

PHILOLOGICAL INQUIRIES

Festschrift for
Professor Julian Maliszewski
Honouring His 40 Years of Scholarly Activity
and His 60th Birthday



Juhani Koskimieski



PAŃSTWOWA WYŻSZA
SZKOŁA ZAWODOWA W NYSIE

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Edited by:
Alina Bryll, Iwona Sikora, Marcin Walczyński

Publishing Office PWSZ w Nysie
NYSA 2012

REVIEWED BY
prof. dr hab. Leszek Berezowski

TECHNICAL EDITION
Ewa Bernat

COVER DESIGN
by Janusz „Burza“ Burzyński

EDITORIAL ASSISTANT
doc. dr Tomasz Drewniak

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Nysa 2012

ISBN 978-83-60081-68-6

OFICYNA WYDAWNICZA PWSZ W NYSIE
48-300 Nysa, ul. Armii Krajowej 7
tel.: 77 4090567
e-mail: oficyna@pwsz.nysa.pl
www.pwsz.nysa.pl/oficyna

1st Edition

Printing and binding
MAZOWIECKIE CENTRUM POLIGRAFII
MARKI ul. DUŻA 1
www.c-p.com.pl
+48 22 497 66 55

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Introduction

Einführung

Wprowadzenie

PREFACE

This jubilee volume is dedicated to Professor Julian Maliszewski on the 40th anniversary of his scholarly activity, falling in 2012 as well as on his 60th birthday which he celebrated in 2011.

Professor Julian Maliszewski was born on 6th February 1951 in Nowe Miasto Lubawskie. However, through all his life he has been living in Silesia. He was brought up in Zabrze and then moved to Opole where he has been living with his family ever since. It is in Opole where Julian Maliszewski started his academic career, having graduated in 1974 from the Faculty of Philology and History of the Higher Pedagogical School (at present – Opole University) with an M.A. degree in Russian. Four years later – in 1978 – the Scientific Board of the same Faculty of Philology and History conferred on Julian Maliszewski a Ph.D. degree in literary studies which he received after the successful Ph.D. defence of his dissertation entitled *The work of Iwan Kozłow against the background of the Romantic literary trends of the 20s and 30s of the 19th century*. An intensive scholarly activity, which is well evidenced by numerous publications as well as the habilitation dissertation titled *Vasily Shukoffsky und die deutsche Romantik* were the basis for initiating the habilitation procedure, which was successfully completed in 1987 at the University of Leipzig. Six years after receiving the habilitation, Julian Maliszewski undertook an outstanding activity – in 1993 he obtained another Ph.D. degree in German literary studies, awarded by the resolution of the Philological Faculty of the University of Łódź on the basis of the Ph.D. dissertation titled *J. W. Goethe in Silesia (on the poet's travel in 1790)*. The coping stone of Julian Maliszewski's academic promotions took place on 27th April 2005 when he received full professorship nomination from the President of the Republic of Poland – Aleksander Kwaśniewski.

For nearly all his professional life, Professor Julian Maliszewski has been linked with three academic centres: with Opole, where – as aforementioned – he lives and where – in the Institute of Russian Philology of the Higher Pedagogical School he started his career first as a teaching assistant and then as an assistant professor; with Częstochowa, where initially he worked in the Higher Pedagogical School (at present Jan Długosz Academy in Częstochowa), holding numerous head posts

(e.g. the head of Glottodidactics Department or the dean of the Faculty of Philology and History between 1987 and 1990). At the same time, he worked in the Higher School of Foreign Languages and Economics in Częstochowa (now Polonia University) where from 1996 to 1998 he was the dean of the Philological Faculty. Afterwards, Professor Julian Maliszewski took up employment at Częstochowa University of Technology, where up till now he has been the head of the Chair of Linguistic Applications in Management – a unique academic department, unparalleled anywhere in Poland. Since 2007 Professor Julian Maliszewski has also been connected with the University of Applied Sciences in Nysa, where he is the deputy head of the Institute of Modern Languages as well as the founding father, head and – most of all – *spiritus movens* of the scholarly activity in the Section of Business English.

The honourable Professor provides patronage for the academic careers of Business English Section faculty since he is the scientific supervisor of the Ph.D. theses prepared by two assistant teachers of the Section. The scholarly activity of Professor Julian Maliszewski is also well visible in Nysa and this may be illustrated, among others, by the volume edited by him titled: *Business Language Approaches: Between Term and Metaphor in Business English* published by the Publishing House of the University of Applied Sciences in Nysa in 2011. Noteworthy is also the fact that under the aegis of Professor Maliszewski, the students' scholarly movement develops; business English students' association – *Lingua Oeconomica* – was established and has been ever since supervised and guided by Professor Julian Maliszewski. On numerous occasions, Professor has also delivered lectures and talks for general public within the frameworks of Nysa Science Festival.

Such extensive scholarly and teaching experience was also enriched by the position of a visiting professor which Julian Maliszewski held twice: in 1991 in the Chair of Applied Linguistics of Johannes Gutenberg University in Gemersheim (Germany) as well as in 1992 in the Department of Translation of Bremen University.

As aforementioned, the academic activity of Professor Julian Maliszewski also encompasses supervising young scholars. Its outcome is seven Ph.D. degrees obtained under the supervision of Professor Julian Maliszewski (in Polish, English and German literature and linguistics) as well as numerous pending Ph.D. degree conferment procedures in which he acts as the scientific supervisor. Julian Maliszewski has also been asked to prepare reviews of both Ph.D. and

habilitation dissertations for the faculty boards of Adam Mickiewicz University in Poland, the University of Silesia, the University of Łódź or Wrocław University.

Apart from the intensive teaching, scholarly and supervising activity, Professor Julian Maliszewski carries out comprehensive research in the theory and practice of specialised translation. He is the certified translator of English, German and Russian; he possesses the status of the European Union certified translator. He is an associate of the General Technical Organisation as a scientific and technical translator of English, Dutch, German, and Russian and the Polish Society of Sworn and Specialised Translators (TEPIS) has granted him the status of an expert member. Professor Julian Maliszewski also belongs to the International Federation of Translators (FIT) and other associations grouping translation teachers, practitioners and theoreticians.

Such vast translation experience, combined with many years of practice in teaching translation and developing original programmes of translation studies both at B.A., M.A. as well as postgraduate levels for tertiary education institutions (among others, for the Higher School of Foreign Languages and Tourism in Szczecin, Higher Pedagogical School in Częstochowa or Częstochowa University of Technology) has resulted in Professor's nominations for various committees examining the candidates for certified translators. He was both an examiner and chairman of the Certified Translator Examination Committee functioning in Opole District Court as well as an examiner working for the Polish Society of Sworn and Specialised Translators (TEPIS) in Warsaw.

