

Translator's Footnotes as an (In)Effective Translation Strategy

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Abstract

The paper examines the use of translator's footnotes from the viewpoint of their effectiveness or ineffectiveness in literary translation. In the theoretical framework, we provide a definition of a footnote, its role and relevance in translation, drawing on the works by Gromová (2009), Genette (1979), Henry (2000), Sardin (2007) and others. In the practical part, we proceed to both a quantitative and a qualitative analysis of footnotes used in two Slovak translations of the book *Anne of the Green Gables* (from 2003 and 2019). For the qualitative analysis, we draw a summarising table of all categories of footnotes identified in both translated works, provide representative examples for each of the categories, and further analyse them.

1. Introduction

In the translation studies field, research on the use of footnotes in translation has generally been overlooked. Not only within the Slovak context, but also on an international scale, we have been able to collect only a few scarce papers and studies dealing with the issue of using footnotes in literary translation. For instance, in her monograph *Lingvokultúrny aspekt v preklade eseje (Linguocultural Aspect of Translating an Essay)*, Gavurová (2012) provides an analysis of footnotes in Viličkovský's translation of Orwell's book *Shooting Elephants and Other Essays*. However, the book does not address only the issue of footnotes in translation, but footnotes are discussed only as one strategy of translating linguoculturemes. Miao & Salem's paper on *The Specificity of Translator's Notes* (2010) aims at a textometrical analysis of footnotes in the translation of Romain Rolland's novel *Jean-Christophe*. Haroon (2019) discusses the use of footnotes in the Malay translation of *A Thousand Splendid Suns*. Probably the most complex endeavour on the issue of using footnotes in translation was carried out by Paloposki (2010) who analysed a corpus of footnotes in works from six decades in Finland, showing links between translators, authors, source languages, and genres. As we can see, these papers come from very different cultural backgrounds and analyse various works from different aspects. Therefore, a comprehensive approach to the study of footnotes in literary translation is still missing.

In this paper, we provide an analysis of footnotes in two different Slovak translations of the classic children's book *Anne of Green Gables* by the Canadian author Lucy Maud Montgomery. These translations come from 2003 (hereinafter referred to as "translation 1") and from 2019 (hereinafter

referred to as “translation 2”). The translations are separated by a 16-year time span, which will allow us to examine how the approach to the use of footnotes in these translations has changed over time.

2. Footnote vs. translator’s footnote – definition of terms

Firstly, we find it necessary to define the terms that we use in this paper. In general, footnotes are usually approached through the perspective of paratextuality. According to Haroon (2019, 130), footnote is a paratextual element appearing at the bottom of a page in a text. The term “paratext” was coined by the French theorist and literary critic Gérard Genette in his work *Introduction à l’architexte* (1979) and defined as “what enables a text to become a book and to be offered to its readers and, more generally, to the public” (Genette, 1979, 1). More specifically, paratexts are considered to be a series of elements that range from cover pages to prefaces and notes, enveloping the narrative with the aim to form the book and present the text to the reader (Genette, 1997, 18). Pellatt (2013) distinguishes the following categories of paratexts: 1) external paratext (design on the cover); 2) verbal external paratext (promotional précis); 3) non-verbal internal paratext (layout, illustrations); and 4) verbal internal paratext (preface, introduction, headings, footnotes and endnotes). As we can see from the above, footnotes are included in the last subcategory of paratexts – they are verbal (or textual) and internal (located within the text).

As regards the definition of translator’s footnote, Henry (2002, 230) considers it to be an allographic paratext, i.e. written by a third party who is therefore neither the author of the book nor a character of the book. The defining criteria that clearly sets it apart from a general footnote is that it appears only in the translated text (a text written in a different language than the language of the original work). The task of this third party is to transfer the original text into a different linguistic, cultural, geographic or even temporal context with the use of footnotes (ibid.).

