

# ANGLICA

An International Journal of English Studies

Special Issue: Scotland

29/3 2020

## GUEST EDITORS

Aniela Korzeniowska [a.korzeniowska@uw.edu.pl]

Izabela Szymańska [i.szymanska@uw.edu.pl]

## EDITOR

Grażyna Bystydzińska [g.bystydzienska@uw.edu.pl]

## ASSOCIATE EDITORS

Martin Löschnigg [martin.loeschnigg@uni-graz.at]

Jerzy Nykiel [jerzy.nykiel@uib.no]

Marzena Sokołowska-Paryż [m.a.sokolowska-paryz@uw.edu.pl]

Anna Wojtyś [a.wojtys@uw.edu.pl]

## ASSISTANT EDITORS

Magdalena Kizeweter [m.kizeweter@uw.edu.pl]

Dominika Lewandowska-Rodak [dominika.lewandowska@o2.pl]

Bartosz Lutostański [b.lutostanski@uw.edu.pl]

Przemysław Uściński [przemek.u@hotmail.com]

## ENGLISH LANGUAGE EDITOR

Aniela Korzeniowska [a.korzeniowska@uw.edu.pl]

## ADVISORY BOARD

Michael Bilynsky, University of Lviv

Andrzej Bogusławski, University of Warsaw

Mirosława Buchholtz, Nicolaus Copernicus University, Toruń

Jan Cermák, Charles University, Prague

Edwin Duncan, Towson University

Jacek Fabiszak, Adam Mickiewicz University, Poznań

Elżbieta Foeller-Pituch, Northwestern University, Evanston-Chicago

Piotr Gąsiorowski, Adam Mickiewicz University, Poznań

Keith Hanley, Lancaster University

Andrea Herrera, University of Colorado

Christopher Knight, University of Montana

Marcin Krygier, Adam Mickiewicz University, Poznań

Krystyna Kujawińska-Courtney, University of Łódź

Brian Lowrey, Université de Picardie Jules Verne, Amiens

Zbigniew Mazur, Maria Curie-Skłodowska University, Lublin

Rafał Molencki, University of Silesia, Sosnowiec

John G. Newman, University of Texas Rio Grande Valley

Jerzy Rubach, University of Iowa

Piotr Ruszkiewicz, Pedagogical University, Cracow

Hans Sauer, University of Munich

Krystyna Stamirowska, Jagiellonian University, Cracow

Merja Stenroos, University of Stavanger

Jeremy Tambling, University of Manchester

Peter de Voogd, University of Utrecht

Anna Walczuk, Jagiellonian University, Cracow

Jean Ward, University of Gdańsk

Jerzy Welna, University of Warsaw

Florian Zappe, University of Göttingen

## GUEST REVIEWERS

Marion Amblard, Université Grenoble Alpes

Dorota Babilas, University of Warsaw

Ewa Kujawska-Lis, University of Warmia and Mazury, Olsztyn

David Malcolm, SWPS University of Social Sciences

and Humanities, Warsaw

Glenda Norquay, Liverpool John Moores University

Dominika Oramus, University of Warsaw

Paweł Rutkowski, University of Warsaw

Agnieszka Solska, University of Silesia, Katowice


Piotr Stalmaszczyk, University of Łódź

Silke Stroh, University of Münster



UNIVERSITY  
OF WARSAW

Dominika Lewandowska-Rodak

 <https://orcid.org/0000-0003-1673-9443>

University of Warsaw

## The Art of Translating Alasdair Gray

---

### Abstract

This paper aims to address and explore the problem of rendering Alasdair Gray's prose in Polish, by focusing on his works' extra-narrative elements. It seeks to identify the difficulties and limitations in translating an author of this kind – a writer, but also, and perhaps primarily, an artist, whose texts function as book-objects, relying heavily on artwork as well as typographical experimentation. The analysis, centred on Gray's *Lanark*, 1982, *Janine* and *Poor Things*, leads to a discussion of the broader question of translating these books in which the actual text is only part of the story.