The profound education, intensive scholarly activity in widely understood humanities as well as many years of translation experience underlie the constantly increasing body of scholarly achievements. Professor Julian Maliszewski is an author, editor and co-editor of numerous scientific works on Russian and German literature, general linguistics, applied linguistics, glottodidactics, the study of specialised languages, terminology or even history. From among those manifold papers, we should highlight, most of all, *German-language translations of contemporary Polish lyric poetry* being part of the "Translation studies" cycle which has made an important contribution to the Polish studies on literary translation. Professor has also edited eight monographs on different aspects of translation, including the volume titled *Diskurs und Terminologie beim Fachübersetzen und Dolmetschen – Discourse and Terminology in Specialist Translation and Interpreting* published by the renowned Peter Lang Internationaler Verlag der Wissenschaften. For

several years, Professor has also been involved in the research into Karl Dedecius's translation activity, which is well visible in the articles in the series *Rocznik Karla Dedeciusa. Dedeciana – Tłumaczenie – Recepcja* published by the Chair of German Studies at the University of Łódź. The interests in legal and court translation and interpreting have also resulted in a series of papers devoted to police interpreting published in *Lingua Legis* – the journal of the Polish Society of Sworn and Specialised Translators (TEPIS). As a recognised expert on translation studies and specialised languages, Professor has also prepared reviews of Peter Sandrini's and Gerard Köhler's works (on legal translation), which were published in reputed journals from IIN Philadelphia List. In 2008, Professor Julian Maliszewski was a reviewer of *the Great Polish-German Dictionary* published by PWN – Scientific Publishing House.

Of paramount importance are the recent original works by Professor Julian Maliszewski and the edited volumes which have become part of his current research interests, that is, business English, its teaching and translation (e.g. the volume of papers titled *Word-Term-Meaning. New Approach to Business Language Training, Between Term and Me-taphor in Business English* or *Disambiguation of Metaphor in Business Translation*).

This sketchy presentation of Professor's achievements allows us to put forward a statement that he is an indisputable scientific authority who skilfully combines his vast academic knowledge with many years of practical experience. A fact which needs to be stressed is that Professor Julian Maliszewski does not limit himself to research only in the traditionally understood philology of one language. He is a person of many linguistic talents – he speaks Russian, German and English. What is more, his command of Dutch, Italian, Czech and Latin shows even more precisely how great intellectual potential Professor Julian Maliszewski possesses.

The present volume is dedicated to Professor Julian Maliszewski on the 40th anniversary of his scholarly activity and his 60th birthday as a token of appreciation and respect for Professor for his contribution to the development of multi-aspectual philological explorations in Poland as well as for his efforts to educate the next generations of language specialists – the experts on business English and the faculty members of many Polish higher schools. The broad circle of Professor's interest was the basis for dividing the papers contributed by the scholars coming from various scientific centres in Poland into thematic sections. Thus, in this volume, the readers will find articles on literature and literary

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translation as well as on melic and audiovisual translation. Separate sections are devoted to linguistics as well as glottodidactics and translator education. Furthermore, the volume contains papers on the language of law and business as well as their translation and terminology. Such division of the papers collected in the volume allowed us to emphasise those areas of the humanities, to the development of which Professor Julian Maliszewski has undoubtedly contributed.

The publication of the volume *Philological Inquiries. Festschrift for Professor Julian Maliszewski Honouring His 40 Years of Scholarly Activity and 60th Birthday* would not have been possible without the support of many friendly people. Therefore, the editors of this volume wish to express their sincere gratitude and cordially thank the Rector of the University of Applied Sciences in Nysa – Professor Zofia Wilimowska, whose support, kindness and valuable hints made the publication of this volume in the Publishing House of the University of Applied Sciences in Nysa possible.

Alina Bryll, Iwona Sikora, Marcin Walczyński

PRZEDMOWA

Niniejszy tom jubileuszowy ofiarowany jest Profesorowi zwyczajnemu doktorowi habilitowanemu Julianowi Maliszewskiemu z okazji czterdziestolecia Jego pracy naukowej, przypadającego w 2012 roku oraz z okazji Jego sześćdziesiątych urodzin, które obchodził w roku 2011.

Profesor Julian Maliszewski urodził się 6 lutego 1951 roku w Nowym Mieście Lubawskim, jednak całe swoje życie związany jest ze Śląskiem. Wychowywał się bowiem w Zabrze, a w Opolu – gdzie mieszka wraz z rodziną – rozpoczął swoją karierę akademicką, ukończywszy w 1974 roku studia magisterskie w zakresie filologii rosyjskiej na Wydziale Filologiczno-Historycznym ówczesnej Wyższej Szkoły Pedagogicznej (obecnie Uniwersytet Opolski). Cztery lata później – w 1978 roku – Rada Naukowa tego samego Wydziału Filologiczno-Historycznego nadała Jubilatowi stopień doktora nauk humanistycznych w zakresie literaturoznawstwa rosyjskiego na podstawie rozprawy *Twórczość Iwana Kozłowa na tle romantycznych prądów literackich lat 20. i 30. XIX wieku*. Intensywna działalność naukowa, czego dowodem są liczne publikacje z tamtego okresu, oraz praca habilitacyjna pt. *Vasily Shukoffsky und die deutsche Romantik*, stanowiły podstawę do wszczęcia przewodu habilitacyjnego, pomyślnie zakończonego w 1987 roku na Uniwersytecie Lipskim. Sześć lat po uzyskaniu stopnia doktora habilitowanego, Julian Maliszewski podjął się nietuzinkowego zadania – w 1993 roku uzyskał drugi doktorat z literaturoznawstwa germańskiego, nadany uchwałą Rady Wydziału Filologicznego Uniwersytetu Łódzkiego na podstawie rozprawy pt. *J. W. Goethe na Śląsku (O podróży poety w 1790 roku)*. Ukoronowanie ścieżki awansów akademickich nastąpiło 27 kwietnia 2005 roku, kiedy to dr hab. Julian Maliszewski uzyskał nominację profesorską odebraną z rąk ówczesnego Prezydenta Polski – Aleksandra Kwaśniewskiego.

Profesor Julian Maliszewski przez większość swojego życia zawodowego związany był z trzema ośrodkami akademickimi: Opolem, w którym – jak wspomniano – mieszka i gdzie w Instytucie Filologii Rosyjskiej WSP pracował na stanowiskach asystenta oraz adiunkta; Częstochową, gdzie najpierw pracował w Wyższej Szkole Pedagogicznej (obecnie Akademia im. Jana Długosza), sprawując liczne funkcje kierownicze (np. kierownika Zakładu Glottodydaktyki czy dziekana Wy-