3. Translator’s footnotes in a larger context

Having provided definitions of the terms footnote and translator’s footnote, we will now have a closer look at the latter, establishing a larger framework which they are part of and clarifying the functions they fulfil in the text. In his book *A Textbook of Translation* (1988), Peter Newmark does not specifically use the term footnote, however, he mentions a series of notes, additions and glosses. These are a part of the addition/explanation strategy, specifying that the additional information a translator may have to add to his translation can be cultural, technical or linguistic. Based on the notes’ placement in the text, he distinguishes 4 types of notes: notes in the text, notes at the bottom of a page (corresponding to footnotes), notes at the end of a chapter and notes or glossary at end of a book (Newmark, 1988, 92). Newmark’s typology is more or less in line with the classification established by the Slovak research Gromová (2009), who presents 3 modes

of using notes in translation: interior explication (explication built into the text), footnote, and system of notes after the text (Gromová, 2009, 76). She also provides a list of criteria guiding the use of notes, such as type of the text, information background of the reader, distance of cultures (tension between the foreign elements and smooth reception by the reader) and literary tradition and stylistic norm, while emphasizing that the use of footnotes should be a part of translator's larger strategy (ibid.).

As already mentioned, the general role of translator's footnotes is to supply additional information to the text. Toledano Buendía (2013, 157) further distinguishes two main types of translator's footnotes based on their functions: translator's footnotes with informative/explanatory function – providing necessary information to ensure a perfect understanding of the source text; and translator's footnotes with performative function – explanation conveying translator's comments, opinions or judgement. She clarifies that although both types of notes, explanatory and also performative, disturb and disrupt the flow of the text, explanatory notes cause only minimal disruption in order to keep the main flow of the text, while performative notes abruptly bring the reader to another level of reality (ibid., 161).

4. The use of translator's footnotes in literary translation

In this section, we will discuss some guiding principles related to the use of translator's footnotes identified in scholarly literature and proposed by different theoreticians of translation studies. We decided to include the following practical suggestions formulated by Newmark (1988), Gromová (2009) and Palkovičová (2015):

- There must be a restriction in terms of the length of each footnote and the number of footnotes provided in a particular text; otherwise, instead of becoming useful, they run the risk of causing inconvenience to readers. (Newmark 1988).
- Especially the literary translator should use footnotes carefully so that the informative value of the text does not overweight the aesthetic one. (Gromová 2009).
- Footnotes in literary translation usually have a disturbing effect. (Palkovičová 2015).

Even though none of the above-mentioned suggestion explicitly states what is the correct or the effective way of using footnotes in the translated text since they have a tendency to be more general, they all seem to revolve around the same idea – the tension between providing additional information without being too disturbing for the reader, i.e. the art of striking the right balance. The last suggestion by Palkovičová takes a purely negative stand on the use of footnotes in translation and sees them as disturbing.

An interesting point is suggested by Sanchez Ortiz (2015, 111) who claims that there are two groups of people – the ones who consider a

footnote to be an evidence of translator's failing attempt to translate a difficult expression/part of the main text and the others who see it as an inevitable and useful tool for the readers especially in the field of literary translation. In her study *The Use of Footnotes in Literary Translation* (2015) dedicated to the analysis of footnotes in four Spanish translations of the novel *The Picture of Dorian Gray* by Oscar Wilde, she argues that, with regard to the complexity of language, footnotes are not a result of translator's failure, but the very opposite, a guarantee of translator's success (ibid.).

Based on the above, it seems that several factors come to play a role in achieving the effectiveness of translator's footnotes in literary translation, as we understand it in this paper: keeping the aesthetic experience from reading, not using an excessive number of lengthy footnotes, but at the same time, explaining difficult parts of the text which might cause misunderstanding. Based on these factors, we propose the following set of key criteria which may help us to assess the effectiveness of footnotes in translation 1 and translation 2:

- number and length of footnotes
- function of footnotes (informative or performative)¹
- explanation of a difficult expression from the text.

5. Book's resumé and translators

The book *Anne of Green Gables* is a classic children's novel first published in 1908 which has since gained worldwide recognition and served as a source of inspiration for several film adaptation and TV series, the most recent one being the Netflix series *Anne with an E* from 2017.

As to the narrative, the novel tells a story of a young orphan girl Anne Shirley with very vivid imagination who is, by a lucky coincidence, adopted by two unmarried siblings, Mathew and Marilla Cuthbert. The book describes the joys and struggles of her settling in Green Gables, Marilla's strict upbringing, but also finding close friendships, love and the feeling of belonging. The novel is only the first part of a larger series on Anne consisting of eight books.

The book was translated into Slovak by two renowned Slovak literary translators. The author of translation 1 is Jozef Šimo, who translated a vast number of works from American and British literature, among others works by H. Melville, A. Hitchcock, H. James or Ch. Dickens². Translation 2 is authored by Beáta Mihalkovičová, translator for instance of the books *Pride and Prejudice* and *Sense and sensibility* by Jane Austen and others.

