

ON USING TRANSLATION-BASED ACTIVITIES IN ESP AT ADVANCED LEVEL: THE CASE OF BUSINESS ENGLISH

The aim of this article is to demonstrate that translation can make a useful contribution to teaching ESP. I focus on using translation-based activities with advanced students of Business English (levels C1 and C2) and describe certain activities illustrated with examples. All the tasks and activities presented in this article have been used by the author with several groups of advanced learners of English at the Institute of Economics and Management of the Jagiellonian University, Kraków over the last few academic years.

1. Introduction

There has been heated debate among methodologists over the last few decades concerning the use of students' mother tongue (L1) in the foreign language (L2) classroom. Some experts claim that foreign language learners should have as much exposure to L2 as possible. As a matter of fact, there are both benefits and drawbacks in using L1 in the L2 classroom. For example, in her paper 'Use of L1 and Translation in the EFL Classroom', Topolska-Pado (2010) provides a deep insight into the advantages and disadvantages of L1 use and quotes various specialists in this field. Nowadays the opinion that the foreign language classroom should be an L2-only environment is "seriously questioned by the majority of methodologists and, instead, a view of how and when to use the L1 in the classroom has become the main subject of debate." (Harmer 2010: 132)

Translation, for its part, has been somewhat overlooked by proponents of the communicative approach to foreign language teaching. However, recently the attitude to the mother tongue and translation in language classes has undergone a positive change and the latter is now regarded as the 'fifth skill' after reading, writing, speaking and listening. The number of articles, books and methodology materials which deal with the usefulness of using translation in foreign language teaching is also increasing, providing effective activities, techniques and ready-

-made tasks for practising this skill. Some authors concentrate on a particular group of learners and describe techniques for using translation with them; Titford (1983: 52–57), for example, suggests such techniques as ‘word-for-word spoof translation’ and ‘back-translation’ for advanced students. Others focus on using translation in ESP; Tudor (1987: 268–273) describes two sets of translation activities based on L1 input materials. A good compilation of 22 translation activities from different sources may be found in Topolska-Pado (2010: 17–23), including ‘conversation starters’ (using L1 newspapers for conversation practice), ‘contrasting L1 and L2’ (comparing proverbs, idioms or collocations) or ‘restaurant role-play’ (using an L1 menu and explaining the dishes to English-speaking guests).

These activities and techniques can be particularly effective with students at lower levels. However, using translation in the L2 classroom can also be successfully used with advanced university students, for whom such tasks and activities, if carefully selected and prepared by the teacher, can be extremely motivating and challenging.

The university students I have in mind are those with a fluent command of English. They are, for instance, capable of formulating their opinions in a sophisticated way and have good pronunciation. They are also aware of the intricacies of English grammar although they occasionally make errors in speaking or writing. However, their knowledge of ESP is rather superficial and they need to acquire specialist terminology to feel more confident in their specialised fields. In most cases they are unable to translate relatively easy sentences or texts and render culture-bound phrases into L2.

Advanced students of Business English will not have to translate such documents as contracts of various kinds, deeds of association or annual financial statements in their professional careers. They may, however, be required to translate less complicated texts such as publicity materials. Writing CVs, application letters or reports may also involve translating a few sentences or paragraphs or summarising the most important facts from L1 input material in L2. Hence, advanced students should acquire at least basic translation skills. Translation-based activities can also be a useful tool in the Business English classroom to practise complex collocations or business expressions.

2. Examples of translation-based activities for advanced students of Business English

2.1. Discussion of selected materials on translation

Advanced university students of Business English should be made familiar with effective translation techniques before attempting to render any L1 sentences, paragraphs or texts into L2 or vice versa. This can be done in the classroom in a number of ways, for example, by in-depth analysis of selected texts from pub-

lished materials on translation. In such texts the authors discuss, among other things, the most controversial issues concerning translation, provide examples of problems faced by translators and analyse common errors made through inexperience. If discussed with the teacher in the classroom, these texts can be a reliable source of “tricks of the trade” for students and provide them with a theoretical background.

Two short texts given in Appendix 1 and Appendix 2 serve to demonstrate how translation issues may be brought to the attention of advanced students. The first is an extract from a foreword by Norman Davies taken from Elżbieta Tabakowska’s *O przekładzie na przykładzie. Rozprawa tłumacza z Europą Normana Daviesa*. Despite the fact that this work does not deal with the translation of business texts, it can still provide an interesting introduction to translation for Business English students. Davies uses a musical simile to explain how he understands the term ‘translation’. He also describes how difficult it was to translate *Europe* and how difficult it is to translate his books due to his quirky style. Finally, Davies calls Tabakowska ‘an artist’ and ‘a highly skilled craftsman’.