działu Filologiczno-Historycznego w kadencji 1987-1990) i jednocześnie pracując w Wyższej Szkole Języków Obcych i Ekonomii (obecnie Akademia Polonijna), gdzie w latach 1996-1998 był dziekanem Wydziału Filologicznego. Następnie podjął zatrudnienie na Politechnice Częstochowskiej, w której po dziś dzień kieruje unikatową w skali kraju Katedrą Zastosowań Lingwistycznych w Zarządzaniu. Od 2007 roku Profesor Julian Maliszewski jest także związany z Państwową Wyższą Szkołą Zawodową w Nysie, w której pełni funkcję zastępcy dyrektora Instytutu Neofilologii, będąc jednocześnie założycielem, kierownikiem, a przede wszystkim *spiritus movens* działalności naukowej Sekcji Angielskiego Języka Biznesu. Szanowny Jubilat aktywnie uczestniczy w promocji kadr naukowych dla tej jednostki Państwowej Wyższej Szkoły Zawodowej w Nysie, bowiem jest promotorem rozpraw doktorskich, przygotowywanych przez dwie asystentki Sekcji Angielskiego Języka Biznesu. Również w Nysie widoczna jest działalność naukowa Profesora Juliana Maliszewskiego, czego dowodem jest praca zbiorowa pod redakcją Profesora Juliana Maliszewskiego pt. *Business Language Approaches: Between Term and Metaphor in Business English* wydana nakładem Oficyny Wydawniczej PWSZ w Nysie w 2011 roku. Na szczególną uwagę zasługuje także fakt, że pod egidą Profesora rozwija się studencki ruch naukowy, a w szczególności Koło Naukowe Języka Biznesu *Lingua Oeconomica*, którego Profesor jest twórcą i opiekunem. Profesor Julian Maliszewski jest także wielokrotnym już wykładowcą oraz organizatorem prelekcji oraz wykładów popularnonaukowych wygłaszanych w ramach Nyskiego Festiwalu Nauki.

Tak bogate doświadczenie naukowo-dydaktyczne dopełnia stanowisko profesora wizytującego, które szanowny Jubilat piastował w 1991 roku w Katedrze Lingwistyki Stosowanej Uniwersytetu im. Jana Gutenberga w Gemersheim oraz w 1992 roku w Katedrze Translatoryki Uniwersytetu Bremeńskiego.

Działalność akademicka Profesora Juliana Maliszewskiego związana jest także z kształceniem kadr naukowych, czego efektem jest siedmiu wypromowanych doktorów nauk humanistycznych (w zakresie literaturoznawstwa i językoznawstwa polskiego, niemieckiego i angielskiego) oraz liczne przewody doktorskie w toku, w których Profesor Julian Maliszewski pełni rolę promotora. Jubilat w swoim dorobku akademickim ma także wiele recenzji prac doktorskich oraz habilitacyjnych, które sporządzał na prośbę rad wydziałów uniwersytetów: Adama Mickiewicza w Poznaniu, Śląskiego, Łódzkiego czy Wrocławskiego.

Oprócz aktywnej działalności dydaktycznej, naukowej oraz promotorskiej, Profesor Julian Maliszewski prowadzi intensywne badania w zakresie teorii i praktyki przekładu specjalistycznego. Jubilat jest bowiem tłumaczem przysięgłym języków angielskiego, niemieckiego oraz rosyjskiego, posiada uprawnienia tłumacza przysięgłego Unii Europejskiej. Jest także zrzeszony w Naczelnej Organizacji Technicznej jako tłumacz naukowo-techniczny języków angielskiego, niderlandzkiego, niemieckiego oraz rosyjskiego, a Polskie Towarzystwo Tłumaczy Przysięgłych i Specjalistycznych TEPIS nadało Jubilatowi status członka eksperta. Profesor Julian Maliszewski należy także do Międzynarodowej Federacji Tłumaczy (FIT) oraz innych towarzystw skupiających dydaktyków, praktyków i teoretyków przekładu.

Tak bogate doświadczenie tłumaczeniowe, połączone z wieloletnią praktyką w zakresie dydaktyki przekładu i tworzenia autorskich programów studiów tłumaczeniowych zarówno dyplomowych, jak i poddyplomowych dla uczelni wyższych (m. in. dla Wyższej Szkoły Języków Obcych i Turystyki w Szczecinie, Wyższej Szkoły Pedagogicznej w Częstochowie oraz Politechniki Częstochowskiej) zaowocowało powołaniem Profesora Juliana Maliszewskiego na członka różnych gremiów oceniających kandydatów na tłumaczy przysięgłych. Był on zarówno egzaminatorem i przewodniczącym Komisji Egzaminacyjnej dla Kandydatów na Tłumaczy Przysięgłych przy Prezesie Sądu Okręgowego w Opolu, jak i egzaminatorem na zlecenie Polskiego Towarzystwa Tłumaczy Przysięgłych i Specjalistycznych TEPIS w Warszawie.

Gruntowne wykształcenie, intensywna działalność naukowa w zakresie szeroko pojętej humanistyki, ciekawość świata i precyzja analityczna oraz wieloletnie doświadczenie tłumaczeniowe stanowią podwaliny stale zwiększającego się dorobku naukowego Profesora Juliana Maliszewskiego. Jubilat jest autorem, redaktorem oraz współredaktorem licznych publikacji naukowych z zakresu literaturoznawstwa rosyjskiego oraz niemieckiego, językoznawstwa ogólnego, lingwistyki stosowanej, glottodydaktyki, językoznawstwa języków specjalistycznych, terminologii czy nawet historii. Spośród licznych prac naukowych wymienić należy przede wszystkim *Niemieckojęzyczne przekłady współczesnej liryki polskiej* z cyklu "Studia o przekładzie", stanowiące istotny wkład w polskie badania nad przekładem literackim. Profesor jest także redaktorem ośmiu monografii poświęconych tematyce przekładoznawczej, w tym publikacji pt. *Diskurs und Terminologie beim Fachübersetzen und Dolmetschen – Discourse and Terminology in Specialist Translation and Interpreting*, która ukazała się nakładem renomowanego wydawnictwa

zagranicznego Peter Lang Internationaler Verlag der Wissenschaften. Od kilku lat Profesor Julian Maliszewski zajmuje się również badaniem działalności przekładowej Karla Dedeciusa, czego efektem są ukazujące się systematycznie publikacje w *Roczniku Karla Dedeciusa. Dedeciana – Tłumaczenie – Recepcja* wydawanym przez Katedrę Badań Niemcoznawczych Uniwersytetu Łódzkiego. Zainteresowanie przekładem prawnym i sądowym zaowocowało serią artykułów poświęconych problemom tłumaczenia policyjnego w czasopiśmie Polskiego Towarzystwa Tłumaczy Przysięgłych i Specjalistycznych TEPIS *Lingua Legis*. Jako uznany ekspert w dziedzinie przekładoznawstwa i języków specjalistycznych Profesor recenzował prace Petera Sandriniego oraz Gerarda Köhlera (z zakresu tłumaczenia prawniczego) w renomowanych czasopismach z listy filadelfijskiej IIN. W roku 2008 na zlecenie Wydawnictwa Naukowego PWN był także recenzentem *Wielkiego Słownika Polsko-Niemieckiego*.

Na szczególną uwagę zasługują najnowsze prace autorskie Jubilata oraz Jego prace redaktorskie, które wpisują się w obszary aktualnych zainteresowań naukowych Profesora Juliana Maliszewskiego – języka biznesu, jego dydaktyki oraz przekładu (np. tom prac pt. *Word-Term-Meaning New Approach to Business Language Training, Between Term and Metaphor in Business English* czy *Disambiguation of Metaphor in Business Translation*).