¹ We presume that the function of the footnote, as suggested by Toledano Buendía (2013), plays a major role in footnote's effectiveness since it disrupts the aesthetic experience of the reader either only at the superficial level (informative function) or at a much more profound level (performative function).

² <https://www.litcentrum.sk/autor/jozef-simo/zivotopis-autora>.

6. Methodology

In this section, we present the main methods we used to carry out the practical part of this paper. The first step consisted in extracting all of the footnotes from both translated works (translation 1 and translation 2). The next step was to identify footnotes' subject and their subsequent classification into various categories. Thirdly, the footnotes were analysed both quantitatively and qualitatively, respectively for translation 1 and translation 2. All of the gathered data are summarised in three tables. Table 1 shows a contrastive quantitative analysis of footnotes in both translations, Table 2 presents data from the quantitative analysis of footnotes in translation 1, while data from the quantitative analysis of footnotes in translation 2 are summarised in Table 3. As for the qualitative analysis, we present examples of footnotes from each category, indicating the sentence from the main text where the footnote occurred and the text of the footnote itself. We also provide the English version of the given sentence from the original work and the translation of translator's footnote into English.

7. Quantitative analysis

First of all, we conducted a quantitative analysis of footnotes in both translation 1 and translation 2. Table 1 shows not only a difference in the number of pages (due to a smaller format of translation 2), but more importantly, very significant difference in the number of identified footnotes; only 7 footnotes identified in translation 1 compared to 67 footnotes in translation 2 (almost 10 times more). When we have a look at the ratio number of footnotes per number of pages, we see that in translation 1, 1 footnote occurs every 42 pages, while in translation 2, it makes 1 footnote every 6 pages. This means that in translation 2, footnotes are 7 times more frequent. This leads us to conclude that the translators took a very different approach to the use translator's footnotes; Jozef Šimo used footnotes in a very limited way, while Beáta Mihalkovičová did not restrain from using translator's footnotes much more frequently (despite the fact that we deal with literary translation). In the next sections, we will carry out a systematic analysis of respective translations in terms of using footnotes in order to be able to say for what categories of words the translators decided to use a footnote and provide the reader with more information or an explanation.

	Translation 1	Translation 2
Number of pages	297	417
Number of footnotes	7	67
Footnotes/pages	1 footnote every 42 pages	1 footnote every 6 pages

Table 1. Contrastive quantitative analysis of footnotes in translation 1 and translation 2

8. Analysis of translation 1

As already mentioned, translation 1 contained only 7 footnotes. Table 2 shows four categories of words they were used for. Four footnotes were related to a culture-specific word, one referred to a place, one provided an explanation of figurative language and one was used to explain a word of foreign origin.

Category	Subject of footnote	Number of footnotes	Percentage
Culture-specific words	míľa (mile), lady, cól (inch) funt (pound)	4	57,14%
Places	Biele Piesčiny (White Sands)	1	14,28%
Figurative language	Waterloo (Waterloo)	1	14,28%
Words of foreign origin	piknik (picnic)	1	14,28%
Total		7	100%

Table 2. Analysis of footnotes in translation 1 (2003)

Culture-specifics words

Culture-specific words represented more than a half of footnotes used in translation 1.

	SLOVAK	ENGLISH
p.7	K veľkému rozložitému domu, obkolesenému sedom, v ktorom Cuthbertovci bývali, bolo od Lyndovej jamy ledva štvrt' míľa*.	[...] the big, rambling, orchard-embowered house where the Cuthberts lived was a scant quarter of a mile up the road from Lynde's Hollow.
Footnote	*míľa – asi 1,6 km	mile – about 1.6 km

In the table above, we can see that the translator decided to use a footnote for the word *míľa (mile)*, a unit of measurement which belongs to the imperial system of units, while in Slovakia, the metric system of units is used. The footnote was also used for the units *cól (inch)* and *funt (pound)*. In all the three cases, the translator adopted the same strategy, which

presents an evidence of his coherent translation strategy, i.e. providing very brief and concise explanation, not an entire sentence – *mile* – *about 1.6 km* (p. 7), *inch* – *2.54 cm* (p. 86) and *pound* – *about 40 dag* (p. 168). The last footnote in this category referred to the word *lady* (p. 61) and provided further information on the pronunciation (phonetic transcription) *lady* (*vyslov leidi*) – *pani* – *lady* (*pronounce leidi*) (p. 61).