It goes without saying that students of Business English will never have to translate history. However, Davies’s foreword is very informative in that he mentions several important aspects of translation, such as the notion of untranslatability, illustrating his arguments with striking examples. Moreover, this text, unlike the following one, is concerned with English-Polish translation.

The second extract is from ‘Successful Polish-English Translation’ by Korzeniowska and Kuchiwczak. The authors deal with Polish-English translation in advertising, which is thought to be one of the most difficult areas for translators. They claim that successful advertisements depend on skilful linguistic manipulation, knowledge of idioms and the use of specific contextual associations, and that a correct rewriting of an advert is more effective than attempting a ‘faithful’ translation of the original. (Korzeniowska, Kuchiwczak 1998: 107–109). They illustrate these issues with several examples: adverts for an electric kettle produced by a British company, a Polish art agency and banks offering their services.

2.2. Sentence/paragraph translation

2.2.1. Translation of L1 sentences/paragraphs into L2

In her compilation of translation activities proposed by ELT professionals, Topolska-Pado (2010: 23) includes an activity in which students have to write a CV or a letter of application in English. At first glance writing a covering letter in English would appear to be a simple task. University students are aware that a good application letter should be neatly presented and logically structured. It should also include all the relevant information and be written sincerely. (Taylor 2004: 310–312) However, when students have to write their own CVs or covering letters after graduating from university they realise that they need to translate numerous culture-bound phrases. They sometimes come to the conclusion that the

model CVs and letters of application they discussed in the classroom a few years earlier do not reflect Polish reality.

Letters of application are examples of informative texts translated for a specific purpose. For this reason, information concerning the applicant ought to be presented with correct grammar and spelling, using terminology appropriate to covering letters in English and rendering culture-related expressions into English in an unambiguous way. There would appear to be little value in asking advanced students to write entire CVs or letters of application; it would be more interesting and less time-consuming to translate L1 sentences containing difficult phrases, complex business collocations and/or culture-related phrases, into L2.

Let us consider some sentences (Appendix 3) from different covering letters:

1. W 2009 r. ukończyłam studia na Uniwersytecie Ekonomicznym w Krakowie.
2. W 2006 r. obroniłem pracę doktorską z Zarządzania Jakością na Wydziale Zarządzania.
3. Do moich obowiązków w firmie należy np. sporządzanie umów o pracę i ogłoszeń rekrutacyjnych, opracowywanie analiz dotyczących zatrudnienia i nadzór nad procesem rekrutacji.

Translating such sentences may be accompanied by an interesting follow-up discussion of how to render in English:

- the names of Polish universities and colleges, e.g. ‘Uniwersytet Rolniczy’ (*the University of Agriculture*), ‘Uniwersytet Warszawski’ (*Warsaw University*), etc.;
- the structure of Polish universities, e.g. ‘wydział’ (*faculty*), ‘zakład’ (*department*), ‘katedra’ (*chair*), etc.;
- academic hierarchy, e.g. ‘magister’ (*Master of Arts/Sciences*), ‘doktor’ (*Doctor of Philosophy*), ‘doktor habilitowany’ (*Associate Professor*), etc.;
- academic terminology, e.g. ‘praca doktorska’ (*PhD dissertation*), ‘wykład’ (*lecture*), ‘ćwiczenia’ (*class*), ‘seminarium’ (*seminar*), etc.

Other topics which may be discussed with students are:

- economic theories, e.g. ‘Zarządzanie Jakością’ (*Total Quality Management*);
- collocations, e.g. ‘draw up a contract’, ‘compile an analysis’, etc.;
- grammar, e.g. irregular plural forms (‘analyses’).

2.2.2. Error-correction

The following example is taken from a prospectus:

Komisja Papierów Wartościowych i Giełd oceniła, że w przedstawionych dokumentach zostały zamieszczone wszystkie informacje i dane wymagane przepisami prawa. Komisja Papierów Wartościowych i Giełd nie ponosi odpowiedzialności z tytułu ryzyka inwestycyjnego związanego z nabywaniem papierów wartościowych oferowanych w niniejszym prospekcie emisyjnym.¹

¹ Accessed from http://www.brebank.pl/images/BreKorpo2/Portal/BinaryPL/1522313/01-Wstep_1522313.pdf.

