analysis of the source text (ST) and target text (TT) worldviews is done with regard to worldview dimensions as proposed by Underhill (2009). Applying his model translator trainees will be able to investigate how the source text worldview is reconstructed in the target text in relation to worldview dimensions he proposes. In particular, they will gain insight into the nature and effects of even subtle shifts, which proves crucial in making informed decisions in both translation and post-editing tasks.

Underhill (2009, 2011) understands the concept of linguistic worldview as a multidimensional complex which embraces: *world-perceiving*, *world-conceiving*, *cultural mindset*, *personal world* and *perspective*. The first two dimensions are speakers' perception and conception of the world encoded in the patterns of their language (Underhill, 2009, pp. 134-

135). Głaz (2022) explains that *world-perceiving* "is what a language enables, facilitates and allows us to perceive", referring to an illustrative example from Ryszard Kapuściński's book "Travel with Herodotus" (pp. 100-101). Visiting an Indian town, Kapuściński realises that he only notices the things he is able to name, for example, he remembers the acacia tree but not the tree standing next to it, whose name he doesn't know (Kapuściński, [2004] 2008, pp. 20-22, cited in Głaz, 2022, pp. 100-101). *World-conceiving* is the way speakers form concepts and conceptual frameworks to talk about their experience. It is "the changing and developing manner in which [speakers] draw [the] world into the realm of thought" (Underhill, 2009, p. 135). *Cultural mindset* is the ideological worldview or a general outlook on life (Głaz, 2022, p. 101). Cultural mindset derives from the same world-perceiving and world-conceiving shared via the common language but is moulded by the beliefs or convictions of its speakers, and these may vary. Therefore, speakers of the same language may fail to understand each other if their cultural mindsets have evolved into distinct belief systems (Underhill, 2009, p. 135). Cultural mindsets are encoded in language but can be expressed in various languages: hence ideological worldviews may be shared by speakers of different languages (cf. Głaz, 2022, p. 101). *Personal world* is the individual's own version of the mindset: their own stance on the world, which remains coherent and habitual throughout their life. *Perspective*, on the other hand, alters as the speaker's life goes and changes (Underhill, 2009, p. 150). It is the speaker's "dynamic conceptual and emotional response" to reality, "constantly (…) reinforced, updated, or reconstructed" (Głaz, 2022, p. 101, cf. Underhill, 2011, p.7).

Underhill's (2009, 2011) model of worldview allows for integrating into the analysis those aspects of the linguistic worldview that are shared by speakers of the same language (i.e. encoded in the language system, conventionalised, represented by the dimensions of *world-perceiving* and *world-conceiving*) with those that are individual, emerging "online" through unconventional and creative uses of the language usually aimed at a specific rhetorical or communicative effect (dimensions of *personal world* and *perspective*). The model also incorporates the ideological dimension of worldview (*cultural mindset*), rooted in a particular culture (and language) but manifested and recognisable in various cultures and languages. Both the personal and ideological dimensions of discourse-emergent worldview often play a critical role when conveying the source-text meanings in translation. Hence, recognising them is requisite in the decision making process.

3. Linguistic worldview in source-target text analysis

To enable translator trainees to use the above model in post-editing tasks, let me present its modified (simplified) version with some guidelines (or directions) how to distinguish the various worldview dimensions in natural discourse. It needs to be noted though that these dimensions are not neatly separable. They are proposed to clarify the concept of worldview, to describe its various facets (dimensions) for that reason, which are somewhat artificially distinguished, the status of their distinctiveness being of "purely speculative nature" (Underhill, 2009, p. 145). Having said that, I still intend to demonstrate how these distinctions may be operationalised for the purpose of the source-target text analysis that may be useful in translator training and as such justifies separating the inseparable.

3.1. Underhill's model – directions for the analysis of ST and TT worldviews

Recall that we shall apply the model for the comparative analysis of worldviews emerging from metaphors in the ST and their renditions in the TT. Since in translation, we deal with actual texts, composed of words, it is linguistic metaphors that are the starting point in the analysis. Thus, we begin by identifying metaphorical expressions in the ST and their translations in the TT, after which we proceed to the analysis of ST and TT emergent worldviews[1]. In order to identify the dimension of *world-perceiving*, we need to establish what is compared to what, i.e. recognise the analogy implied in the ST metaphorical expression and see how it is rendered in the TT[2]. We establish the domains between which the analogy is *perceived* in the ST and see whether these domains are retained in the TT. Next, we identify the dimension of *world-conceiving*, i.e., we identify the conceptual mappings across the domains: (1) the source domain, which is usually concrete and related to the physical world, (2) and the target domain, which is usually abstract, related to notions and ideas. In other words, we establish the underlying conceptual metaphor in the ST and examine how the ST metaphorical mappings have been reconstructed in the TT (see Table 1 below).

As to the next worldview dimension, i.e. *cultural mindset*, understood here broadly as the ideological worldview or belief system, it becomes manifested in language through the choice

[1] By "emergent worldviews" I understand worldviews that emerge from linguistic expressions (here metaphorical expressions) used by a speaker or writer in an actual utterance or text. The emergent worldview, as argued above, encompasses five dimensions, each hinting, respectively, at the speaker's perception and conception of the world, cultural mindset, personal world and perspective (cf. Wyrwa, 2019, p. 304).

[2] The ST metaphorical expression can be rendered into a TT metaphorical expression with a various degree of similarity to the ST, but it may also be translated into a non-metaphor in the TT.

of concepts and the labels used to refer to them, as well as through the context in which they are introduced and discussed (Wyrwa, 2019, pp. 303-304, cf. also Munday, 2012). So, metaphorical domains the speaker or writer selects to discuss their point in a particular context may hint at their belief system. For example, if they refer to the EU as a house in which European nations can live together peacefully, where HOUSE is selected as the domain in terms of which the speaker understands the EU, we may argue that this choice is suggestive of the speaker's pro-European orientation (cf. Schäffner, 2004, p. 1261). Mapping this particular domain onto the concept of the EU foregrounds its positive aspect as a peaceful place for Europeans to live in and reflects the speaker's particular mindset (pro-European).