**Keywords:** Alasdair Gray, Scottish fiction, translation, visual art, typography, book design, book-object

---

### 1. Introduction

When one considers the question of translating Scottish literature, surely the first and most obvious difficulty that comes to mind is the problem of language. Scotland's complex and ambiguous linguistic make-up indeed has proved to be one of the main preoccupations for many of the country's leading authors. It was the question of language that lay at the heart of the Scottish renaissance of the 1920s and the literary and cultural thought of Hugh MacDiarmid, and that interest has since continued, taken on by such notable figures as James Kelman or Irvine Welsh, both of whom make it the centre of their narrative attention. There is, however, a prominent Scottish literary figure whose work – written mostly in standard English – may actually seem quite straightforward in linguistic terms, and yet, as translation material, presents a considerable challenge; that figure is Alasdair Gray. This article seeks to discuss the writer's oeuvre as material for translation into Polish, focusing exclusively on certain extra-narrative aspects which determine the specificity of Gray's body of work. It looks at the writer's three most important novels: *Lanark. A Life in Four Books*, 1982, *Janine* and *Poor Things*, as well as the Polish translation of the last of these texts (so far the only work by the author to appear in Poland), in order to attempt to explore how Gray's unique vision could be approached for the rendition to retain the unique character of the original.

## 2. Alasdair Gray as Writer and Artist

Alasdair Gray is a writer with a very particular vision – vision actually being the key word in the context of his literary career. He is a story-teller, but also, and perhaps in a sense primarily, a visual artist. Both of these forms of his creativity have been commonly noted and discussed by critics and scholars. On the one hand, Gray has been viewed and portrayed as a playful (postmodern)<sup>1</sup> experimentalist who habitually recycles a great variety of narratives, turning his writings into sites of elaborate intertextuality and metafictionality. On the other hand, he is discussed in terms of his art, as manifested both outside of literary production and within it, where his illustrations, book designs and radical use of typography are seen as extensions of his playfulness and experimentalism. However, as Glyn White observes in his book *Reading the Graphic Surface: The Presence of the Book in Prose Fiction*, such a division – Gray as a writer vs. Gray as an artist – is in fact artificial and also reductive, for it diminishes the fundamental significance of the author’s visual approach to his literary work (161–162). Then again, it needs to be noted that when asked about the role of his art in his writing, Gray himself deemed his illustrations an afterthought, “not essential to the text, but intended to make it more enjoyable” (Axelrod n.p.). And yet, while it is perhaps somewhat risky to contradict an author with regard to the nature of their own work, there are numerous indications that suggest that the illustrations, as well as all the other visual aspects of Gray’s literary works, are in fact far more than an afterthought.

## 3. The Book-Object: The Convergence of Text and Image in *Lanark*

It does seem that the route by which Gray had come into literature did more than provide inspiration for the plot of his partly autobiographical debut novel *Lanark: A Life in Four Books* and equip him with the ability to decorate this text, as well as his subsequent literary works, with intricate visual detail. The writer was educated in the plastic arts; he studied design and mural painting in Glasgow, and continued to work as a visual artist throughout his literary career. It was during his university years that he began writing *Lanark*, his debut novel and *magnum opus* which took him almost thirty years to complete and was intended to be a modern epic, containing “everything [he] knew” (*Paris Review* 21). This is a highly revealing comment, as part of this knowledge that Gray wanted to incorporate in his novel clearly had to do with a unique understanding of literary production itself, one marked by a very strong awareness of the materiality of the book, an awareness that was to become a fundamental characteristic of his output. For, in Gray’s brand of literature, the book is not a neutral tangible form of the text, a simple means of presenting a story, but an actual physical art object in which the

material and the imaginative combine into one organic whole. As John Sutherland put it, “Where other novelists write fiction, Gray creates books” (22). This means that the author’s vision extends from the front cover to the back blurb. Thus, in *Lanark*, the story of Duncan Thaw/Lanark, an artist, and his city, is rendered not only in text but also through a highly particular book design, a distinctive use of typography, and art itself, in the form of Gray’s intricate images featured on the cover and introducing each of the novel’s four books.<sup>2</sup>