This short L1 paragraph is rather difficult and even advanced students will have problems translating it since it is written in a formal style and includes legal and business expressions. Other problematic issues are how to render the name of the institution from sentence 1 into English and how to preserve the formal style used in the paragraph. It is not always necessary for students to translate L1 sentences/paragraphs into L2; they can, instead, be supplied with an incorrect translation of the L1 sentence or paragraph:

The Polish Securities Commision established that all the informations and data required by the law were presented in documents. The Securities Commision will not be responsible for any investition risk connected with buying valuable papers offered in this prospect.

The translation teems with grammatical and lexical errors, including wrong tenses (past simple instead of present perfect), misspelt words ('commision'), incorrect phrases ('valuable papers' instead of 'securities'), etc. Stylistically, it fails to reflect the formality of the original. As for the institution itself, such regulatory agencies exist in other countries; the name of the U.S. equivalent is 'the Securities and Exchange Commission' (SEC), which could be used preceded by *Polish* in the translation.²

Advanced students can learn a great deal when correcting such sentences or paragraphs taken from authentic materials. They realise that a successful translation does not only have to be linguistically and stylistically correct but also "readable and comprehensible to the English speaking audience" (Korzeniowska, Kuchiwczyk 1998: 177). Moreover, most published materials contain error-free texts, writing models or exercises and, as a result, rarely engage the students' interest; doing well-prepared error-correction exercises, on the other hand, can be an effective part of the teaching process.

2.3. Integrating writing with translation (writing activities based on L1 input material)

ELT professionals agree that creative writing tasks are much more effective than routine ones: "When teachers set up imaginative writing tasks so that their students are thoroughly engaged, those students frequently strive harder than usual to produce a greater variety of correct and appropriate language than they might for more routine assignments." (Harmer 2010: 328)

Here is an example of such a writing task which may be assigned to advanced students of Business English (the L1 input material is in Appendix 4):

You have been asked to provide information for a programme examining the status and opportunities of working women in a variety of countries. Write a **report** describing the

² In 2006 the Polish Securities and Exchange Commission (*Komisja Papierów Wartościowych i Giełd*) was absorbed into the Polish Financial Supervision Authority (*Komisja Nadzoru Finansowego*).

situation of Polish women in the job market. Include some details from the Polish input material and say what changes you would like to see in the future.³

Advanced students are usually experienced in writing different types of letters, essays or reports and routine writing tasks are monotonous for them. "As writing and translating are inseparably linked together," (Korzeniowska, Kuchiwczak 1998: 170) assigning them writing tasks based on L1 input materials is more challenging. Furthermore, such activities allow students to practice their writing skills. On the other hand, this assignment involves rendering single phrases or even longer fragments into L2. Hence, the end product of this activity is not a written translation of an L1 input text but rather a text in which students have had to give their own opinion on a particular topic, include certain facts from the L1 material and express them correctly and comprehensibly in L2. This activity can be applied to such writing forms as reports, summaries or articles.

3. Conclusions

The translation-based activities suggested in this article, namely, discussing selected materials on translation, rendering culture-bound L1 sentences into L2, correcting translated sentences/paragraphs and integrating writing with translation, are examples of tasks which can be used with advanced ESP students. I am aware of the fact that none of these activities is particularly innovative in terms of foreign language teaching. However, I have tried to demonstrate how to use them with a particular category of learners (advanced students), giving examples.

Teachers should bear the following in mind before embarking on these activities. First of all, texts from published materials on translation should be interesting and practical (and to some extent theoretical) for students and should therefore be selected extremely carefully as only limited time can be devoted to such materials during a foreign language course at university. Moreover, the sentences or paragraphs to be translated or corrected by students must include problematic phrases, Business English collocations, culture-bound phrases and, as far as possible, ought to come from authentic materials. Finally, these activities are not appropriate for students at lower levels and the group must be homogeneous, with all learners having similar linguistic competence in L2 and sharing the same L1.