The dimension of *personal world*, understood here as the speaker's stance on reality can be related to the broader concept of evaluation, understood as "the expression of the speaker or writer's attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about" (Thompson and Hunston, 2000, p. 5). To identify evaluation in the text, one needs to identify signals of comparison, subjectivity or social valuation (Thompson and Hunston, 2000, p. 13). These may be indicated by lexicogrammatical means, including: the use of evaluative or axiologically charged words, such as *splendid*, *happily*, *success*, *win* or *fail*, or departure from the basic syntax, choice of tenses, use of modality, negatives, hedges, emphatic structures, etc. (Thompson and Hunston, 2000, pp. 21-22). Also, a unique, idiosyncratic style, linguistic creativity or inventiveness, or using conventional forms but in new, unexpected contexts, all these can signal evaluation and be indicative of the speaker's personal world. Therefore, in our analysis, we can abide by the principle: the more creative (or novel) the metaphor the speaker uses, the more manifest their personal world becomes in the text.

Finally, the dimension of *perspective*, defined by Underhill (2009) as the speaker's conceptual and emotional response to the changing world, can be correlated with such notions as mental remoteness, emotional neutrality or detachment (cf. Wyrwa, 2019, p. 305). If the speaker is mentally close to the described reality, they will manifest their personal or emotional engagement with it. If, on the other hand, the speaker is mentally distant, the reality "can be viewed in an 'aloof', detached manner" (Głaz, 2012, p. 46; cf. also MacLaury, 2013). The speaker's emotional engagement can be explicitly expressed by statements such as e.g. *I'm disappointed*, *I'm sorry*, evaluative adjectives, e.g. *perfect, outrageous, effective*, or phrases such as *up to scratch* or *good for nothing* (Wiraszka, 2015, p.132). More often, however, the speaker's emotional reaction is implied by emotionally charged words or expressions: augmentatives and diminutives, e.g. *kitty*, *lambkin*, *pinkish*; evaluative synonyms, e.g. *child* –

brat, *brave – daredevil*, *economical – stingy*; or adverbs of attitude, e.g. *clearly*, *at last*, *happily* (Wiraszka, 2015, p.133-134, cf. Thomson and Hunston, 2000, p. 14-19). In general, the speaker "inscribes" their perspective into their words by selecting them carefully. This also concerns the use of metaphors, which, highlighting some and hiding other aspects of the presented reality, hint at the speaker's perspective. In particular, value-laden or novel metaphors may be indicative of the speaker's mental engagement.

Probably, a discerning reader has noticed a substantial overlap between the last two dimensions, *personal world* and *perspective*. Indeed, they are closely related, the major difference between them being in that *personal world* is fairly stable while *perspective* constantly changes in interaction with reality (Underhill, 2009, p. 135). In the context of our analysis, in which we examine worldviews emerging from metaphors used in an individual text, we cannot say anything about how the author's perspective has changed or whether their personal world remains stable. This we could say if we studied more of their texts/writings, as we do e.g. when studying literature. Therefore, for our analysis, I find this difference irrelevant. So, to simplify the model a little, I propose to combine *personal world* and *perspective* into one dimension, label it as "personal perspective" and define as: the speaker or writer's attitude, stance or reaction towards the presented reality. It is manifested by the use of evaluative, value-laden, emotionally charged, idiosyncratic or creative language forms, including metaphors.

Table 1 below summarises the guidelines for the source-target text analysis:

Table 1. Metaphor & emergent worldview analysis: Underhill's model adapted (Wyrwa, 2019, p. 304)

Dimensions of worldview	Analysis guidelines
World-perceiving (perception through senses)	Analogies perceived between the source and target domains
World-conceiving (concept formation)	(An aspect of) the target domain is conceived of in terms of (an aspect of) the source domain = conceptual metaphor constructed by the speaker / writer
Cultural mindset (belief system)	Context and selection of the target and source domains hint at a belief system that underpins the speaker / writer's linguistic expression
Personal perspective (individual stance / response)	Unmarked – the speaker / writer selects neutral language, conventional metaphor Marked – the speaker selects emotional, evaluative, value-laden, idiosyncratic, creative language, unconventional or novel metaphor

Let us now apply the model to the source-target text analysis to illustrate how students can apply it themselves in the post-editing stage of their translation task.

3.2. Case study 1: metaphor and emergent worldview in an EU parliamentary debate

In the first case, the linguistic worldview that emerges from a metaphor used by a Polish member of the European Parliament in an EU parliamentary debate will be analysed and compared with the worldview that emerges from its English translation. See the following utterance:

ST: Panie Przewodniczący! Jak Państwo widzicie, coś się dzieje na tej sali. *To* nie jest tak, że *tylko miód* i jest wszystko fajnie. Chcę powiedzieć o polityce wschodniej, o nowej polityce partnerstwa, którą próbujemy na nowo definiować.[3]
ST metaphor: GOOD IS HONEY

TT: Mr President, as you all can see, something is going on here. It is not the case that *all is sweetness and light*. I would like to say something about Eastern policy and partnership policy, which we are trying to redefine.
TT metaphor: GOOD IS SWEETNESS AND LIGHT

In the above fragment the speaker alludes to the speech by Donald Tusk, the then Prime Minister of Poland (2009-2014), in which the latter presented the programme of the activities for the Polish EU Presidency.[4] Tusk talked about the necessity of strengthening the EU, its institutions, budget and goals, believing that this is the only way to solve the financial crisis. He also emphasised the need for solidarity among nations as well as protection of the external borders of the EU while removing all internal barriers. Among other priorities he listed the energy and food security, the development of the Single Market, opening of Europe to others, including completion of Croatia's accession process, signing the association agreement with Ukraine, further development of the Eastern Partnership and supporting Europe's southern neighbours in their efforts to establish democracy. Many MEPs received Tusk's speech with enthusiasm, declaring their support for the direction the Polish Presidency planned to take. However, there were also critical reactions from those sceptical or more reserved. In the above fragment the speaker refers to those positive and negative reactions implying that there is still