Places

The second category of footnotes related to the names of places. Only one footnote was identified.

	SLOVAK	ENGLISH
p.41	Aj názov White Sands je pekný, ale nepáči sa mi natoľko, ako Avonlea.	And White Sands is a pretty name, too; but I don't like it as well as Avonlea.
Footnote	*Biele Piesčiny	White Sands

The translator used the footnote to provide a calque translation into Slovak of the place-name *White Sands*. It is worth noting that a footnote was used for this very word in translation 2 as well, though with providing a different translation.

Figurative language

The category of figurative language also included only one footnote – the figurative meaning of the word *Waterloo*.

	SLOVAK	ENGLISH
p.134	V geometrii Anna narazila na svoje Waterloo.	In geometry Anne met her Waterloo.
Footnote	*Waterloo – rozhodujúca bitka, v ktorej bol Napoleon porazený; tu prenesene neúspech.	Waterloo - a decisive battle in which Napoleon was defeated; here figuratively failure.

Throughout the book, Anne is portrayed as an excellent student, the best of her class. However, she does not do so well in geometry, which is described as her “*Waterloo*”. The footnote provides its definition and also clarifies its specific use in this context.

Words of foreign origin

The last category of footnotes was related to words of foreign origin. Again, only one footnote was identified.

	SLOVAK	ENGLISH
p.88	„Och, Marilla,“ zvolala zadychčaná, „na budúci týždeň pôjde nedeľná škola na piknik* na pole pána Harmona Andrewsa, hneď vedľa trblietavého jazierka.	“Oh, Marilla,” she exclaimed breathlessly, “there’s going to be a Sunday school picnic next week—in Mr. Harmon Andrews’ field, right near the Lake of Shining Waters.
Footnote	*piknik – menšie občerstvenie vo voľnej prírode	picnic – a small snack in the nature

The translator decided to provide an explanation of the word *piknik - menšie občerstvenie vo voľnej prírode* (*picnic – a small snack in the nature*). At first glance, this choice is quite surprising since we believe that it is a word which has nowadays been very well domesticated in the Slovak language and is used in everyday language. However, we have to bear in mind that the translation by Šimo was first published in 1959, with very little revision carried out in its later editions. Therefore, at the time it was first published, it might have been considered by the translator as a word that needs to be further explained. The Dictionary of the Slovak language (Slovník slovenského jazyka) containing this specific word was published only later in 1963, while providing the following definition: *spoločenská zábava vo voľnej prírode* (*social entertainment in nature*) and marking this word as stylistically obsolete.³ These factors might have influenced translator’s choice to provide further, but still very short explanation.

Given the very limited number of translator’s footnotes in translation 1, their concise and short nature, and their function, we can conclude that the majority of footnotes were used effectively. They distract the readers from the main flow of the text only when deemed necessary by the translator and for the shortest amount of time. All of the footnotes are strictly objective, providing only additional information, thus fulfilling an informative/explanatory function to ensure a smooth understanding of the translated text. Moreover, the translator neither comments on the narrative nor provides any of his personal judgements or intervenes into the text in any other way. Lastly, as demonstrated, the majority of footnotes is used to clarify culture-specific words, which might be difficult for the readers to understand. Based on the above, we believe that the translator succeeded in achieving the effectiveness of using his footnotes.

9. Analysis of translation 2

In this part, we proceed to a quantitative as well as qualitative analysis of footnotes in translation 2. Table 3 lists all the categories of identified translator’s footnotes and all of the examples. Since the total

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<https://slovník.juls.savba.sk/?w=piknik&s=exact&c=f127&cs=&d=peciar#>

number of footnotes amounted to 67, the qualitative analysis is limited only to representative examples for each category of footnotes.

Category	Subject of footnote	Number of footnotes	Percentage
Source of a literary text⁴	Robert Browning, James Russell Lowell, Thomas Campbell, John Greenleaf Whittier, George Gordon Byron, Rose Hartwock Thorpová, Rose Hartwock Thorpová, Harrison Millard, Sackery, Wiliam Shakespeare, W. C. Baker, Wiliam Shakespeare, Wiliam Shakespeare, Walter Scott, Alexander Pop, Elizabeth Barret Browningová, John Greenleaf Whittier, Alfred Tennyson, Robert Browning	19	28,35%
Translator's comments⁵	Ír (Irishman), červené cesty (red roads), Charlottetownský denník (Charlottetown daily), Barnard (Barnard), francúzski výrastkovia (half-grown little French boys), griflík (slate pencil), tabuľka (slate), telesná kultúra (physical culture), poznámka prekladateľky (translator's note)	9	13,43%

⁴ To keep it concise, we provide only the name of the author. All the categories of footnotes are discussed in more detail below.