The aim of these activities is not to teach students how to translate texts from L1 into L2 or vice versa. 'It takes more than a few months to learn how to translate. It often takes years and a great deal of practice, devotion and sacrifice'. (Korzeniowska, Kuchiwczak 1998: 190) However, I believe that the 'fifth skill' should be practised in the foreign language classroom from time to time and

³ The assignment has been adapted from a writing task in a CAE practice test (Harrison, Kerr, 1994: 63).

translation-based activities, including those described in this article, should be part of ESP courses.

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APPENDIX 1

Foreword

One of England's Elizabethan writers famously described translation as 'the reverse side of a Turkish carpet'. It is a pretty metaphor, but, in my view, a mistaken one. For no translation is an integral part of the original text. It is a new and separate creative work, modelled on the original, but distinct from it and subtly different. If you like, it is a second Turkish carpet, a copy, whose patterns may resemble those of the original but whose texture, stitching and shades of colour can never be identical.

Personally, I prefer a musical simile. I think that translation is like a melody played on a different instrument or in a different key. Bach's Air on a G-string which was written for violin, will remain recognisable, even if played on a trombone and in the key of B flat. Some arrangements could be almost as good as Bach's. But they can never produce exactly the same sound.

When I wrote my first books on Polish History – *White Eagle, Red Star* and *God's Playground* – there was no chance of the PRL's censorship allowing them to be published in Poland. So I never spared a thought about the possibility, or the problems, of translation. In *God's Playground*, for example, I wrote a mad sentence which ran "The proliferating profusion of possible political permutations among the pullulating peoples and parties of the Polish provinces in this period palpably prevented the propagation of permanent pacts between potential partners". I used a long alliterative string of English words all beginning with 'p' with no other purpose than to save myself and my readers from the tedium of a long soporific section on nineteenth century politics. It never struck me that someone would have to translate it. Dr. Tabakowska came up with: "Paleta potencjalnych permutacji politycznych pośród pączkujących narodów i partii powstających podówczas w prowincjach polskich przeważnie powstrzymywała potencjalnych partnerów przed podejmowaniem propozycji permanentnych przymierzy".

Similarly, when I was writing *Europe*, I was so absorbed with the task in hand that I never dreamt of modifying the text in order to lighten the translator's load. In any case, I was very determined that the richness and diversity of European civilisation be reflected in my narrative. So I piled up the foreign terms, the antiquarian words, and the quotations in every conceivable language, from Greek and Latin to Irish, Russian, Finnish, even Polish. I was also concerned to lead my readers beyond the conventional realms of political, social, economic or diplomatic history and to give them a taste of the more arcane topics of the past. As a result, *Europe* contains an unusual quantity of unusual terminology. I myself had great difficulty grappling with the vocabulary of mediaeval table manners, for instance, or the graffiti of Pompeian brothels, or the technicalities of the modes of Gregorian chant. How much more must the translator grapple with the author's own uncertain grappings!

I can now see however that from the translator's point of view, Norman Davies is a beast among authors. He likes to think that his syntax is solid, and that his sentence structure is kept as simple as possible. He hopes that each of his paragraphs explores one single idea; and that the train of thought does not jump on and off the track too often. These basic virtues give the translator a reasonable start. On the other hand, he loves to play with words. He likes to vary the pace of the narrative and the length of sentences, and to terminate most paragraphs with a startling phrase or a short crisp quotation. Worse still, he makes full use of those powerful instruments of English style – irony and understatement, which often mislead foreigners (especially Germans and Americans). He even enjoys the occasional joke – the ultimate sin in the eyes of academic reviewers. Worst of all, he has a weakness for the rich store of English idioms. English idioms are a rough equivalent of Polish rhyming proverbs. Can you imagine an English translator straining to render the full flavour of "wolność Tomku w swoim domku"?

For all these reasons, Elżbieta Tabakowska's achievement commands the greatest respect and admiration. Translating *Europe* was a task that demanded infinite skill and finesse, as well as immense stamina. My knowledge of Polish is not perfect. But reading it is not, a Turkish sermon' for me. I believe that Tabakowska's Polish version not only conveys an accurate rendition of the literal meaning, it also captures a large part of the rhythms, the flavours, and the colours which turn a humdrum history book into a readable work of literature. Several times, in favourable reviews of the Polish version of *Europe*, I have read the complementary judgement: *Davies się czyta*. But I protest. *Tabakowska się czyta*.