[3] This fragment comes from the speech delivered in the EU parliamentary debate "Programme of activities of the Polish Presidency of the Council" held in Strasbourg on 6th July 2011. The speech is available from the European Parliament website at:
https://www.europarl.europa.eu/doceo/document/CRE-7-2011-07-06-ITM-002_PL.html (Polish speech)
https://www.europarl.europa.eu/doceo/document/CRE-7-2011-07-06-ITM-002_EN.html (English translation)

[4] Poland, which joined the EU in 2004, held the six-month rotating Presidency of the European Union from 1 July to 31 December 2011. It was the first EU Presidency for Poland.

room for improvement in the Polish Presidency programme. The speaker uses the metaphorical expression: *To* (*nie jest tak, że tylko*) *miód* [lit. It is not so that it is only honey], which is rendered in the TT as (*It is not the case that*) *all is sweetness and light*. The two metaphorical phrases, ST *To (...) miód* [honey] and TT *all is sweetness and light*, are related but clearly dissimilar. Let us analyse the emergent worldviews using the model presented in section 3.1.

In the ST, analogies are *perceived* between the domain of GOODNESS and that of SUBSTANCES and the good quality of Polish Presidency's programme is *conceived of* in terms of a substance, specifically honey: GOOD IS HONEY. In the TT, analogies are *perceived* between the domain of GOODNESS and those of SWEETNESS and LIGHT and the good quality of the Polish Presidency's programme is *conceived of* as sweetness and light: GOOD IS SWEETNESS AND LIGHT. Given that, the ST and TT *world-perceiving* and *world-conceiving* are different. Let us elaborate on that.

The expression *To* (...) *miód* may be regarded as a shortened version of the fixed phrase *cud miód* (*ultramaryna*) [lit. miracle honey (ultramarine)], found in *Uniwersalny Słownik Języka Polskiego* (USJP) [Universal Dictionary of the Polish Language] with the explanation that it is used to talk 'about someone or something that is exceptional, excellent, beautiful'. *Wielki Słownik Języka Polskiego* (WSJP) [Great Dictionary of the Polish Language] gives the following variants: *cud miód i orzeszki* [miracle honey and nuts], *cud miód malina* [miracle honey raspberry], *miód malina* [honey raspberry] and provides their meaning as 'extraordinary and delightful'. It also lists the diminutive form *miodzio*, used as either an adjective or an adverb in informal Polish (originating in youth slang). *Miodzio* refers to something pleasing and positively valued, as in the following Sketch Engine examples: *brzmienie miodzio* [lit. sound (is) honey-DIM], *zdjęcia miodzio* [lit. photos (are) honey-DIM], *układ działa miodzio* [lit. the setup works honey-DIM].

However, *miód* may also allude to other concepts that honey often symbolises in the Polish culture, such as heavenly food, complete happiness, the highest good, abundance, prosperity, affluence, etc. (Kopaliński, 1990, pp. 226-227). There are common sayings in Polish that evoke these ideas, e.g.: *mlekiem i miodem płynący* [flowing with milk and honey] 'happy and full of all goods and riches'; *łyżka/kropla dziegciu w beczce miodu* [a spoon/drop of wood tar in a barrel of honey] 'something unpleasant in a generally favourable situation'; *dobrać się do miodu* [to get to/at honey] 'obtain something longed for, desirable and make use of it, take pleasure in it' (USJP). Honey can also represent a beautiful and wise speech, full of pleasing or soothing

words[5] (cf. *lać komuś miód do duszy/serca* [to pour honey into somebody's soul/heart], *lać miód na czyjeś serce* [to pour honey on somebody's heart], *mieć miód w ustach* [to have honey in one's mouth] (Kopaliński 1990, p. 227).[6] Importantly, honey mostly symbolises positively valued things, but it can stand for some negatively valued concepts too, such as flattery or insincerity, as in the following phrases: *mieć miód w ustach* [to have honey in one's mouth], *słodki jak miód* [sweet like honey], *smarować miodem* [smear with honey]. Concluding, the ST metaphorical expression *To* (...) *miód* may evoke connotations of a highly valued sweet yellow fluid made by bees, of good times, prosperity, comfort and well-being, but also of false and insincere behaviour.

The TT metaphorical expression *all is sweetness and light* seem to evoke images that are different although in some respects related to the ST *To* (...) *miód*. *Sweetness and light* is a fixed phrase found in the dictionary with the metaphorical sense 'social or political harmony' and sub-sense 'good natured benevolence' (*Oxford English Dictionary* (OED)). The *Farlex Dictionary of Idioms* (2015) provides these meanings: (1) 'Of a person, particularly pleasant, amiable, or magnanimous, especially to an ostentatious or exaggerated degree'; (2) 'Of a situation, particularly pleasant, enjoyable, or appealing. Often used in negative constructions'. *Webster's Third New International Dictionary of the English Language Unabridged* (1993) gives the following definitions: 'a harmonious combination of beauty and intelligence' and 'mild reasonableness'. As a phrase the TT *sweetness and light* does evoke associations similar to those evoked by *miód*: sweetness, pleasantness, or agreeableness, but also a degree of falseness. However, at a more basic level, as individual words, *sweetness* and *light*, denote certain physical qualities that are characteristic of many things: the quality of sweetness is commonly attributed to sugar and honey, but also fruit, cake, sweets or desserts; likewise light is emitted by the sun and stars, but also by fire, lightning, some animals (e.g. fireflies or glow worms), a candle or a lamp.

Interestingly, the OED mentions that the phrase *sweetness and light* was coined by Swift in his 1704 book *The Battle of the Books,* in which he used it to refer to the products of bees: *sweetness* refers to the sweetness of honey[7] and *light* to the light from candles, made of beeswax (Ammer, 2013, p. 437). Written as a defence of Greek and Latin authors, *The Battle of the Books*

[5] Perhaps this is the meaning intended by the speaker: the honey metaphor emphasises the excellence of Tusk's speech, though being as good as one's word proves far more challenging.