⁵ This category of footnotes was particularly extensive and footnotes sometimes referred an entire sentence from the main text, we therefore provide only the key word or expression the footnote was related to.

Source of a Bible reference	Deuterónium (Deuteronomy), 32:10, Kniha sudcov (The Book of Judges), 8, Evanielium podľa Lukáša (The Gospel of Luke), 9:62, Kniha sudcov (The Book of Judges), 5:20, Príslovia (Proverbs), 25:22, Kniha Sudcov (The Book of Judges), 5:7, Daniel (Daniel), 6, Jób (Job), 38:3	8	11,94%
Culture-specific words	jahodové jablko (strawberry apple), štrkári (Grits), jonatánky (russets), ipekak (ipecac), pozemníky (Mayflowers), výzva (dare), toryovská vláda (Tory government), akadémia Queen's (Queen's academy)	8	11,94%
Words which may not be understood by younger readers	pamuk (cotton warp), vyklčovaný pozemok (cleared land), brokát (brocade), patchwork (patchwork), organtín (organdy)	5	7,46%
Persons	Jedediah, Pansy, Elaine, manželka Josiaha Allen (wife of Josian Allen)	4	5,97%
Biblical & religious words	prozreteľnosť (providence), dedičný hriech (original sin), sakristia (sacristy), superintendent (superintendent)	4	5,97%
Places	Záliv sv. Vavrinca (Gulf of Saint Lawrence), Biela pláž (White Sands), Camelot (Camelot)	3	4,47%

Names of literary works	Ben Hur, Záhada strašidelného zámku (The Mystery of the Haunted Castle), Zápisky o vojne v Galii (Commentaries On the Gallic War)	3	4,47%
Figurative language	jóbovské reči (Job's comforting), Waterloo (Waterloo)	2	2,98%
Expressions in Latin/French	nota bene (note well), nom-de-plume (pen name)	2	2,98%
Total		67	100%

Table 3. Analysis of footnotes in translation 2 (2019)

Source of a literary text

The most frequent category of translator's footnotes in translation 2 were sources of literary texts, representing 28,35%.

	SLOVAK	ENGLISH
p.20	vtáctvo spievalo, sťaby ten deň bol jediným letným dňom v roku,*	The little birds sang as if it were the one day of summer in all the year.
Footnote	*James Russel Lowell: Sen sira Launfala (The Vision of Sir Launfal, 1848).	James Russel Lowell: The Vision of Sir Launfal, 1848.

Footnotes in this category (belonging to the field of intertextuality) referred in the majority of cases to a specific passage from a literary text (poem, ballad etc.), indicating the name of the author, name of the literary work in English and its Slovak translation, and year of publication. While in translation 1, there was no reference to other literary texts, we believe this shift might result from today's enhanced knowledge of English language and culture also among younger readers (which was not very common at the time of translation 1), which might encourage readers to look up the original text, if they are interested to do so.

Translator's comments

Footnotes related to translator's comments were represented by 13,43% (9 occurrences). This category contained a variety of footnotes that is why we decided to group them into two sub-categories (comments on the

content and comments on the historical context) and provide several examples.

As to translator's comments on the content, this sub-category was also particularly interesting since the line between the author and the translator became sometimes blurred (see the examples below).

	SLOVAK	ENGLISH
p. 10	Človek privykne na všetko, dokonca aj na šibenicu, ako povedal ten Ír.*	A body can get used to anything, even to being hanged, as the Irishman said.
Footnote	*Toto príslovie je známe aj u nás, nevie sa, odkiaľ pochádza. A nevedno ani to, prečo ho pani Lyndová pripísala nejakému Írovi.	This proverb is also known in our country; it's origin is unknown. And it's also unknown why Mrs. Lynd attributed it to some Irishman.