Ta krótka prezentacja dokonań Jubilata pozwala stwierdzić, że jest On niekwestionowanym autorytetem naukowym, który umiejętnie łączy rozległą wiedzę akademicką z wieloletnim doświadczeniem praktycznym. Faktem godnym podkreślenia jest to, że Profesor Julian Maliszewski nie ogranicza się do prowadzenia badań w obrębie tradycyjnie rozumianej filologii jednego języka, ale jest wszechstronnie uzdolnionym poliglotą: rusycystą, germanistą oraz anglistą. Znajomość języka niderlandzkiego, włoskiego, czeskiego i łacińskiego jeszcze dokładniej pokazuje, jak wielkim potencjałem intelektualnym włada szanowny Jubilat.

Niniejszy tom ofiarowany Profesorowi Julianowi Maliszewskiemu z okazji czterdziestolecia Jego pracy naukowej oraz Jego sześćdziesiątych urodzin jest dowodem wdzięczności oraz uznania dla szanownego Jubilata za Jego wkład w rozwój naukowy wieloaspektowych badań filologicznych w Polsce, a także za Jego trud w kształceniu kolejnych pokoleń filologów – znawców języka biznesu oraz kadry naukowej wielu polskich uczelni. Szeroki krąg zainteresowań naukowych Jubilata posłużył nam za podstawę podziału prac nadesłanych przez autorów wywodzących się z różnych ośrodków naukowych w Polsce na sekcje tematyczne. W tomie znajdują się więc prace, które wpisują się w szeroko

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rozumiane badania literackie oraz przekład literacki, a także artykuły z zakresu przekładu melicznego i audiowizualnego. Osobne sekcje stanowią prace językoznawcze oraz artykuły z zakresu glottodydaktyki i kształcenia tłumaczy. Ponadto, w tomie zebrano artykuły na temat języka prawa i języka biznesu, ich przekładu oraz terminologii. Taki podział zebranych w tomie prac pozwolił nam uwypuklić te dziedziny humanistyki, w rozwoju których Profesor Julian Maliszewski ma niezaprzeczalny udział.

Publikacja tomu *Philological Inquiries. Festschrift for Professor Julian Maliszewski Honouring His 60th Birthday and 40 Years of Scholarly Activity* nie byłaby możliwa bez wsparcia wielu życzliwych osób. Redaktorzy niniejszej pracy pragną w tym miejscu wyrazić szczególnie serdeczne podziękowania Rektor Państwowej Wyższej Szkoły Zawodowej w Nysie – Pani Profesor Zofii Wilimowskiej, dzięki której wsparciu, życzliwości oraz cennym radom niniejsza publikacja została wydana nakładem Oficyny Wydawniczej Państwowej Wyższej Szkoły Zawodowej w Nysie.

Alina Bryll, Iwona Sikora, Marcin Walczyński

**PROFESSIONAL AND SCHOLARLY CURRICULUM VITAE
BERUFLICHER UND AKADEMISCHER LEBENS LAUF
ŻYCIORYS ZAWODOWY I NAUKOWY**

Specjalność naukowa:

- przekładoznawstwo,
- literaturoznawstwo,
- językoznawstwo,
- języki specjalistyczne.

Zainteresowania naukowe:

- przekładoznawstwo,
- językoznawstwo,
- literaturoznawstwo,
- języki i terminologia specjalistyczna.

Wykształcenie:

- **profesor zwyczajny nauk humanistycznych**
(Prezydent Rzeczypospolitej Polski, 2005),
- **doktor habilitowany nauk humanistycznych w zakresie literaturoznawstwa**
(Wydział Germanistyki i Literaturoznawstwa Uniwersytetu w Lipsku, 1987),
- **doktor nauk humanistycznych w zakresie literaturoznawstwa germańskiego**
(Wydział Filologiczny Uniwersytetu Łódzkiego, 1993),
- **Dipl. Phil. Germanistik**
(Wydział Germanistyki i Literaturoznawstwa Uniwersytetu w Lipsku, 1987),
- **doktor nauk humanistycznych w zakresie literaturoznawstwa rosyjskiego**
(Wydział Filologiczno-Historyczny Wyższej Szkoły Pedagogicznej w Opolu, 1978),
- **magister filologii rosyjskiej**
(Wydział Filologiczno-Historyczny Wyższej Szkoły Pedagogicznej w Opolu, 1974).

Doświadczenie zawodowe:

- **profesor zwyczajny, kierownik** Katedry Zastosowań Lingwistycznych w Zarządzaniu, Wydział Zarządzania, Politechnika Częstochowska, *obecnie*,
- **profesor zwyczajny, kierownik** Sekcji Języka Biznesu, zastępca dyrektora Instytutu Neofilologii Państwowej Wyższej Szkoły Zawodowej w Nysie, *obecnie*,
- **profesor nadzwyczajny, kierownik** Zakładu Glottodydaktyki, Instytut Filologii Obcych, Wyższej Szkoły Pedagogicznej w Częstochowie,
- **profesor nadzwyczajny**, Wyższa Szkoła Języków Obcych i Ekonomii w Częstochowie,
- **asystent, adiunkt**, Instytut Filologii Rosyjskiej Wyższej Szkoły Pedagogicznej w Opolu,
- **adiunkt, docent**, Instytut Filologii Polskiej Wyższej Szkoły Pedagogicznej w Częstochowie,
- **nauczyciel języka angielskiego**, Liceum Ogólnokształcące w Niemodlinie,
- **tłumacz przysięgły** języków angielskiego, niemieckiego i rosyjskiego,
- **tłumacz przysięgły Unii Europejskiej**,
- **tłumacz naukowo-techniczny NOT** języków angielskiego, niemieckiego i rosyjskiego.

Doświadczenie dydaktyczne (w zakresie kształcenia tłumaczy):

- autor programów autorskich kierunków studiów: filologia ze specjalnością tłumacz tekstów specjalistycznych z zakresu prawa i ekonomii (m. in. Dla Wyższej Szkoły Języków Obcych i Turystyki w Szczecinie oraz Politechniki Częstochowskiej),
- autor programu autorskiego dla Podyplomowego Studium Tłumaczy (Wyższej Szkoły Pedagogicznej w Częstochowie i Politechnika Częstochowska),
- egzaminator i przewodniczący Komisji Egzaminacyjnej dla kandydatów na Tłumaczy Przysięgłych przy Prezesie Sądu Okręgowego (d. Wojewódzkiego) w Opolu,
- w latach 1998-2002: egzaminator (weryfikacja prac pisemnych) na zlecenie Polskiego Towarzystwa Tłumaczy Przysięgłych i Specjalistycznych TEPIS w Warszawie,

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- profesor wizytujący w Uniwersytecie im. Jana Gutenberga w Katedrze Lingwistyki Stosowanej w Germersheim (1991),
- profesor wizytujący w Uniwersytecie w Bremie w Katedrze Translatoryki (1992),
- członek-ekspert Polskiego Towarzystwa Tłumaczy Przysięgłych i Specjalistycznych TEPIS (doradztwo i szkolenia doskonalące w zakresie przekładu specjalistycznego).