(...) The book is a study of how the English text of *Europe* was translated into Polish. It examines each category of the various problems which the translator encountered; and it explains in fascinating detail how numerous linguistic puzzles were discussed and dealt with, how particular dilemmas were resolved. Anyone interested in the mechanics of language will be mesmerised. (The author is left begging for forgiveness.) Yet if one thinks of it, this exercise of examining a translation from the viewpoint of the translator, not the reader, closely resembles the act of turning over the carpet and of examining it from underneath. For it is only from the underside that one can see every thread, every knot, every stitch, and thereby understand how the overall pattern was assembled. By reading *Europa: rozprawa historyka z historią* one realises that Elżbieta Tabakowska is an artist in her own right. By reading this, *rozprawa tłumacza z rozprawą*, one learns that she is equally a highly skilled craftsman. (...) (Tabakowska 1999: 6–14).

1. Discuss the following questions:

1. How does Norman Davies explain what translation is for him?
2. Comment on Tabakowska's translation of a particular sentence described in paragraph 3.
3. According to Davies, why is it difficult to translate his books?
4. Why does Norman Davies give the example of a Polish proverb?
5. Why does Norman Davies call Elżbieta Tabakowska both an artist and a highly skilled craftsman?

APPENDIX 2

Translation in advertising

This is probably the most difficult area for translators and we can understand why it is so. First of all, genuine advertising techniques have only just arrived in Poland and, in many ways, we have just begun to learn how and under what circumstances advertising can help to sell products and services. From the technical point of view, it is much better if the advertisements and commercials are not translated but written in the language of the target audience. We can easily see the difference between the TV commercials which have been translated from other languages into Polish and those which have been written in Polish. The reason here is that successful adverts and commercials very much depend on skilful linguistic manipulation, on the knowledge of idiomatic expressions as well as on the use of specific contextual associations, and it is only natural that a native speaker of a given language is the best person to write or translate advertisements. Here is an example, which we hope, will convince everybody that rewriting adverts in a foreign language is much more effective than simply translating them 'faithfully' from one language into another.

A British company producing electric equipment has been recently advertising its electric kettle like this: *Hand built, by George. No wonder it's Classic*. The accompanying illustration shows a shining electric kettle and an old fashioned watch. For the English consumer this association is obvious since the linguistic play depends here on the double meaning of the phrase *by George*. Normally the phrase expresses surprise and admiration, and it corresponds roughly to such Polish expressions as *Coś podobnego!* or *Niemozliwe!* However, the English *by George!* is very much class-bound and slightly old fashioned (possibly like the Polish *Niebywałe*), so few ordinary people would use it today as it is associated with the upper middle-class life style. On the other hand, *by George* may also mean literally that the kettle has been hand-made by a man called George. So, the implication is that if something has been hand crafted by George, it must be as reliable as an old fashioned and expensive watch. And because the expression *by George* is class-marked, the association is with old fashioned *upper class quality* – that is why the manufacturer decided to call this kettle *a Classic*. The linguistic and semiotic interplay here involves two different linguistic and social connotations of the same expression and is restricted to a particular cultural context. So, if we wanted to translate this advert semantically into Polish, the idea on which it has been built would be immediately lost because a literal translation of *by George* would not carry over the intended set of linguistic and cultural associations. Thus, the only way here is not a direct translation but the invention of a Polish text which would have a similar effect on the Polish consumers.

One could say that the example presented above is a particularly complex one and that in most cases we are dealing with much simpler texts. Although this may be true, it often turns out that the seemingly simple texts are not as simple as they look. Here is a good example. An institution called ZPR or United Entertainment Enterprises has produced the following advert in Polish and in English:

Naszą działalność charakteryzuje duży dynamizm i bardzo dobra sytuacja finansowo-ekonomiczna. Swoją działalnością ZPR obejmują obszar całego kraju, poprzez 10 organizacyjnie wyodrębnionych oddziałów terenowych oraz kilkadziesiąt wyspecjalizowanych jednostek organizacyjnych, działających na terenie całego kraju. ZPR prowadzą również działalność poza granicami Polski. Terenem naszego działania jest Europa, Stany Zjednoczone, Ameryka Południowa i kraje azjatyckie. ZPR są największym przedsiębiorstwem w sferze szeroko rozumianej kultury.

Our **production** is based on a dynamic organization and a sound financial and economic **situation**. In Poland, with 10 independent regional branches and many **specialized outlets**, we cover all regions of the country, ZPR is also active outside of Poland, in Europe, South America and Asia. ZPR is a largest corporation **active in the area of a mass culture** in Poland.