[6] The English speakers use *honeyed* as a collocate for *words* or *tones*, which has a similar sense of 'soothing, soft, and intended to please' (*Oxford English Dictionary*).

[7] This shows that the term *sweetness* as originally used by Swift in the phrase *sweetness and light* is indeed closely related to the Polish *miód*.

is a satirical depiction of the 17-century debate over the merits of the ancient and modern authors (Morley, [1886] 2007). During the battle between the ancient and modern books in Saint James's library, finding a hole in a broken windowpane, a bee flies into the library and lands on a cobweb made by the spider living in the library. This incidence triggers a dispute between the spider and the bee. The dispute becomes so intriguing that the books interrupt their fighting and wait for the outcome in silence. The spider contemptuously points out that while he has his large cobweb, which he builds with his own hands from the materials extracted out of himself, the bee owns nothing except a pair of wings and a drone-pipe. The bee replies that thanks to them he can fly and sing, and that he visits flowers and blossoms in fields and gardens, collects nectar inflicting no injury to their beauty, whereas the spider's web is spun from digested flies and other dirt. Concluding, the bee states that all the spider really produces is poison – "flybane and a cobweb", while he himself "brings home honey and wax". Then Aesop, having listened to the dispute, takes the floor judging the argument. He compares the ancient writers to bees and modern ones to spiders, ending his speech with the phrase that today is a common idiomatic expression in English: "instead of dirt and poison, we [the bees] have chosen to till our hives with honey and wax; thus furnishing mankind with two noblest things, which are *sweetness and light*" (Swift, [1886] 2007, italics mine). This phrase was later popularised by the Victorian poet and essayist Matthew Arnold, who introduced it in his book *Culture and Anarchy* to explain his concept of perfection. In the book, *sweetness and light* represents beauty and intelligence, which Arnold considered the key qualities for human perfection ([1869] 2006, p. 52). In the 20th c. the phrase began to denote personal qualities of friendliness and courtesy or the general pleasantness of a situation and ceased to be used in Arnold's sense of beauty and intelligence. Today, it is often used ironically implying that the situation is in fact difficult or that one should not trust in a person's seeming friendly disposition (Ammer, 2013, p. 437).

Even if this etymological knowledge is inaccessible to the average TT recipient, it is part of the cultural experience that underpins the way English speakers view the world and so contributes to possible interpretations of the TT. What is more, this cultural knowledge may be a contributory factor in the decision making process. Replacing the ST honey metaphor with the good-as-sweetness and light metaphor in the TT, the English translator prioritises the world-perceiving and world-conceiving shaped within the target culture, leaving traces of their own worldview (encoded in the target language).

So, the ST and TT conceptual metaphors are different. As a result, the respective emergent worldviews differ too. In particular, they differ in the dimensions of *world-perceiving* and *world-conceiving*, as discussed above, but the shifts in these dimensions affect the other

dimensions of the ST worldview, *cultural mindset* and *personal perspective*, which are not reconstructed in the TT. Let us consider *cultural mindset* first.

In both texts the quality of being good is viewed in terms of sweetness. The belief that underpins this metaphorical mapping is that being good, or goodness, is associated with a pleasant feeling[8]; being good, doing good brings pleasure/satisfaction. In the TT, however, apart from sweetness the concept of light is evoked: being good is viewed in terms of sweetness and light, hence the belief underpinning the TT is that good is associated with pleasure but also with having light and thus being able to see (know and recognise things). Thus, the ST and TT hint at beliefs that are related but not the same.

Finally, let us analyse the dimension of *personal perspective* in the ST and TT. The ST metaphorical expression *To* (...) *miód* turns out to be an infrequent pattern in Polish. The search of *Narodowy Korpus Języka Polskiego* (NKJP) [National Corpus of the Polish Language] returned 3,602 instances of uses of *miód*. First 200 of them were carefully examined for the metaphorical uses and only 14 were identified as such. In these 14 only 2 cases displayed a pattern similar to the ST expression.[9] The others mostly included the uses of the common phrases discussed above (e.g. *Lejesz miód na moje serce* [You are pouring honey on my heart] or *Takie słowa popłynęły do kraju, spływając miodem na serce poety* [Such words flowed to the country, falling like honey on the poet's heart] (NKJP)). Hence, the ST can be regarded as a less conventional (abbreviated) use of the phrase *cud miód* or a mere spontaneity of expression. Whichever is the case, the ST recipients pay attention to the image of honey as a sweet substance with many important properties and uses, activated in the referential framework of the ST utterance. The use of this infrequent pattern is indicative of the speaker's *personal perspective*: the speaker harbours no illusions about the complexity of the issues that the Polish Presidency will have to address. In the TT, as indicated above, the translator uses the conventional phrase *sweetness and light*, which renders the dimension of *personal perspective* less marked, perhaps toned down.

The above analysis can be summarised as in Table 2 below.

[8] And since sweet taste is experienced as pleasant, the physical sensation of sweet taste is metaphorically mapped onto the mental experience of good (goodness).

[9] These were: "Tatuś w porządku, *mamusia sam miód*, starsza siostra rozumie wszystko" [Dad is all right, mum is sole honey, elder sister understands everything], "Niestety pół rozmowy schodzi na sprawy techniczne, (…), ale pozostała połowa *to* już tylko słońce, *miód* i zapach wiosny" [Unfortunately, half of the conversation is about technical issues, (…), but the other half it is only sun, honey and the smell of spring] (NKJP)

Table 2. Dimensions of worldview in ST and TT – analysis

Dimensions of worldview	Analysis	
	ST: *To* (…) *tylko miód*	TT: *all is sweetness and light*
World-perceiving (perception through senses)	Analogies perceived between the domains of (SWEET) SUBSTANCES and GOODNESS	Analogies perceived between the domains of SWEETNESS and LIGHT and that of GOODNESS
World-conceiving (concept formation)	(quality of being) good is conceived as a sweet substance – honey = GOOD IS HONEY	(quality of being) good is conceived as sweetness and light = GOOD IS SWEETNESS AND LIGHT
Cultural mindset (belief system)	Context: assessment of the Polish Presidency's A belief system that underpins the ST *To* (...) *miód:* being/doing good brings pleasure/satisfaction	Context: assessment of the Polish Presidency's A belief system that underpins the TT *all is sweetness and light:* being/doing good brings pleasure/satisfaction and light (which makes things visible)
Personal perspective (individual stance/response)	Marked – the speaker selects a less conventional metaphorical pattern	Less marked – the translator selects a conventional metaphorical pattern