**PH.D. AND HABILITATION PROCEDURE SUPERVISING
AND REVIEWING ACTIVITY
AUSBILDUNG DES WISSENSCHAFTLICHEN PERSONALS
KSZTAŁCENIE KADRY NAUKOWEJ**

Promotorstwo w zakończonych przewodach doktorskich:

- **dr Marta Wiśniowska**
 - *literaturoznawstwo germańskie*
Uniwersytet Adama Mickiewicza w Poznaniu, 2011 r.
- **dr Iwona Sikora**
 - *językoznawstwo angielskie*
Uniwersytet Śląski, 2008 r.
- **dr inż. Aleksandra Radziszewska**
 - *językoznawstwo germańskie*
Uniwersytet Łódzki, 2007 r.
- **dr Joanna Krzemińska-Krzywda**
 - *językoznawstwo germańskie*
Uniwersytet Łódzki, 2005 r.
- **dr Andrzej Kącki**
 - *teatrologia*
Uniwersytet Śląski, 2000 r.
- **dr Joanna Juszczyk-Rygałło**
 - *literaturoznawstwo polskie*
Uniwersytet Łódzki, 1999 r.
- **dr Leszek Będkowski**
 - *literaturoznawstwo*
Uniwersytet Śląski, 1996 r.

Promotorstwo w przewodach doktorskich w toku:

- **mgr Anna Grabiec**
 - *językoznawstwo angielskie*
Uniwersytet Łódzki
- **mgr Paulina Martynowicz**
 - *językoznawstwo angielskie*
Uniwersytet Śląski
- **mgr Caroline Walega**
 - *językoznawstwo niemieckie*
Uniwersytet Łódzki

Recenzent w przewodach habilitacyjnych:

- **dr hab. Stefan Folaron**
- *Technische Universität, Dresden, Niemcy, 1990 r.*

Recenzent w przewodach doktorskich:

- **dr Jolanta Osękowska-Sandecka**
- *Uniwersytet Wrocławski, 2011 r.*
- **dr Izabela Jędrzejowska**
- *Uniwersytet Wrocławski, 2010 r.*
- **dr Agnieszka Stawikowska-Marcinkowska**
- *Uniwersytet Łódzki, 2010 r.*
- **dr Agnieszka Cudzewicz**
- *Uniwersytet Łódzki, 2009 r.*
- **dr Małgorzata Korycińska-Wegner**
- *Uniwersytet Adama Mickiewicza w Poznaniu, 2009 r.*
- **dr Magdalena Duś**
- *Uniwersytet Łódzki, 2008 r.*
- **mgr Monika Piszczalkowska-Stasiak**
- *Uniwersytet Łódzki, 2008 r.*
- **dr Maciej Łyk**
- *Uniwersytet Adama Mickiewicza w Poznaniu, 2008 r.*
- **dr Karolina Dybalska**
- *Uniwersytet Adama Mickiewicza w Poznaniu, 2007 r.*
- **dr Sylwia Rapacka**
- *Uniwersytet Łódzki, 2006 r.*
- **dr Katarzyna Lukas**
- *Uniwersytet Adama Mickiewicza w Poznaniu, 2006 r.*
- **dr Dorota Kaczmarek**
- *Uniwersytet Łódzki, 2005 r.*
- **dr Beata Bogdał**
- *Uniwersytet Łódzki, 2005 r.*
- **dr Patrycja Sapota**
- *Uniwersytet Łódzki, 2005 r.*
- **dr Ludmiła Barańska-Grabara**
- *Akademia Teatralno-Muzyczna Tbilisi, Gruzja, 1988 r.*

LIST OF PUBLICATIONS
VERZEICHNIS DER VERÖFFENTLICHUNGEN
WYKAZ PUBLIKACJI

Prace zwarte – monografie i tomy pod redakcją:

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- (2012) *Word-Term-Meaning New Approach to Business Language Training*. J. Maliszewski (red.). Częstochowa: Wydawnictwo Naukowe Politechniki Częstochowskiej.
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- (2007) *Geschichte der Familie Poremba aus Oberglogau – mitgeteilt von Theodor Poremba*. J. Maliszewski (red.). Opole: LANKO Verlag.
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- (2005) *Strategie translatoryczne w tłumaczeniu tekstów specjalistycznych w biznesie. Tłumaczenie-Przekład-Komunikacja*. J. Maliszewski (red.). Częstochowa: Wydawnictwo Wydziału Zarządzania Politechniki Częstochowskiej.
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- (1986) *Poezja liryczna Wasilija Żukowskiego*. Częstochowa: Wydawnictwo Naukowe Wyższej Szkoły Pedagogicznej.
- (1984) *Twórczość poetycka Iwana Kozłowa*. Częstochowa: Wydawnictwo Naukowe Wyższej Szkoły Pedagogicznej.

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- (2011) „Tłumaczenie a bezpieczeństwo postępowania przygotowawczego w procesie karnym. Warsztatowe zagadnienia praktyki translatorskiej”. [W:] T. Malczyk (red.) *Interdyscyplinarne znaczenie bezpieczeństwa*. T. 2. Nysa: Oficyna Wydawnicza Państwowej Wyższej Szkoły Zawodowej w Nysie.
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- (2008) „Meliczne aspekty strategii translatorskich Karla Dedeciusa”. [W:] *Rocznik Karla Dedeciusa*. T. 1. Łódź.
- (2008) “Naturzentrismus und Humanismus in der Lyrik Alfons Hayduks”. [W:] T. Drewniak (red.) *Deutsche Kultur im Oberschlesien*. Nysa: Prace Naukowe Państwowej Wyższej Szkoły Zawodowej w Nysie.
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- (2006) „Przekład-interpretacja-fantazja poetycka. Dorothea Müller-Ott jako tłumaczka liryki Teresy Tomsy”. [W:] *Colloquia Germanica Stetinensia*, nr 14. Szczecin: Wydawnictwo Uniwersytetu Szczecińskiego.
- (2006) „Paradoksy tłumaczenia, czyli tłumacz wobec inwektyw i przezwisk”. [W:] P. Fast (red.) *Przekład jako komunikat*. Katowice-Warszawa: Wydawnictwo Naukowe „Śląsk”.
- (2006) „Pragmatyka ustnego tłumaczenia sądowego”. [W:] *Lingua Legis* Czasopismo Polskiego Towarzystwa Tłumaczy Przysięgłych i Specjalistycznych TEPIS, Nr. 14.
- (2006) „Liryka Teresy Tomsy w przekładach Dorothei Müller-Ott, czyli rzecz o poszukiwaniu „gender translation”. [W:] P. Fast (red.) *Płeć przekładu*. Katowice-Warszawa: Wydawnictwo Naukowe „Śląsk”.
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- (2005) „*Nic dwa razy się nie zdarza* – strategia poetyckiego i melicznego przekładu wiersza Wisławy Szymborskiej na język angielski i niemiecki”. [W:] P. Fast (red.) *Kultura popularna a przekład*. Katowice: Wydawnictwo Naukowe „Śląsk”.
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Literature and literary translation