	SLOVAK	ENGLISH
p. 192	Teraz preberáme poľnohospodárstvo a konečne som sa dozvedela, prečo sú naše cesty červené.*	We're studying agriculture now and I've found out at last what makes the roads red.
Footnote	*Anna sa to síce dozvedela, ale nám to neprezradila. Pôda na Ostrove princa Eduarda má vysoký obsah železa, preto je červená.	Anne found out, but she didn't tell us. The soil on Prince Edward Island has a high iron content, that's why it's red.

In both of these examples, the translator has the tendency to comment on the story and on the characters as if she was the narrator – *And it's also unknown why Mrs. Lynd attributed it to some Irishman.* or *Anne found out, but she didn't tell us.* This strategy of the translator is very rare to find in literary translation in general, carrying a strong subjective tone and making the boundaries between the author and the translator somehow blurred, therefore we perceive it rather negatively. Since it clearly conveys translator's comments, opinions or judgements, almost as if the translator was maintaining a dialogue with the readers of his translation (*she (Anne) did not tell us*), we can say that it fulfils a performative function.

The sub-category of footnotes on the historical context provided more information clarifying the historical background of the narrative.

	SLOVAK	ENGLISH
p. 16	Niet tu nikoho okrem tých hlúpych francúzskych výrastkov,* a len čo si nejakého vpustíš do domu a niečo ho naučíš, vyrastie a	There's never anybody to be had but those stupid, half-grown little French boys; and as soon as you do get one broke into your ways and

	odíde pracovať do továrne na ušticové konzervy alebo do Štátov.	taught something he's up and off to the lobster canneries or the States.]
Footnote	*Na ostrove Princa Eduarda veľmi dlho vládla nevraživosť medzi francúzskymi a škótskymi osadníkmi a ich potomkami.	Hostility between French and Scottish settlers and their descendants reigned on the Prince Edward Island for a very long time.

In the example above, the footnote refers to the expression *francúzski výrastkovia* (*half-grown little French boys*), clarifying that in Canada, and more precisely, on the Prince Edward Island, there was long-lasting hostility between French and Scottish settlers and their descendants. The Slovak reader might not be aware of that and might be surprised by the sudden occurrence of specifically "French" boys, therefore we consider its use to be positive and fulfilling an informative function.

Source of a Bible reference

The third most represented footnotes (8) were sources of a Bible reference (11,94%). This category of intertextuality is of particular interest because in the past, the book's translation into Slovak was subject to serious censorship when entire passages with Christian or biblical references were left out (Grozaničová, 2014).

	SLOVAK	ENGLISH
p. 50	Svet očividne nie je taká zavíjajúca pustatina, ako sa zdalo minulú noc.*	The world doesn't seem such a howling wilderness as it did last night.
Footnote	*Biblia. Deuteronomium, 32:10.	Bible. Deuteronomy, 32:10.

In general, footnotes in this category contained the name of bible's book (in the example above, Deuteronomy) where the quotation or part of a quotation was taken from, number of the chapter and verse. This allows the reader to easily navigate through all of the Bible references and find them in the Bible, if interested. This strategy can be seen as an attempt to offset all of the previous omissions due to censorship in the past, which we perceive positively.

Culture-specific words

As regards this category, 8 culture-specific words were identified in the text as well (11,94%). They pertained mainly to the fields of botany [pozemník (mayflower), jahodové jablko (strawberry apple), jonatánky

(russets), ipekak (ipecac)]; politics [štrkári (Grits), toryovská vláda (Tory government)]; education [akadémia Queen's (Queen's academy)]; and cultural practices [výzva (dare)].

	SLOVAK	ENGLISH
p. 220	V diaľke nad pustatinami za pozemkom pána Silasa Sloana rozkvitli pozemníky* [...]	Away up in the barrens, behind Mr. Silas Sloane's place, the Mayflowers blossomed out...
Footnote	*Pozemník plazivý (Epigaea repens) je drobná popínavá rastlina s bielymi hviezdicovými kvetmi. Rastie na východe Kanady a je typickou rastlinou provincie Nové Škótsko.	Trailing arbutus (Epigaea repens) is a small climbing plant with white star flowers. It grows in the east of Canada and is a typical plant of the province Nova Scotia.

The example illustrates a footnote clarifying the meaning of the word *pozemník* (*mayflower*), a small climbing plant typical for Eastern Canada. The footnote fulfils an informative function, it even takes an encyclopaedic form and would more likely be found in a specialized text, although it clarifies for the reader why this specific plant is mentioned.