While the precise nature of the link between *Lanark*’s complex illustrations and the novel’s narrative can be subject to discussion,<sup>3</sup> it is evident that their function is by no means purely decorative, as both their content and style dynamically engage with the textual sections. Moreover, the fact that – just like the text – the images are clearly marked by an epicness, and that they rework images by other artists (Hobbes’s Leviathan, the engraving depicting “An Anatomical Dissection being carried out by Andreas Vesalius,” and several others)<sup>4</sup> is further proof of Gray’s artistic consistency and the comprehensiveness of his vision. Finally, the fact that they actually also include numerous textual elements clearly confirms them as part of Gray’s overarching literary vision. Indeed, the novel offers another image to reinforce this fusion of the visual and the textual, namely the two road-signs encountered by Lanark and Rima in the intercalendrical zone, which show the way to Unthank, but replace the distance or the road number with a relevant chapter number (Gray 2002, 395, 391).

With its ingenious use of all these devices, *Lanark* is not only an impressive turning point in contemporary Scottish literature, and, as Moira Burgess puts it, “a new beginning in Glasgow fiction” (247), but also an introduction to an inimitable and striking creative vision. Gray himself pointed out that it had been his intention to produce only one novel, one volume of poems, one collection of short stories, one book of artworks and one book of plays (Acker 48), but in a way he did achieve this singularity, as it may be argued that all of his works actually converge into one work, all texts into one text. Mark Axelrod notes that Gray’s illustrations are “doubtlessly Gray” (n.p.), but the same goes for his oeuvre. His imagery, literary and visual style all make for the whole of a unique body of literary art, of which *Lanark* is the first chapter (or – following the novel’s example – the first book).

#### 4. 1982, *Janine*: Meaningful Typography

In the case of the writer’s second novel, *1982, Janine*, the authorial treatment of the book-object proves even more comprehensive. While *Lanark* concluded traditionally (or at least some editions did), with a blurb featuring a standard plot summary and excerpts from the book’s reviews, *1982, Janine* is all Gray – complete with the back cover which informs the reader that

[t]his already dated novel is set inside the head of an aging, divorced, alcoholic, insomniac supervisor of security installations who is tipping in the bedroom of a small Scottish hotel. Though full of depressing memories and propaganda for the Conservative party it is mainly a sadomasochistic fetishistic fantasy. Even the arrival of God in the later chapters fails to elevate the tone. Every stylistic excess and moral defect which critics conspired to ignore in the author's first books, *Lanark* and *Unlikely Stories, Mostly*, is to be found here in concentrated form. (Gray 1986, n.p.)

Although this work does not feature any illustrations apart from the cover image, it nevertheless resonantly confirms Gray's visual imagination, a concept this time taking the form of extreme typographical experimentation.<sup>5</sup> In the chapter entitled "The Ministry of Voices," the shape of the text begins to reflect the protagonist's mental breakdown, splitting into the titular voices which speak synchronically, merging into a chorus and bringing on the novel's narrative and textual climax.

Such a formal explosion – which Edwin Morgan quite fittingly termed a "typographical bonanza" (96) – may seem like a case of postmodern textual play. In fact, however, this is by no means a stylistic exercise, as a conventional transcription of the said fragment, rendering these different voices one after another, their words running from left to right, would completely change the ideological and emotional makeup of this critical fragment. What the text does here is visualise an auditory and psychological phenomenon. It is evident that this is not an instance of inconsequential formal playfulness, but an inventive use of the writer's plastic imagination. In fact, Gray himself confirmed this – in the previously-mentioned interview conducted by Mark Axelrod, he revealed that given the novel's interior monologue structure, it was not a matter of choice to render the protagonist's mental breakdown in this way, explaining: "I do not know how else I could have done it" (Axelrod n.p.). Thus, typographical manipulation is yet again shown to be an essential aspect of the writer's epic literary intent.