3.3. Case study 2: metaphor and emergent worldview in a novel

The second case study examines linguistic worldview as it emerges from the metaphor used in Olga Tokarczuk's novel *Prawiek i inne czasy* (1996) and its rendition in the English translation *Primeval and other times* (2010) by Antonia Lloyd-Jones. See the following fragment:

ST: Do tej pory miniaturowość ubranek Misi budziła w nim czułość. Teraz, gdy patrzył na te sznurki z praniem, ogarnęła go złość, że *czas biegnie tak szybko*.
ST metaphor: TIME IS A LIVING CREATURE (THAT RUNS)

TT: Until now the petite size of Misia's clothes had aroused his affection. Now, as he looked at the lines of washing, he was filled with anger at the idea that *time could run so fast*.
TT metaphor: TIME IS A LIVING CREATURE (THAT CAN RUN)

In this fragment, one of the novel characters, Michał, the miller, sees his daughter Misia with her mother and his wife hanging the washing out. Looking at the size and type of clothes being hung, he realises that his daughter has already grown into a woman, which evokes his distress and resentment. The writer relates Michał's thoughts using the metaphorical expression

czas biegnie tak szybko. The translator renders it in the TT with a closely corresponding expression *time could run so fast*. Again, let us analyse the emergent worldviews in the two texts, using the model presented in section 3.1.

In both the ST and TT, analogies are *perceived* between the domain of TIME and that of LIVING CREATURES and time is *conceived* of as a living being (a human being or an animal) that can run. Hence, we have the underlying conceptual metaphor: TIME IS A LIVING CREATURE (THAT RUNS). In both Polish and English, time is viewed as something moving. In fact, the MOVING TIME metaphor is argued to be universal albeit with culturally bound variants (Kövecses 2005, pp. 49-51). In Polish a commonly used variant involves conceptualisation of time as a living entity that runs, but also as something that comes, passes, or flows. Similar variants of the MOVING TIME metaphor are also used in English; therefore, the ST dimensions of *world-perceiving* and *world-conceiving* can be reconstructed in the TT. As to the dimension of *cultural mindset*, it is reconstructed in the TT too, as in both the ST and TT the beliefs underpinning the conceptual patterns are similar: time is continuous, it progresses and never stops, humans try to catch up, etc. However, whether or not the dimension of *personal perspective* is reconstructed in the TT remains undetermined, even though the metaphorical expression used by the translator formally corresponds to the ST *czas biegnie szybko*. Let's examine it in more detail.

The ST metaphorical pattern *czas biegnie* is highly conventional, therefore the dimension of personal perspective remains unmarked in the ST.[10] The TT *time could run so* fast, on the other hand, seems a less frequent pattern in English. The British National Corpus (BNC), Corpus of Contemporary American English (COCA) and English Web Corpus (enTenTen) list "go" and "pass" as the most frequent verb collocates for "time" in patterns referring to the passage of time, with "run" found further down the collocate list.[11] OED includes "time flies" as a fixed phrase, which would probably be expected in similar contexts in English. A search of the BNC corpus for "time + run" admittedly returns 162 instances of such string. However, most, i.e. 106 examples follow the pattern "time is running/runs/ran out (for somebody)" with 7 more examples displaying a related pattern "time is/was running short". In its basic meaning this common phrase ("run out") is used to refer to water, sand, or other substances flowing out of a container, leaking out (OED). The basic meaning is metaphorically extended to relate to the

[10] A search of the NKJP corpus returns 847 matches for "czas + biegnąć/biec" string.

[11] According to NKJP, the Polish verb *biegnąć/biec* [run] is among the most frequent verb collocates for the noun *czas* [time] used as a subject in utterances referring to the passage of time. Other frequent collocates include: *płynąć* [flow], *upływać* [flow away] and its perfective variant *upłynąć*; *mijać* [pass] and its perfective variant *minąć*; *przemijać* [pass away] and its perfective variant przeminąć; and *lecieć* [fly] and its perfective variant *zlecieć* [lit. fly down].

passage of time; hence it is also used to refer to (a period of) time elapsing, passing or coming to an end (OED). Apart from the phrase "time runs out", with indeed high frequency, among the BNC returns were 10 instances with the pattern "time runs from" as in "time runs from the date of the breach" or "time runs from the sale of goods", occurring mainly in legal texts. But in all 162 BNC returns only 5 followed the pattern similar to that in the TT, cf. "time ran slow", "time ran into treacle", "time ran fast", "time runs forward", "time ran backward". Interestingly, with the exception of the last two, which were used in popular science, all the others occurred in literary genre (prose fiction).

In fact, OED includes the meaning of "run" as 'to (cause to) continue, proceed, or last' and lists uses related to the passage of time noting that they are now found chiefly in legal or literary contexts (Oxford University Press, n.d.). Compare these uses: "In southern Italy... time ran more slowly than in Galicia", "time running at different rates depending on whether you're standing on the roof or in the basement", or the uses with the preposition *against* or prepositional phrase *in favour of* as in: "when time is running against you", "time is always running in their favour" (Oxford University Press, n.d.). Considering the information found in OED, one may wonder why this particular pattern ("time runs"), as used in the TT, seems rather infrequent according to the findings in the BNC.