The Polish text is neither metaphoric nor particularly complex. In fact, we could say that this is one of the least imaginative advertisements we have come across. It is written in baroque, bureaucratic and corrupt Polish which, until recently, had been favoured by the communist politicians and party controlled media. We suspect that the translator must have realized that this was not the style to recreate in English. As a result, the English text is a rewriting of the Polish version. However, the rewriting is not radical enough, and, as a result, we are dealing with a text which is neither stylistically acceptable nor grammatically correct. The first response of any reader would be to correct the obvious mistakes but even then it would not be clear what the message of this short text is. This is why, instead of 'improving' this passage, we decided to suggest not so much a new translation but a **functional** equivalent of the Polish text, which may look like this:

We are dynamic and our finances are sound. Our 10 major branches and numerous agents are strategically placed all around Poland. We are also active in Europe, Asia, the United States and Latin America. ZPR: the largest and most versatile artistic agency in Poland.

This is, of course, a radical rewriting, and one could ask if we can still call this text a translation, and whether we translators have a right to make a good piece of writing out of a badly written source text. Our opinion is that while translating for advertising agencies we should not ask such questions, because what matters here is not 'faithfulness' but the correctness and effectiveness of the text which we want to produce for the consumer.

(...) In recent years, we have witnessed a fast growth of the Polish financial and banking services and new banks are keen on attracting foreign investors. One of the recently set up banks is advertising its services in the following way:

We are pleased to inform, that we have been in operation for 5 years, which **in case** of Polish banks, is not at all a short period. We have **manged** to **strengthen** our position among **financial institutions** both in Poland and abroad. Due to wide contacts with Western banks and international **financial organizations for which we are reliable** we have become a perfect partner **for expansive Polish business**.

The first sentence has misplaced commas and there should be a pronoun *you* after *inform* as well as a definite article before **case**. We would also prefer to say that *we have been operating* instead of *we have been in operation*. The words *strengthen* and *managed* are misspelled and the expression *among financial institutions* is clumsy; one would instantly want to say *the world of finance* or just simply: *we have become well known in Poland and abroad*. However, the major problems begin in the next sentence because it is not really clear what it means at all. One cannot be *reliable for something*, and we wonder whether the word the translator had in mind was not *responsible*, because one can be *responsible for contacts with organizations* (misspelled again!). The problem is, however, that *responsible* does not fit here, either! So our next guess is that perhaps the bank wants to say that *in Poland they represent the interests of (some) Western banks and organizations* and this is why they are a perfect partner for *expand-*

ing (not expansive!) Polish business. Unfortunately, this is only our subjective interpretation of the message because it is really impossible to figure out what the intentions of the Polish text had been in the first place.

Now, let us look at the range of services the new banks are offering. One of them declares: The bank offers:

- handling bank accounts and carrying out financial operations,
- favourable interest rate of **time deposits**
- giving credits, granting loans
- professional and efficient foreign exchange services
- providing bank guarantees
- acting as a broker in selling securities.

What we notice immediately is the expression *time deposits* which does not exist in English. The correct term is *fixed time deposits*. But what we object to in this list of services is both the style and the form of the offer: it is wordy and clumsy and as such it will rather deter than attract foreign investors. What we would suggest is the following:

The bank offers:

- bank accounts and financial operations
- good interest rates on fixed time deposits
- credit and loans
- efficient foreign exchange services
- bank guarantees
- professional assistance in selling securities.

The unnecessary wordiness is a common characteristic feature of almost all advertisements prepared by Polish banks. They also contain obvious and self-explanatory phrases such as *the bank operates bank accounts or services domestic and foreign financial settlements and takes and places deposits in Poland and abroad*. Bank accounts can be either closed or opened and there is no need to say that they will be *operated*. The second expression means probably that we can settle bills through our bank account and in the third expression there is no need to say that the bank *takes* deposits, since it is clear that in order to place them somewhere they must take or receive them in the first place. (...) (Korzeniowska, Kuchiwczak 1998: 107–112)

1. Discuss the following questions:

1. According to the authors, why is translating advertisements such a difficult task?
2. Explain why it would be difficult to translate the English advertisement (paragraph 2) into Polish.
3. Discuss the errors in the English translation of the advert for ZPR and compare it with the 'rewritten' version suggested by the authors.
4. Discuss the errors in the adverts for banks advertising their services.