### **5. *Poor Things* vs. *Biedne istoty*: Losing Gray's Vision in Translation**

All of the artistic strategies discussed so far unequivocally confirm the elemental nature of Gray's literary production as book-making rather than book-writing. It therefore seems only natural that these seemingly extra-narrative elements of Gray's texts should be treated as a constitutive part of the work (for they are in fact part of the book as a whole), providing the reader with the full picture of the author's vision. The covers, the blurbs, even the reviews and biographical notes – these are all integral to the comprehensiveness of the writer's oeuvre and should be viewed as such. And this brings us to *Poor Things*, and its Polish translation, authored by Ewa Horodyska and published by Państwowy Instytut Wydawniczy. In a sense, it is understandable why this text has been chosen for the first – and so far the only – attempt at introducing Gray to Polish readers. Although not as

ambitious a project as its two predecessors, *Poor Things* is arguably Gray's most accessible and most entertaining major novel. Intelligent and narratively playful, it is still a prime example of contemporary Scottish fiction and a solid introduction to the writer's work. However, even though with regard to the plot it may be more manageable than *Lanark* and *1982, Janine*, at the same time this novel is possibly Gray's most complete take, both in visual and textual terms, on his idea of the book. First of all, here, too, we have the author's striking cover design which constitutes a pictorial introduction to the plot, as well as characteristic blurb information. This one reads:

What strange secret made beautiful, tempestuous Bella Baxter irresistible to the poor medical student Archie McCandless? Was it her queer origin in the home of monstrous Godwin Baxter, the genius whose voice could perforate eardrums? This story of love and scientific daring storms through Victorian operating theatres, continental Casinos and a Parisian brothel to its happy end in a decent, old-fashioned Scottish marriage. (Gray 1993, n.p.)

Again, with his unique voice, Gray provides not only information about the plot but also in a way introduces himself, establishing his characteristic authorial tone. By contrast, the Polish cover offers a rather minimalist design that is completely unrelated to the original artwork, and although it does show the three main protagonists, the way in which they are portrayed (simply standing together) fails to indicate their unique interrelationship – evocatively captured by Gray's image where Archibald is embracing Bella, who is embracing Godwin (and sitting on his lap), who is, in turn, embracing the two of them. Aside from the Polish cover's narrative irrelevance, its conventional portrayal of the trio is also, arguably, a rather curious artistic choice for a grotesquely comic postmodern reworking of the Frankenstein myth, involving a mad scientist and a "monster" made up of the body of a young woman and the brain of the fetus she was previously carrying. One could perhaps suspect that the decision not to use some version of the original cover may have had something to do with copyright, but when we take a look for instance at the French translation, which retains much of Gray's imagery, it becomes clear that it was most likely the Polish publisher's conscious choice.<sup>6</sup> Moreover, the writer himself brought up this subject, as when discussing his preference for designing his works, he noted that his control did not extend to foreign editions (Axelrod n.p.).

The fact that the Polish cover does not quite belong to the novel is, incidentally (and somewhat amusingly), conveyed by the translated text itself. While the publisher chose to do away with several elements that may not seem like an immediate part of the central narrative (although they are very much part of the book and the writer's literary vision), they did keep the author's acknowledgements. In the original, these are actually hidden on the copyright page, rendered in small, inconspicuous font; in the translation, however, they occupy quite a prominent

position. And in them, amid Gray's usual helpful identification of sources which he used for his narrative, we find information regarding the epigraph on the book's cover, that is Gray's oft-repeated motto "Work as if you live in the early days of a better nation," which he identifies here as originating from a poem by Denis Leigh (Gray 1997, n.p.). The only problem is that the Polish edition does not feature this or any other epigraph. What may seem like a minor insignificant mistake actually pointedly illustrates the incompleteness of the translation.

As for the images within the text, the Polish publisher decided to radically reduce their number. Thus, the opening pages of the translation in no way resemble the richly decorated and typographically extravagant original, instead offering a completely straightforward, unadorned table of contents.<sup>7</sup> Ultimately, what has been kept is the portraits of the main protagonists, including the crucial picture of Bella which identifies her as "Bella Caledonia," thus drawing an analogy between the evolution of the heroine and the country, as well as the images featured in "Notes Critical and Historical" concluding the narrative. In contrast, among that which has been omitted is, curiously, a highly significant image depicting female consciousness, returned from death (which opens and closes Archie's narrative), as well as all the extensively used anatomical drawings taken from *Gray's Anatomy*, through which the human body and the body of the text meaningfully converge, and which become another site of Gray's intertextuality.