The BNC corpus is a balanced collection of texts from a number of genres (from formal to informal) with the majority of written texts, including literary texts. However, in comparison to more recent corpora containing billions of words, the BNC being 100-million-word in size may not be sufficient for lower frequency phrases or collocates. So, consulting other corpora may be valuable and even necessary. Searching the English Web Corpus (enTenTen), 52-billion-word in size, indeed adds to our findings, though it needs to be noted that texts collected in this corpus come from the Internet.[12] So, the search for "time + run" string returns 77,384 hits, but again the majority (68%), i.e. 52,850 of them turn out to follow the pattern "time runs out (for someone)". The search also returns examples containing related phrases "time runs short/low/down/thin/tight/scarce/up/off". But again, the pattern similar to the TT *time could run so fast* is found in 2,667 instances only, which constitutes 3.4% of all enTenTen corpus returns. Recall that the search of the BNC corpus returned 5 instances of the similar pattern out of 162 returns for the "time + run" query in total, which amounted to 3%. Thus, the bigger corpus search confirmed the BNC findings: "time runs" is a low frequency phrase, though the

[12] Since they come from a variety of genres, including blog, discussion and fiction and the sample texts of the biggest domains have been semi-manually checked to remove spam and poor quality content, I consider the enTenTen corpus still adequate to examine the usage of "time + run" pattern.

enTenTen search revealed a greater variety in use. Apart from "time runs fast/slowly" or "time runs forwards/backwards" (found in BNC), there were also such uses as: "time runs differently/oddly/wildly/inexorably/steadily" or "time runs on/away/afresh/through (one's fingers)", or "time runs linearly/vertically/horizontally/in (only) one direction", etc. These uses occur mainly in games, but also in fiction genres, blogs and forums.

So, the TT *time could run so fast* represents a less frequent pattern in general use but, as the corpora search shows, a pattern more common or preferred in fiction, legal and game genres. It highlights, and thus draws the reader's attention to certain features of time, salient from the author's (translator's) perspective. Time as an elusive concept is hard to grasp, even though its presence is directly experienced and often deeply felt by humans. The more unique and unconventional is the way the author chooses to refer to time in a given context, the more their personal perspective is manifest. The less frequent pattern *time could run so fast* can be regarded as manifestation of the personal perspective in the TT, which on the other hand is less manifest in the ST, in which the author refers to the passage of time with the highly conventional pattern *czas biegnie tak szybko*.[13]

Compare the summary of the above analysis in Table 3 below.

[13] Arguably, the author selects this highly conventional metaphor to render Michał's view of time. Concerned mainly with its effects, he views passing time as a fact (his daughter has grown up) that he needs to accept. He does not intend to capture or reveal anything new about the nature of time (the use of a well-established pattern in the ST may imply that). A less common and more literary phrase in translation, on the other hand, may point to a somewhat different view of time, one presented by a more critical or reflective, perhaps more engaged observer.

Table 3. Dimensions of worldview in ST and TT – analysis

Dimensions of worldview	Analysis	
	ST: *czas biegnie tak szybko*	TT: *time could run so fast*
World-perceiving (perception through senses)	Analogies perceived between the domains of LIVING CREATURES and TIME	Analogies perceived between the domains of LIVING CREATURES and TIME
World-conceiving (concept formation)	time is conceived as a living being (a human or an animal) = TIME IS A LIVING CREATURE (THAT RUNS)	time is conceived as a living being (a human or an animal) = TIME IS A LIVING CREATURE (THAT CAN RUN)
Cultural mindset (belief system)	Context: a character in the novel is reflecting on the passage of time A belief system that underpins the ST *czas biegnie tak szybko:* time is continuous/time progresses/time does not stop/ humans try to catch up, etc.	Context: a character in the novel is reflecting on the passage of time A belief system that underpins the TT *time could run so fast:* time is continuous/time progresses/time does not stop/ humans try to catch up, etc.
Personal perspective (individual stance/response)	Unmarked – the speaker selects a highly conventional metaphorical pattern	Marked – the translator selects an infrequent metaphorical pattern (less conventional, used in specific genres)

4. Conclusion

Introducing students to this kind of approach to translation, which assumes that languages represent different worldviews and translation is understood as worldview reconstruction can be both illuminating and beneficial. When faced with the question what or whose worldview is reconstructed in translation, intuitively, their answer is that the translator's task should be to reconstruct the source text (author's) worldview in the target text. As the above analyses show, the answer to this question is rather problematic.

In the above two case studies the source and target worldviews have been analysed in relation to four dimensions of worldview: *world-perceiving*, *world-conceiving* (the conceptual layer of the message), *cultural mindset* and *personal perspective*, the latter two being manifest in discourse through the manner the speaker or writer uses the language. That they prefer one metaphorical expression over another has its significance and contributes to the overall message: it may hint at a particular belief system (*cultural mindset*) that underpins the speaker's verbal behaviour as well as may be indicative of their attitude and/or reaction to the presented reality

(*personal perspective*). A close analysis of the ST and TT worldviews with regard to these dimensions shows that certain shifts may result not just from linguistic differences but also from the differences between the author's and the translator's own styles, points of view and/or attitudes towards reality.

Carrying out this kind of analysis enables students to recognise that what the translator produces depends on several factors: 1) the linguistic worldview encoded in a given source text, 2) the individual style of its author as well as their perspective and belief system, and 3) on "the intuition of the translator, who must base the reconstruction of a single text on their knowledge of the conventional worldview embedded in the target language" (Gicala, 2021, p. 161). Applying the concept of linguistic worldview in translation can be useful in confirming the translator's intuition when seeking a common ground between the source and target languages, and between the author's intentions and the target reader's expectations.

In addition to the factors mentioned above, one more must be considered: the extent to which the translator reconstructs the linguistic worldview encoded in the source text is directly influenced by their chosen strategy. According to the classical translation theory, as outlined by Schleiermacher ([1813] 2015), the translator has two options: either to bring the reader to the author (foreignization) or to bring the author to the reader (domestication). Foreignization seeks to maintain cultural and linguistic distinctiveness of the original. In contrast, domestication adapts the source text to the norms and expectations of the target culture, often replacing culturally and linguistically specific elements with more familiar equivalents (cf. Venuti 1995). In other words, the translator may choose to either preserve traces of a different way of viewing the world, thereby reconstructing an alternative (source language) worldview, as in Antonia Lloyd-Jones's translation "time runs" – or to eliminate them, reconstructing the worldview familiar to the target audience, encoded in the target language patterns, as in the case of "sweetness and light" translation (cf. Pieciul-Karmińska 2007, pp. 163-223).