Literatur und literarische Übersetzung

Literatura i przekład literacki

Agnieszka KACZMAREK

University of Applied Sciences in Nysa

COMMUNICATIVE PROBLEMS IN HAROLD PINTER'S PLAY *THE BIRTHDAY PARTY*

One of the major themes touched upon by the Theatre of the Absurd is impossibility of communication. In *The Theatre of the Absurd*, Martin Esslin even speaks of “incoherent babblings” to be a distinctive feature of the Absurd plays (Esslin 1987: 22). Easily conspicuous in Harold Pinter’s works, the “babblings” do not only denote human inability to talk. They are also employed by the playwright to show “a continual evasion, desperate rearguard attempts to keep ourselves to ourselves” (Pinter 1962: 15)¹. Since the aim of this paper is to examine the avoidance of communication in *The Birthday Party* (1958), Pinter’s literary techniques that visualize the communicative problems will be analysed. The objects of the examination will be the essential elements the dramatist employs to envisage human evasion of an everyday talk as well as one’s feelings, thoughts and wants.

The Birthday Party is the first full-length play written by Harold Pinter. After the first performance at the Arts Theatre in Cambridge, the play was staged in London on 19th May, 1958. Nevertheless, the adverse and hostile notices in almost all daily newspapers caused *The Birthday Party* to be removed after only one week’s run. In the issue of the *Evening Standard* dated May 20, 1958, Milton Shulman stated straightforwardly that “Mr Pinter just isn’t funny enough”, and excoriated the Pinteresque manner of dealing with the English vernacular (qtd. in Esslin 1973: 17-18). However, there was one reviewer, Harold Hobson, who found the play witty, engrossing and gripping. In the *Sunday Times* of 25th May, Hobson recognized Pinter as “the most original, disturbing and arresting talent in theatrical London” (qtd. in Esslin 1973: 19). Yet, despite Hobson’s defence, *The Birthday Party* had to wait until 1959 when Pinter himself directed it in Birmingham. Moreover, in the same year the

¹ The quotation is derived from “Writing for the Theatre”, a speech delivered by Pinter at the National Student Drama Festival in Bristol in 1962.

Tavistock Players at the Tower Theatre in London, gave a first-rate performance that finally won critical acclaim (qtd. in Esslin 1973: 21).

Before the analysis of *The Birthday Party* is made, one should also bear in mind that although Pinter belongs to the Absurd movement, he is “far from being the least realistic dramatist of his generation” (Taylor 1963: 287). The reason for his realism is, first of all, Pinter’s insistence on starting a play from a down-to-earth situation (Pinter 1962: 10). Secondly, in opposition to other playwrights of the Absurd (cf. *Play* by Becket, which is only one of many examples where supernatural elements are employed), the Pinteresque characters and contexts are, in most cases, a realistic part of the surrounding world. In “Writing for Myself”², Pinter himself supports the above mentioned view: “I’m convinced that what happens in my plays could happen anywhere, at any time, in any place, although the events may seem unfamiliar at first glance” (Pinter 1961: 11). And what “may seem unfamiliar at first glance” is nothing but this absurdity found in everyday life, since for Pinter absurd-like nonsense is an integral part of realism. As he himself stresses in an interview with Hallam Tennyson: “what I try to do in my plays is to get to this recognizable reality of the absurdity of what we do and how we behave and how we speak” (qtd. in Esslin 1987: 242).

The Birthday Party embraces similar characters and situations incorporated in *The Room*, the first play written by Harold Pinter in 1957. However, *The Birthday Party* is devoid of the melodramatic components found in *The Room*. Pinter’s second play also continues the theatrical tradition to a great extent, for the dramatist keeps the unities of time and space so uncharacteristic of the Theatre of the Absurd. The action of the play is set in a run-down, dismal, infrequently visited boarding house in a seaside town. The first two acts take place in the morning and the evening of one summer day, and the third act develops in the morning of the following day. The principal character, Stanley Webber, whose past is little known, is an out-of-work pianist in his late thirties. Lethargic and indolent, he is pampered by the shabbily dressed Meg, who looks after him in a motherly but incestuous manner. Her husband, Petey, is a meek and submissive deckchair attendant working on the promenade. Treated by Petey like a son, Stanley regards their

² “Writing for Myself” is an introduction in *Plays: Two* by Pinter, and it is based on a conversation with Richard Findlater, published in *The Twentieth Century*, February 1961.

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boarding house as a shelter from all troubles of life. Yet, his warm and comfortable position is suddenly threatened by the arrival of two mysterious men who resemble the guards of Joseph K. in Kafka's *The Trial*. Goldberg, an allegedly knowledgeable Jew, and McCann, an Irishman preoccupied with treachery, religion and heresy, seem to be the agents of a secret organisation. Although their motives are vague, their goal is obvious. They are to take Stanley away to a mysterious doctor Monty just after Stanley's birthday party given by Meg. Among the characters there is also the buxom Lulu, who later claims to have been exploited by Goldberg that also participates in the celebration together with McCann. Just before the party, these two emissaries from the unknown world subject Stanley to a bizarre, psychologically tormenting cross-examination, which makes him mentally unbalanced. The final part of the play constitutes a game of blind man's buff. When Stanley has got his eyes bandaged, he comes to Meg whom he intends to strangle. At this point the lights go out. When it is bright again, the main character, in a frenzy, bends over Lulu who lies on the table. The drama ends when Goldberg and McCann take away the smartly dressed, well-shaved Stanley to the enigmatic doctor Monty.

Why does the play end in this way? Where do Goldberg and McCann take Stanley? Why do these incomprehensible, mysterious events occur? Who are Goldberg and McCann? What has happened to Stanley Webber? There are no direct answers to any of those questions. What is left is ambiguous speculations on the side of the audience, which considerably exemplifies the above-mentioned "desire for realism" observable in Pinter (Esslin 1987: 242). By rejecting the assumptions of a well-made play, the dramatist wants to show the "closeness [of the play] to the ordinary surface of existence" (Salgado 1980: 199). He refuses to justify the conduct of his characters, since in real life no one is willing to give any grounds for their behaviour. No one usually has to reveal the causes that have driven them to action. Instead, in the surrounding world, there are more and more people who act towards the other unreasonably, illogically, inexplicably. And the best way for Pinter to exhibit the realism of disabled interpersonal relations in society is to emphasize how people talk and communicate their thoughts, emotions and wants.

The most frequent stylistic device applied by Pinter to demonstrate the realistic imperfection of humans' speech is repetition. Nonetheless, whenever this literary tool is employed, its role is different and depends on what the playwright would like to convey. To uncover

the first function of the repetition, the opening lines of *The Birthday Party* should be taken into consideration:

Meg: I've got your cornflakes ready... Here's your cornflakes... Are they nice?

Petey: Very nice.

Meg: I thought they'd be nice... You got your paper?