One could perhaps argue that the inclusion of the portraits should give the Polish reader a sense of Gray's artistic style and could consequently be considered enough. There is, however, a fundamental difference between the inclusion of four pictures, which might then assume a purely illustrative role, and these portraits being part of a comprehensive visual framework, not additional material but an integral part of a whole. That is if we assume that Polish readers do figure out that the portraits are Gray's – after all, in the text they are attributed to William Strang, and without any notion of the author's work as a designer of his books, this information might actually be accepted at face value. But even if they are recognised as Gray's, their decontextualisation results in a considerable shift in meaning and should consequently be viewed as a case of mistranslation.

Another element that did not make it into Horodyska's text<sup>8</sup> is the original's first two pages. Page one offers biographical notes on "the novel's author," dr Archibald McCandless, and the editor, Alasdair Gray, described as "a fat, balding, asthmatic, married pedestrian who lives by writing and designing things" (Gray 1993, n.p.). Page two features reviews of the novel. Usually, of course, the publisher can freely edit or altogether remove this section, without any consequence to the text. But there is nothing usual about these reviews. Here the apparently authentic comments from existing publications are interjected with opinions offered by "The Times Literary Implement" or "Private Nose" who lauds *Poor Things* for "[satirising] those wealthy Victorian eccentrics who, not knowing how lucky they were, invented The Emancipated Woman and, through

her, The British Labour Party – a gang of weirdos who kept hugging and dropping the woolly socialism of their founders until Margaret Thatcher made them drop it forever” (Gray 1993, n.p.). Again, the Polish reader remains oblivious to Gray’s signature auto-irony, and misses this early indication of the novel’s strong political undertones.

Finally, the last significant element that has literally got lost in translation is a particular fragment of Bella’s letter – a letter which makes up a substantial part of the narrative, detailing her physical and mental journey towards full maturity. In this specific fragment, the female protagonist, who goes on to become one of the authorial voices seeking to assert control over the story, experiences a moment of breakdown, which, significantly and somewhat analogously to what we have seen in *1982, Janine*, takes a visual form, in this case of almost illegible scribbles. In translation, this whole six-page-long passage is missing, which further impoverishes the narrative. It is rather telling that a Polish essay on *Poor Things* written by Jerzy Jarniewicz and featured in his book *Lista obecności: Szkice o dwudziestowiecznej prozie brytyjskiej i irlandzkiej* [Attendance List: Essays on Twentieth-Century British and Irish Prose] opens with a discussion of Gray as a book-maker, but as it moves on to the novel itself, this aspect of the text remains unaddressed (92–95) – and rightly so, given its non-existence in the Polish version.

## 6. Misrepresentation of the Visual as Mistranslation

If we assume that the goal of literary translation is to render the meaning of a literary text in another language, then one could argue that in *Biedne istoty* this goal has not been fully achieved. Naturally, someone may say that the Polish version cannot be truly equivalent to the original since no translation is. They might say that the editorial decisions that shaped this rendition should be treated as an interpretation of Gray’s novel. But if this interpretation finds the visual aspects of Gray’s work negligible, inessential to our understanding of his literary project, then it is a misinterpretation. It appears that the true nature of this book has either been misunderstood or disregarded by the publisher. The reader of Horodyska’s text will learn from the included biographical note (different from the one in the original) that Gray studied the plastic arts, but they will have no idea about how this education shaped his literary vision. They will not know about the author’s treatment of the book as a complete art-object, about the fact that the experimentalism and playfulness extend beyond the actual narrative, adding a further dimension to the work’s inherent open-endedness. As it has already been pointed out, all these aspects of the text, the insistence on its materiality, are not simply a matter of a literary convention. They have serious ideological implications, offer a certain philosophy of the book, and literature, a proper discussion of



which would require a separate article. Alasdair Gray may have been a playful and often humorous writer, but he certainly was very serious about literary production and the things that literature can do for a nation; consequently, his writing should be taken equally seriously.