Importantly, rendering the ST metaphor with a similar conceptual pattern does not guarantee the reconstruction of all dimensions of the speaker's worldview in the TT. Even if the ST and TT conceptual metaphors are similar, as in the second case study, where we have the time-as-a-running creature metaphor in both the ST and TT, and the ST dimensions of *world-perceiving* and *world-conceiving* are argued to be reconstructed in the TT, the dimension of *personal perspective* is argued not to be reconstructed, as the metaphorical pattern "time runs" has a different conventionality status in the target language.

Recognising the fact that a reconstruction of the ST worldview in all its dimensions in the TT may not be attainable or may actually require transformative mediation on the translator's

part takes a central role in the decision making process. A reconstruction of the ST worldview in all its dimensions may be problematic because the ST and TT linguistic patterns used to express similar metaphorical mappings may display different degrees of conventionality, differ in the stylistic status (formal, literary, dated, etc.), and/or evoke distinct connotations in the respective languages. Hence, unless the concepts behind the TT metaphorical expressions, the degree of conventionality, stylistic implications, and value-laden associations are congruent with those encoded in the ST metaphors, a reconstruction of the ST worldview is not effectuated in the TT in all its dimensions. The idea that such congruence is rather non-existent is not novel (cf. Schleiermacher [1813] 2015, or Jakobson [1959] 2000), nevertheless, it is worth demonstrating its implications through a "hands-on" source-target text analysis translator trainees can carry out as part of verification process in post-edition. Moreover, such analysis can be applied not only at the post-editing stage of machine-translated texts, but also in traditional translation tasks. In particular, it is relevant to literary or artistic translation, which typically does not – and often cannot – involve the use of machine translation tools. In these cases, the act of translation requires the translator to carefully analyse both systemic and corpus data to gain insight into the worldview(s) encoded in the source and target languages, and to understand the author's unique and highly creative vision of the world to render it adequately and, ideally, with equal creativity in the target text.

References

Allen, Jeffrey H. (2003) "Post-editing." [In:] Harold Somers (ed.) *Computers and Translation: A Translator's Guide*. Amsterdam: John Benjamins; 297-318.

Ammer, Christine. 2013. *The American Heritage Dictionary of Idioms*, 2nd ed. Boston and New York: Houghton Mifflin Harcourt.

Arnold, Matthew ([1869] 2006) *Culture and Anarchy.* Oxford: Oxford University Press.

Bartmiński, Jerzy (2009) *Aspects of Cognitive Ethnolinguistics*. Translated by Adam Głaz. Sheffield and Oakville, CT: Equinox.

Brożyna-Reczko, Małgorzata (2023) "From Text to Corpus: The Roles and Tasks of a Translator in the Digital Age." [In:] Artur Piskorz (ed.) *Time and Temporality across Disciplines and Methodologies.* Kraków: Wydawnictwo Naukowe UP; 223-242.

Farlex Dictionary of Idioms (2015) All sweetness and light. [In:] *Farlex Dictionary of Idioms*. Retrieved June 4, 2025, from https://idioms.thefreedictionary.com/all+sweetness+and+light.

Gibbs, Raymond W. (2008) *The Cambridge Handbook of Metaphor and Thought*. Cambridge: Cambridge University Press.

Gicala, Agnieszka (2021) *Translating a Worldview: Linguistic Worldview in Literary Translation*. Berlin: Peter Lang.

Głaz, Adam (2012) *Extended Vantage Theory in Linguistic Application: The Case of the English Articles*. Lublin: Wydawnictwo UMCS.

Głaz, Adam (2022) *Linguistic Worldview(s): Approaches and Applications*. New York, London: Routledge.

Głaz, Adam, Danaher, David S. and Łozowski, Przemysław (2013) *The Linguistic Worldview: Ethnolinguistics, Cognition, and Culture*. London: Versita.

Grady, Joseph E. (2007) "Metaphor." [In:] Dirk Geeraerts and Hubert Cuyckens (eds.) *The Oxford Handbook of Cognitive Linguistics*. Oxford: Oxford University Press.

Jakobson, Roman ([1959] 2000) "On Linguistic Aspects of Translation." [In:] Lawrence Venuti (ed.) *The Translation Studies Reader*. London and New York: Routledge; 113-118.

Kapuściński, Ryszard ([2004] 2008) *Travels with Herodotus*. Translated by Klara Glowczewska. London: Penguin Books.

Kodura, Małgorzata (2023) "Translator Training in the Past, at Present and in Anticipation of the Future." [In:] Artur Piskorz (ed.) *Time and Temporality across Disciplines and Methodologies.* Kraków: Wydawnictwo Naukowe UP; 269-289.

Kopaliński, Władysław (1990) *Słownik Symboli* [Dictionary of Symbols]. Warszawa: Wydawnictwo Wiedza Powszechna.

Kövecses, Zoltán ([2002] 2010) *Metaphor: A Practical Introduction*. Oxford, New York: Oxford University Press.

Kövecses, Zoltán (2005) *Metaphor in Culture. Universality and Variation*. Cambridge: Cambridge University Press.

Krings, Hans P. ([1994] 2001) *Repairing Texts: Empirical Investigation of Machine Translation Post-editing Processes*. [Texte Reparieren: Empirische Untersuchungen zum Prozess der Nachredaktion von Maschinenübersetzungen] Edited by Geoffrey S. Koby. Translated by Geoffrey S. Koby, Gregory M. Shreve, Katja Mischerikow and Sara Litzer. Kent, Ohio and London: The Kent State University Press.

Lakoff, George and Mark Johnson (1980) *Metaphors We Live By*. Chicago and London: University of Chicago Press.