Words which may not be understood by younger readers

Into this category (5 footnotes), we grouped expressions that did not fit into any of the identified categories and had one common denominator – not being very well known, especially for the younger readers, and therefore likely not being understood. The majority of expressions in this category belonged to the field of sewing [pamuk (cotton warp), brokát (brocade), patchwork (patchwork), and organtín (organdy)], but also forestry [vyklčovaný pozemok (cleared land)].

	SLOVAK	ENGLISH
p. 86	Steny sú potiahnuté strieborným a zlatým brokátom*.	The walls are hung with gold and silver brocade tapestry.
Footnote	*Ťažká hodvábná luxusná látka pretkávaná striebornými alebo zlatými niťami.	Heavy silk luxury fabric interwoven with silver or gold threads.

The footnote in the example above provides an explanation of the expression brokát (brocade), which again take the form of a definition and may help younger readers to fully understand the sentence and enrich their vocabulary and knowledge.

Persons

Four footnotes (5,97%) related to names of persons, either real people or characters from a book: Jedediah, Pansy, Elaine, manželka Josiaha Allena (wife of Josiah Allen).

	SLOVAK	ENGLISH
p. 58	Veru, bola by hanba, keby sa môj otec volal...nuž povedzme, Jedediah*?	It would be a real disgrace to have a father named—well, say Jedediah*, wouldn't it?
Footnote	*Iné meno biblického Šalamúna.	Another name of biblical Solomon.

The selected example overlaps with the following category (biblical and religious words) since it refers to *Jedediah* which is another name of biblical Solomon. However, we decided to include it into this category since it is first of all a person's name.

Biblical & religious words

Biblical & religious words included these 3 following expressions (4,47%): prozretel'nosť (providence), dedičný hriech (original sin), and sakristia (sacristy).

	SLOVAK	ENGLISH
p. 66	Ja tomu hovorím zásah prozretel'nosti*.	I call it positively providential.
Footnote	*Boží zásah.	Divine intervention.

The footnote further explains the word *prozretel'nosť* (*providence*) as divine intervention and unlike the majority of footnotes in this translation, it is very concise. This particular word was censored out in the translation of this book in the past.

Places

This category contains 3 footnotes – out of these two footnotes were related to geographic locations in Canada [Záliv sv. Vavrinca (Gulf of Saint Lawrence), Biela pláž (White Sands)] and one related to the well-known kingdom of king Arthur – Camelot.

	SLOVAK	ENGLISH
p. 57	Ako ďaleko je do White Sands?	How far is it to White Sands?
Footnote	*Biela pláž	White Sands

For this category, we chose the same example as in Translation 1. We can see that this footnote is very short and consists only of the translation of the place-name *White Sands* into Slovak. By keeping the original English place-name in the text, the translator applied the strategy of exotisation and used the space offered by the footnote to provide its Slovak translation (which is, however, different from Šimo's translation).

Names of literary works

This category of footnotes referred to the names of literary works mentioned in the text. In total, three footnotes (4,47%) of this type were identified: *Ben Hur*, *Záhada strašidelného zámku* (The Mystery of the Haunted Castle) and *Zápisky o vojne v Galii* (Commentaries On the Gallic War).

	SLOVAK	ENGLISH
p. 326	Slečna Stacyová ma včera počas dejepisu prichytila, ako čítam <i>Bena Hura</i> . *	Miss Stacy caught me reading 'Ben Hur' in school yesterday afternoon when I should have been studying my Canadian history.
	*Román amerického spisovateľa Lewa Wallacea, 1880.	A novel by the American writer Lew Wallace, 1880.

The above-mentioned footnote provides further information on the novel, i.e. its author and the year of publication, while also specifying that it is an American novel, probably assuming that not all Slovak readers may be familiar with this book.

Figurative language

Footnotes providing explanations of figurative language related to 2 expressions (*Waterloo* – used in Translation 1 as well and discussed above) and *jóbovské reči* (Job's comforting) – again overlapping with the category of religious and biblical words to some extent, but also having a figurative meaning.

	SLOVAK	ENGLISH
p. 18	Zdalo sa, že tieto jóbovské reči* Marillu ani neurazili, ani nevyplašili	This Job's comforting seemed neither to offend nor alarm Marilla.
	*Veľmi zlé správy.	Very bad news.