## 7. Conclusion: A Case for Translation Experimentation

All in all, Horodyska's rendition of Gray's *Poor Things* is a perfect example showcasing why Polish literary translation should seek to be a little less conservative and conventional, and instead more freely embrace the spirit of the original text. This was a great, and unfortunately missed opportunity to offer a much needed new inventive approach, because a book like this and an author like this seem like the ideal material to explore the creative side of the translation process. With a writer such as Gray, addition seems a far more relevant strategy than a normalising reduction of the source text. Thus, rather than remove the illustrations featuring English inscriptions, and do away with Bella's scribbles, it would have perhaps been better to contextualise them, allowing oneself to play the writer's game and become creative. With the author assuming the role of the editor, the translator could, and possibly should have, assumed an equally editorial role, revealing her intrusion into the text, adding from herself where it is required, where it would help represent the intricate and multi-layered totality of the original narrative, so that it could be grasped by the Polish reader. If translating poetry takes a poet, then translating a mad, playful visionary tale should take someone willing to give this tale – and, indeed, any other tale by Gray – an equally mad, playful visionary treatment. If we accept André Lefevere's notion of translation as essentially a mode of rewriting – editing actually being another such mode (235) – then this notion could certainly be put to a worthwhile use in devising an approach to *Poor Things* that would do the novel justice. An approach of this kind would also have to rely heavily on experimentalism, advocated by Lawrence Venuti as a way to capture the foreignness of a translated work (42).

The assumption that Gray himself would possibly appreciate and endorse such literary treatment of his text seems to find its confirmation in his final literary venture – which is a new contemporary translation of Dante's *Divine Comedy*, “decorated and Englished in prosaic verse by Alasdair Gray.” *Hell* and *Purgatory* (the two parts that came out before the writer's death) list Gray as the author, alongside Dante. And while this is a new English-language version of the 14<sup>th</sup>-century classic, described on the blurb as an “original translation,” in fact the term – translation – seems somewhat out of place, since Gray, by his own admission, did not know Italian (*Paris Review* 20). The author himself called his text “a rhymed paraphrase,” by which he meant that it is a rendition of Dante's work reworking eight different translations into English, all of which he found

unsatisfactory (*Paris Review* 20–21). While this is a fundamental issue that would, again, require a separate discussion, Gray's *Divine Comedy* also sees the author take less elemental liberties with the text, which further indicate that in his mind, translation fell within the sphere of literary creativity; therefore, his version of *Hell* features such sentences as “Gee up, pimp! No girls here to sell!” (Gray 2018, 73), or “One wee jag in the arse will do no harm?” (Gray 2018, 83), as well as replacing the Ghibelline and Guelph political parties with Whigs and Tories (Gray 2018, 43, 127, 129). Thus, translation becomes yet another form of creative literary play within the writer's vast and eclectic repertoire of narrative practice. It would seem only logical for the translators of his work to follow suit.

Given the treatment that *Poor Things* received in Polish translation, it is perhaps better that so far no publisher has decided to take on *Lanark* or *1982*, *Janine*. Then again, if treated properly, as the ingenious complete book-objects that they are, these texts could do much to energise the Polish publishers' largely conventional approach to literary translation, not to mention the fact that the ingenious work of one of Scotland's most prominent writers would certainly be a valuable addition to Poland's literary polysystem.

## Notes

- 1 The writer himself was uncertain about such categorisation, or indeed the term itself, explaining that he “never found a definition of postmodernism that gave [him] a distinct idea of it” (Axelrod n.p.).
- 2 This is a case of complete authorial control, down to the last detail, which has been retained in subsequent editions. As Glyn White notes, “the choice of typeface, Garamond, and the proportions of the text area in all British editions originate with Gray” (162).
- 3 Glyn White references Alison Lee's *Realism and Power: Postmodern British Fiction*, disputing her argument that “[t]he illustrated title pages [...] exert tremendous control in shaping the way the reader reads the text” (Lee 103–104; White 181), and arguing instead that they “do not exert tremendous ‘control’ over the reader's interpretation, they simply complicate the issue. They do not explain the prose nor are they explained by it. In the same way that *Lanark* and *Thaw* provide a context for each other so do images and text provide contexts for each other” (White 192).
- 4 This is confirmed, in typical Gray style, in the first hardback edition. As noted by Glyn White, the frontispiece to the novel features an inscription which then, curiously, disappears from all subsequent editions, and reads: “WITH ALLEGORICAL TITLE PAGES IMITATING THE BEST PRECEDENTS” (181).
- 5 As we find out from James Campbell's article “Clydeside Michaelangelo,” “Gray has kept up his eccentric literary habits in the years since his first