MacLaury, Robert E. (2013) "Vantage Theory in Outline." [In:] Adam Głaz, Marnie L. Moist and Elena Tribushinina (eds.) *Vantage Theory: A View on Language, Cognition and Categorisation*. Newcastle upon Tyne: Cambridge Scholars Publishing; 66-136.

Menacere, Mohammed (1992) "Arabic Metaphor an Idiom Translation." *Meta*, 37(3); 567–572. https://doi.org/10.7202/003627ar.

Morley, Henry ([1886] 2007) "Introduction." [In:] Jonathan Swift *The Battle of the Books and Other Short Pieces*. London: Cassell and Company, Limited. The Project Gutenberg eBook https://www.gutenberg.org/files/623/623-h/623-h.htm. Accessed June 4, 2025.

Munday, Jeremy (2012) *Evaluation in Translation. Critical Points of Translator decision-making*. London, New York: Routledge.

O'Brien, Sharon (2002) "Teaching Post-editing: A proposal for Course Content." Proceedings of the 6th EAMT Workshop: Teaching Machine Translation. Manchester: European Association for Machine Translation; 99-106.

Oxford University Press (n.d.) Run, v. [In:] *Oxford English Dictionary*. Retrieved June 4, 2025, from https://doi.org/10.1093/OED/1086460180.

Oxford University Press (n.d.) Run, v., III.i.54.a. [In:] *Oxford English Dictionary*. Retrieved June 4, 2025, from https://doi.org/10.1093/OED/7165291533.

Oxford University Press (n.d.) Run, v., III.i.54.b. [In:] *Oxford English Dictionary*. Retrieved June 4, 2025, from https://doi.org/10.1093/OED/1052940957.

Paprotté, Wolf and René Dirven (1985) *The Ubiquity of Metaphor: Metaphor in Language and Thought*. Amsterdam, Philadelphia: John Benjamins Publishing Company.

Pieciul-Karmińska, Eliza (2007) *Językowy obraz Boga i świata. O przekładzie teologii niemieckiej na język polski* [Linguistic view of God and the world. On translating German theology into Polish]. Poznań: Wydawnictwo Poznańskie.

Pym, Anthony (2011) "What Technology Does to Translating." *The International Journal for Translation & Interpreting*, 3(1); 1-9.

Pym, Anthony (2013) Translation Skill-Sets in a Machine-Translation Age. *Meta*, 58(3); 487–503. https://doi.org/10.7202/1025047ar.

Pym, Anthony and Yu Hao (2024) *How to Augment Language Skills: Generative AI and Machine Translation in Language Learning and Translator Training*. London: Routledge.

Schäffner, Christina (2004) "Metaphor and Translation: Some Implications of a Cognitive Approach." *Journal of Pragmatics*, 36 (2004); 1253-1269.

Schleiermacher, Friedrich ([1813] 2015) "On the Different Methods of Translating." [In:] Douglas Robinson (ed.) *Western Translation Theory: from Herodotus to Nietzsche.* London, New York: Routledge; 225-238.

Snell-Hornby, Mary ([1988] 1995) *Translation Studies. An Integrated Approach.* Amsterdam, Philadelphia: John Benjamins Publishing Company.

Stienstra, Nelly (1993) *YHWH is the Husband of His People. Analysis of a Biblical Metaphor with Special Reference to Translation*. Kampen, NL: Kok Pharos Publishing House.

Swift, Jonathan ([1886] 2007) *The Battle of the Books and Other Short Pieces.* London, Paris, New York and Melbourne: Cassell and Company. Retrieved June 4, 2025, from https://www.gutenberg.org/files/623/623-h/623-h.htm.

Thomson, Geoff and Susan Hunston (2000) "Evaluation: An Introduction." [In:] Susan Hunston and Geoff Thompson (eds.) *Evaluation in Text: Authorial Stance and the Construction of Discourse*. Oxford, New York: Oxford University Press; 1-27.

Tokarczuk, Olga (1996) *Prawiek i inne czasy*. Warszawa: Wydawnictwo W.A.B.

Tokarczuk, Olga (2010) *Primeval and Other Times*. Translated by Antonia Lloyd-Jones. Prague: Twisted Spoon Press.

Toury, Gideon ([1995] 2012) *Descriptive Translation Studies – and Beyond.* Revised edition. Amsterdam, Philadelphia: John Benjamins Publishing Company.

Underhill, James W. (2009) *Humboldt, Worldview and Language*. Edinburgh: Edinburgh University Press.

Underhill, James W. (2011) *Creating Worldviews. Metaphor, Ideology and Language*. Edinburgh: Edinburgh University Press.

Venuti, Lawrence (1995) *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.

Webster's Third New International Dictionary of the English Language Unabridged (1993) Sweetness and light. [In:] *Webster's Third New International Dictionary of the English Language Unabridged*. Cologne: Könemann Verlagsgesellschaft MBH. p. 2310.

Wiraszka, Łukasz (2015) *Kategoria punktu widzenia w przekładzie ustnym z perspektywy językoznawstwa kognitywnego. W relacji język Polski – język angielski*. Kraków: Universitas.

Wyrwa, Anna (2019) "Traces of Speaker's Worldview in Translation of EU Parliamentary Debate." [In:] Adam Głaz (ed.) *Languages – Cultures – Worldviews. Focus on Translation.* Cham: Palgrave Macmillan; 293-318.

Yu, Ning (1998) *The Contemporary Theory of Metaphor: A Perspective from Chinese*. Amsterdam, Philadelphia: John Benjamins Publishing Company.

Online dictionaries and corpora

British National Corpus (BNC) https://www.english-corpora.org/bnc/
Corpus of Contemporary American English (COCA) https://www.english-corpora.org/coca/
Narodowy Korpus Języka Polskiego (NKJP) https://nkjp.pl/
Oxford English Dictionary (OED) https://www.oed.com/
Sketch Engine https://app.sketchengine.eu/
Uniwersalny Słownik Języka Polskiego (USJP) https://usjp.pwn.pl
Web English Corpus (enTenTen) https://www.sketchengine.eu/ententen-english-corpus/
Wielki Słownik Języka Polskiego (WSJP) https://wsjp.pl/