Petey: Yes. (Pinter 1986: 19)³

One needs no additional context to spot the emotional emptiness between these two characters, emphatically stressed by the triviality of the subject. Meg and Petey are husband and wife but they do not talk. Instead of social intercourse, they repeat "cornflakes" and "nice", which does not serve a meaningful exchange of thoughts or emotions between the two spouses. The repetition only echoes the state of desolation both characters find themselves in.

The restatement of words is not only applied by Pinter to reveal a complete lack of emotional bonds. The same phrases expressed by the first persona are also repeated by the second one to show that the characters do not listen to what has been said:

Petey: Oh, Meg, two men came up to me on the beach last night.

Meg: Two men?

Petey: Yes. They wanted to know if we could put them up for a couple of nights.

Meg: Put them up? Here?

Petey: Yes.

Meg: How many men?

Petey: Two. (BP 22)

It is difficult to guess what Meg is thinking of when she asks about the number of men the second time. Whether absent-minded or not, at the very moment, she is sitting near Petey. She is even watching her husband eating, but it is obvious that she is certainly inattentive to her spouse, for Meg cannot remember a very short and simple piece of information that has just been passed to her.

The next point visible in Pinter's parroting of the same words is "repetition as a form of hysterical irritation" (Esslin 1973: 207). It is revealed in our everyday discourse because "people interact not so much logically as emotionally through language" (ibid. 204), which is clearly visible in McCann's outburst:

³ *The Birthday Party* hereafter cited as BP.

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McCann: (*rising swiftly and going behind Goldberg's chair. Hissing*). Let's finish and go. Let's get it over and go. Get the thing done. Let's finish the bloody thing. Let's get the thing done and go! (BP 86)

Even without the playwright's stage directions, one could easily notice the raging emotion hidden behind the words. Through a very uncomplicated technique of repeating a few simple words like "finish", "get done" and "go", Pinter lets the audience experience the feeling of hysteria that rules McCann at a particular moment. Obviously, the dramatist could have made his character admit openly that he had hysterics, but do people, in real life, announce in forthright terms that they are in a frenzy? On the contrary, they usually behave irrationally, they pace up and down, they scream and retell that something is wrong over and over again. Yet, they seldom communicate overtly what is wrong and what they are really apprehensive about.

The Pinteresque repetition is employed as well to uncover what Salgado calls "the sheer chaos and incoherence of ordinary speech" (1980: 200), which in reality may constitute a reflection of human disorganised, jumbled thinking. In *The Birthday Party* we read:

Stanley: Yes. I'm considering a job at the moment.

Meg: You're not.

Stanley: A good one, too. A night club. In Berlin.

Meg: Berlin?

Stanley: Berlin. A night club. Playing the piano. A fabulous salary. And all found. (BP 32)

"Berlin", "A night club" and "Playing the piano" are nothing but chopped pieces of discourse that are far away from some eloquent and elegant speeches in Ibsen or Shaw. In fact, in Stanley's statement, one finds no traces of logically constructed rhetoric refined by dramatists even in naturalistic drama (Esslin 1973: 200). However, it is a Pinteresque dialogue that is closer to our colloquial speech, since inelegant repetitions, not rhetorical devices, are genuine aspects of an everyday conversation. A one-word sentence, a cut phrase, one verb, one noun, one adjective are scraps of our thoughts that constitute an average colloquy from which an interlocutor tries to infer what the other has had in mind. Obviously, this chaotic, illogical thinking reflected in Pinter's dialogue does not serve communication, which is sometimes observable in discussions led at home, but also in those overheard in the street.

Harold Pinter may use repetitions to demonstrate that only theoretically a given language is an infinite system of signs. For the leading playwright of the Absurd drama, it is clearly an imperfect means of communication, for in *The Birthday Party* and in his other plays, humans' speech does not exemplify a flowery flow of words. It is rather full of limits and linguistic boundaries, masterfully exhibited by Pinter in Goldberg's lines:

McCann: Are you sure?
Goldberg: Sure I'm sure. (BP 37)

Or in Goldberg's colloquy with Meg:

Meg: Very pleased to meet you.
They shake hands.
Goldberg: We're pleased to meet you, too.
Meg: That's very nice.
Goldberg: You're right. How often do you meet someone it's a pleasure to meet? (BP 40)

It is rather self-evident in the above-mentioned fragments that Goldberg makes his responses in a parrot-like fashion. Nevertheless, the repetition does not only help Pinter to accentuate the boundaries of human speech. It is also an "example of how dialogue which is primitive and crude when judged by the standards of rhetoric, can be astonishingly subtle, ironical and psychologically penetrating if considered as an expression of character in action-drama" (Esslin 1973: 207). The dramatist appears to equip Goldberg with the tautological way of expression, because he additionally tries to show a distinctive feature of his character – Goldberg's efforts to pass off as a gentleman, when he is actually a confidence trickster that tries to deceive Meg.

Since there is "a continual evasion, desperate rearguard attempts to keep ourselves to ourselves" (Pinter 1962: 15), the Pinteresque characters even resort to lies to protect their private worlds. The frightened Stanley, who suspects that McCann and Goldberg have an intention of threatening him, simply lies to them that he is a manager of the boarding house. Fear is also the main reason why the principal character contradicts himself. At the end of the first act, when Meg would like to give him a gift, Stanley denies that it is his birthday indeed (BP 46). Nevertheless, at the beginning of the second act, when McCann asks why he is going out if there is his birthday party in the evening, Webber responds: "I'm going out to celebrate quietly, on my own" (BP

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48). Although it does not seem certain that it is, in fact, his day of celebration, in the second act Stanley pretends that it is. He probably says the opposite because he is alarmed at the consequences of disclosing the truth about his identity. With his statement "Well, if you'd move out of my way", he simply intends to cut off the conversation with the intruder from outside, because he is unwilling to let him into his private world.

It must be stressed here that Pinter's evasion of communication is not a novelty of the late fifties of the twentieth century. Some of his literary techniques were beforehand used by Chekhov, and in the Pinteresque discourse they are simply further developed (Esslin 1973: 46-47). What is conspicuous in *The Cherry Orchard* (1904) as well as in *The Birthday Party* is how characters, being immersed in their own worlds, talk to themselves, although they pretend to be talking to one another. For example, in the second act of Pinter's play, Stanley asks a totally different question to avoid answering the one that has been posed:

McCann: Why don't you stay here?

Stanley moves away, to the right of the table.

Stanley: So you're down here on holiday? (BP 49)

Except for the failed exchange of questions, in *The Birthday Party* there are also fragments in which a given answer is by no means connected with the query:

Stanley: Why didn't they come last night?

Meg: They said the beds were wonderful.

Stanley: Who are they?