APPENDIX 3

1. W 2009 r. ukończyłam studia na Uniwersytecie Ekonomicznym w Krakowie.
2. W 2006 r. obroniłam pracę doktorską z Zarządzania Jakością na Wydziale Zarządzania.
3. Do moich obowiązków w firmie należy np. sporządzanie umów o pracę i ogłoszeń rekrutacyjnych, opracowywanie analiz dotyczących zatrudnienia i nadzór nad procesem rekrutacji.
4. Komisja Papierów Wartościowych i Giełd oceniła, że w przedstawionych dokumentach zostały zamieszczone wszystkie informacje i dane wymagane przepisami prawa. Komisja Papierów Wartościowych i Giełd nie ponosi odpowiedzialności z tytułu ryzyka inwestycyjnego związanego z nabywaniem papierów wartościowych oferowanych w niniejszym prospekcie.

SUGGESTED TRANSLATIONS

1. In 2009 I graduated from the University of Economics, Kraków.
2. In 2006 I defended my PhD dissertation on Total Quality Management in the Faculty of Management.
3. My work with the company includes drawing up contracts of employment and writing job advertisements, compiling employment analyses, and supervising the recruitment process.
4. The Polish Securities and Exchange Commission has established that all legally required information and data have been included in the documents. The Securities and Exchange Commission shall bear no liability for any investment risk associated with the acquisition of the securities offered in this prospectus.

APPENDIX 4

Sytuacja kobiet na rynku pracy wciąż zła

- Nadal znajdujemy się poniżej unijnej średniej, jeśli chodzi o uczestnictwo kobiet w zarządach największych firm. Tylko jeden na 10 członków zarządów jest kobietą. W UE to 11 proc.
- Kobiety stanowią zaledwie jedną dziesiątą członków zarządów najważniejszych europejskich przedsiębiorstw oraz 3 proc. wśród prezesów zarządów. Dominacja mężczyzn w sektorach gospodarki związanych z ekonomią i finansami wzrosła i to zasadniczo – do 20,2 (o 6,1 pkt. proc.).
- W ciągu 4 lat prawie czterokrotnie wzrósł współczynnik kobiet zajmujących wyższe stanowiska w ministerstwach i organach administracji publicznej. Spadła natomiast – o jeden pkt. proc. – reprezentatywność kobiet w Sejmie.
- W ciągu roku podwoiła się także dysproporcja pomiędzy wynagrodzeniem kobiety i mężczyzny zajmujących to samo stanowisko. Wg danych z 2008 roku kobieta zarabia o 14,3 pkt. proc. mniej. Tymczasem młode Polki w wieku 20–24 lat są jednymi z najlepiej wykształconych kobiet w Unii.
- Według danych na II kwartał 2009 roku pracowało jedynie niespełna 53 proc. Polek i 66 proc. Polaków w wieku 15–64 lat. To znacznie mniej niż wynosi unijna średnia (odpowiednio 58,8 i 70,9 proc.).
- W Polsce nie rozwinęły się także elastyczne formy zatrudnienia. Udział kobiet zatrudnionych na część etatu jest prawie trzykrotnie mniejszy niż wynosi unijna średnia.

Konfederacja Pracodawców Polskich podaje, iż w co trzeciej polskiej gminie nie ma ani jednego przedszkola. Z danych Ministerstwa Edukacji Narodowej wynika, że wychowaniem przedszkolnym objętych jest jedynie 44 proc. dzieci w wieku 3–6 lat. Polska jest na ostatnim miejscu w Europie pod względem liczby czterolatków w przedszkolach.

Działania polskiego rządu powinny się więc skupić przede wszystkim na umożliwieniu kobietom powrotu do pracy po urlopie macierzyńskim. Dlatego w ocenie KPP trzeba jak najszybciej zakończyć prace nad ustawą o formach opieki nad dziećmi do trzech lat, aby ułatwić tworzenie żłobków.

Konfederacja uważa, że rządzący powinni położyć także nacisk na promowanie i budowanie nowej strategii elastycznego rynku pracy i bezpieczeństwa socjalnego. Mniejszy wymiar czasu pracy lub też nietypowa forma zatrudnienia są dla żon i matek idealnym sposobem rozwiązania konfliktu, jaki rodzi się między karierą zawodową a rolą spełnianą przez nie w rodzinie.

Adapted from <http://www.egospodarka.pl/>