novel appeared and has continued to design the books himself, sometimes – as in the case of his second novel, *1982, Janine* – employing typography so complex that he insisted on a contractual clause permitting six proof revisions” (n.p.).

- 6 It has to be noted that the Polish publisher is by no means the only offender in this respect. For instance, certain Russian and German editions of *1982, Janine* involve cover art that also could not be “less Gray”: the former features a red-latex-covered muscular man wearing a short-sleeved shirt and a tie, bringing to mind a narrative more along the lines of Bret Easton Ellis’s *American Psycho*; the latter takes the fetishistic pornographic element to the very forefront, with a red cover showing two nude women dressed only in long gloves and equipped with a whip and what looks like a metal rod.
- 7 In fact, one image has been added – it precedes the whole text, depicts an elegantly dressed couple and, again, is in no way related to Gray’s characteristic aesthetic, nor does it fit in with the Gothic nature of the narrative.
- 8 While this is Horodyska’s work, it should be noted that the issues that the present article discusses are most likely the result of the publisher’s decisions and may have had nothing to do with the translator.

## References

- Acker, Kathy. 2002. “Alasdair Gray Interviewed by Kathy Acker: 1986.” *Alasdair Gray. Critical Appreciations and Bibliography*. Ed. Phil Moores. London: The British Library. 45–57.
- Axelrod, Mark. 1995. “A Conversation with Alasdair Gray by Mark Axelrod.” <https://www.dalkeyarchive.com/a-conversation-with-alsadair-gray-by-mark-axelrod/>
- Burgess, Moira. 1998. *Imagine a City. Glasgow in Fiction*. Argyll: Argyll Publishing.
- Campbell, James. “Clydeside Michaelangelo.” *The Guardian*. <https://www.theguardian.com/books/2007/oct/20/art.fiction>
- Gray, Alasdair. 1986. *1982, Janine*. Edinburgh: Canongate.
- . 1993. *Poor Things*. Edinburgh: Canongate.
- . 1997. *Biedne istoty*. Trans. Ewa Horodyska. Warszawa: PIW.
- . 2002. *Lanark: A Life in Four Books*. Edinburgh: Canongate.
- . 2018. *Hell. Dante’s Divine Comedy Part One Decorated and Englished in Prosaic Verse by Alasdair Gray*. Edinburgh: Canongate.
- Jarniewicz, Jerzy. 2002. *Lista obecności: Szkice o dwudziestowiecznej prozie brytyjskiej i irlandzkiej*. Poznań: Rebis.
- Lee, Alison. 1990. *Realism and Power: Postmodern British Fiction*. London: Routledge.

- 
- Lefevere, André. 2004. "Mother Courage's Cucumbers. Text, System and Refraction in a Theory of Literature." *Translation Studies Reader*. Ed. Lawrence Venuti. London: Routledge. 233–249.
- Morgan, Edwin. "Tradition and Experiment in the Glasgow Novel." *The Scottish Novel since the Seventies*. Edinburgh: Edinburgh University Press. 85–98.
- Paris Review. 2016. "The Art of Fiction no. 232: Alasdair Gray." *Paris Review* 219: 19–40.
- Sutherland, John. 1996. "Review of Mavis Belfrage." *Times Literary Supplement*. 22.
- Venuti, Lawrence. 1995. *The Translator's Invisibility*. London: Routledge.
- White, Glyn. *Reading the Graphic Surface: The Presence of the Book in Prose Fiction*. Manchester: Manchester University Press.