We have to point out the non-correspondence of the translation (*jóbovské reči* and also Šimo's translation *Jóbova útecha*) with the original expression *Job's comforting*. We believed that the expression

jóbovská/Jóbova správa should have been used instead, which figuratively means very bad news, being derived from a Bible character, Job, who was tested by God and experienced serious suffering, while the book of Job discusses the problem of a good God allowing the existence of pain and suffering.

Expressions in Latin/French

Footnotes related to expressions in a foreign language were scarce; only 2 occurrences were identified. One footnote provided an explanation to the French expression *nom-de-plume* (see below) and the other related to the Latin expression (*nota bene*).

	SLOVAK	ENGLISH
p. 287	Všetky píšeme pod nom-de-plume.*	We each write under a nom de plume.
Footnote	*Pod pseudonymom.	Under a pseudonym.

The footnote illustrated above provides a translation of the French expression (*nom-de-plume*), which was used in the original and maintained in the Slovak translation as well, carrying a marked stylistic value. It refers to a pseudonym/alias/pen name, adopted by an author to remain anonymous.

With regard to the suggested criteria playing a role in the effectiveness of translator's footnotes, we have seen, throughout this analysis, that the majority of footnotes used in translation 2 was not used in an effective way due to the following observations. First of all, the number of footnotes in the book was unusually high (67 footnotes) and the majority of them also have a lengthy or even encyclopaedic character, not limiting themselves only to the information necessary for the understanding of the text. Footnotes were also used in cases where they were not needed in terms of the smooth understanding of the text (especially sources of Bible reference and literary texts). More importantly, on several occasions, footnotes fulfilled the performative function by significantly disrupting the flow or the main text and readers' aesthetic experience - translator's comments on the narrative or on the context or other lengthy descriptions and explanations of several expressions which could have been much shorter and to the point (*This proverb is also known in our country; it's origin is unknown. And it's also unknown why Mrs. Lynd attributed it to some Irishman./ Anne found out, but she didn't tell us. The soil on Prince Edward Island has a high iron content, that's why it's red.*). The footnotes that we consider to be the most effective are the ones related to further explanation of culture-specific words (*mayflower, strawberry apple, russets, ipecac, Grits, Tory government, Queen's academy and dare*) and other

difficult words which might not have been fully understood (*cotton warp, brocade, patchwork, organdie, cleared land*). Even though these words were not crucial for the narrative of the book, we believe that they help the reader to better understand the meaning of sentences that contain these expressions. Nevertheless, we have to bear in mind that the aesthetic function of the literary text should always have priority before the informative one.

10. Conclusion

In this paper, we analysed two Slovak translations by two different literary translators of the work *Anne of the Green Gables* and demonstrated two very different strategies of using translator's footnotes. These strategies, which are a part of a larger translation strategy of the translator, showed significant variations in the number and length of footnotes, their subject and also function. Based on the criteria established in this paper, translator's footnotes used in translation 1 were assessed as much more effective than footnotes used in translation 2. Nevertheless, we still have to bear in mind that the use of footnotes in literary translation is a very subjective category and there are still some translation scholars or even translators themselves who are strictly opposed to using footnotes in literary works, while others may find them useful, at least to a certain extent. Even though in this paper, we take a rather negative stand on the use of footnotes based on the presented criteria for evaluating their effectiveness (stemming from the general tendency to prioritise the aesthetic experience from reading literary texts), we believe that other external factors might also have an influence on footnotes' use, such as the type of text, target audience, literary tradition or even the voice of the translator, the editor or the publishing house. In Translation 2 specifically, we believe that the extensive use of footnotes was partly due to an attempt to compensate for the religious censorship in previous translations of the book (hence the large number of footnotes with Bible references) and to educate the younger reader (footnotes clarifying difficult words and expressions), which we perceive positively. Finally, we cannot forget that it is up to the reader to decide if he wishes to read the footnotes that are provided or if he prefers to fully immerse in the narrative.

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Analysed works

Original work:

Montgomery, L. M. 2014. *Anne of Green Gables*. New York: Simon and Schuster.

Translation 1:

Montgomery, L. M. 2004. *Anna zo zeleného domu*. Translated by: Jozef Šimo. Bratislava: Mladé letá.

Translation 2:

Montgomery, L. M. 2019. *Anna zo zeleného domu*. Translated by: Beáta Mihalkovičová. Bratislava: Slovart.