Meg (*sitting*): They're very nice, Stanley. (BP 44)

Additionally, to heighten communicative problems, Pinter even makes his characters reply to their own questions by themselves. Meg, who seems to be present only physically, does not even wait for her husband's response: "Do you think they know each other? I think they're old friends" (BP 78). There is also another striking exemplification that demonstrates how Pinter may deliberately destroy the process of getting one's message across. The passage is worth quoting here, for it embraces what has been discussed above, and it also emphatically presents a dialogue characteristic of Pinter's works – the dialogue aimed at showing that people do not converse in a communicative, comprehensible

manner. Instead, they simply touch upon two diverse subjects, not listening to what their interlocutor intends to convey:

Meg: I'm going to wake that boy.
Petey: There's a new show coming to the Palace.
Meg: On the pier?
Petey: No. The Palace, in the town.
Meg: Stanley could have been in it, if it was on the pier.
Petey: This is a straight show.
Meg: What do you mean?
Petey: No dancing or singing.
Meg: What do they do then?
Petey: *They just talk* (emphasis added; BP 23).

With the evasion of communication, Pinter obviously describes a breakdown in communication as well, which is frequently visible in the climax situations he presents. In *The Birthday Party*, the reader and the spectator also find the scene that illustrates that. It takes place when Goldberg and McCann brainwash Stanley in the middle of the second act. One notices at once that although the tableau resembles the first episode in Kafka's *The Trial*, at first it appears to be a routine interrogation. It begins with an ordinary question posed by Goldberg: "Webber, what were you doing yesterday?" (BP 57). What comes next is a list of accusations of various types, for instance:

McCann: Why did you leave the organisation?...
McCann: You betrayed the organization...
Goldberg: What have you done with your wife?
McCann: He's killed his wife!...
Goldberg: How did you kill her?
McCann: You throttled her.
Goldberg: With arsenic. (BP 58-59)

One by one, the questions gradually become more and more abstract, abstruse and senseless. As one follows the accusations, there is even a glaring contradiction that Stanley Webber has ever been wedded when Goldberg asks: "Why did you never get married?" (BP 59). And a few lines later, the whole interrogation turns into "a terrifying but nonsensical cross-examination" (Esslin 1987: 240). The two sinister agents just shout out bizarre, seemingly nonsensical queries, and they do not allow Stanley to reply to any of them or to reject any of the accusations:

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McCann: What about the Albigensienist heresy?

Goldberg: Who watered the wicket in Melbourne?

McCann: What about the blessed Oliver Plunkett? (BP 61)

However, what Esslin regards as nonsensical may be interpreted in a different way. The lines that concern "the Albigensienist heresy" and Oliver Plunkett are simply questions about religion, for the heresy fragment refers to a movement which developed in the 12th and the 13th-century France, and Saint Oliver Plunkett was an Irish Catholic martyr, hanged in 1681 (Britannica *on-line*). Furthermore, in his correspondence with Peter Wood, the director of *The Birthday Party*, Pinter described what Goldberg and McCann represented: they are "the hierarchy, the Establishment, the arbiters, the socio-religious monsters", and they stand for "the shitstained strictures of centuries of 'tradition'" (Pinter qtd. in Batty 2005: 21). As a result, the bizarre interrogation may be interpreted as an intrusion of any kind of authority into the private domain of the self, which is confirmed by Plunkett's faith questioned by the English and by the Roman church's opposition to Albigenses for their antisacerdotal teaching.

Interestingly enough, the query "Who watered the wicket in Melbourne?" is not surrealist either. Charles Edelman skilfully explains that the question refers to Pinter's passion for cricket that the dramatist considered to be "certainly greater than sex" (Pinter qtd. in Edelman 1994: 177). In detail, the case Pinter hints at in *The Birthday Party* concerns a sports scandal that took place during the Australian 1954-55 cricket tournament when England's national team played against the hosts (Edelman 1994: 177-178). To enable their team to win, Australians watered the wicket, an area in front of a batsman, which is against the laws of cricket, as it can affect the results of a game. Trivial as it may seem, this sport was for Pinter of paramount importance due to the fact that he elevated the game to the top of his priorities. He did that not only with the mention of sex but also with his belief that cricket signified England to him (Pinter qtd. in Edelman 1994: 177).

Stanley's stupefying cross-examination ends up with the existential question of why the chicken crossed the road, and which came first: the chicken or the egg, which means, according to Esslin, "why Stanley has the effrontery of existing, of being alive at all" (1973: 220). And if one also bears in mind that *The Birthday Party* is a classic comedy of menace, it is not difficult to guess the reason for Stanley's

brainwashing. The purpose of this terrifying interrogation is to arouse the feeling of guilt and terror, which is aimed at intimidating the principal character by questioning his common sense:

Goldberg: Is the number 846 possible or necessary?

Stanley: Neither.

Goldberg: Wrong! Is the number 846 possible or necessary?

Stanley: Both.

Goldberg: Wrong! It's necessary but not possible.

Stanley: Both.

Goldberg: Wrong! Why do you think the number 846 is necessarily possible?

Stanley: Must be.

Goldberg: Wrong! It's only necessarily necessary! (BP 60)

Finally, it is worth stressing that the discussed literary devices that accentuate Pinter's evasion of communication are accumulated in the scene of brainwashing. There are repetitions, incoherent responses to queries, contradictions and lies that are to make Stanley inarticulate. At the beginning, he attempts to reply to the questions and to oppose the unjust accusations; however, with a lapse of time, Stanley stops showing any reaction to them. He keeps calm, but only till the moment at which Goldberg bursts out: "You're dead. You can't live, you can't think, you can't love... There's no juice in you. You're nothing but an odour!" (BP 62). These words clearly announce a death sentence to Stanley, for what follows is a complete breakdown in communication on the character's side. In his desperation, he does try to oppose the verdict violently, but all he can do is to kick Goldberg in the stomach and howl "Uuuuuhhhhh!" a few times (BP 62). Together with the instinctive act of self-defence, this "uuuuuhhhhh" cry reduces him to an animal level - he is not *Homo sapiens* any more. Tongue-tied and speechless, Stanley is only capable of producing those "incoherent babblings", which in the form of yowls, screams and cries symbolize his annihilated humanity.

For the above mentioned reasons, it is possible to conclude that in *The Birthday Party* Pinter employs different literary tools to explore humans' evasion of meaningful communication. The most frequently used stylistic device is the repetition whose role is to illustrate various aspect of humans' talk. The other elements noticeable in the play are lies and contradictions that enable the main character to keep himself to himself. And although Pinter dissociates himself from asserting that he presents man's incapacity to talk (Esslin 1987: 244), in *The Birthday*

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Party we find a few clear examples that deny his claim. Be that as it may, Pinter's sensitive ear masterfully detects real life dialogues, which by curious paradox makes this Theatre of the Absurd play an authentic conversation of man with man.

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AGNIESZKA KACZMAREK, Ph.D., graduated from Opole University in 2002, presenting her M.A. thesis entitled *Encounters with Death in Ernest Hemingway's Selected Novels and Short Stories*. Since 2006, she has worked in the Institute of Modern Languages of the University of Applied Sciences in Nysa, where she has taught, among other things, American Literature and Culture, Literary Translation and General English. In June 2011, she successfully defended her doctoral dissertation, in which she applied the philosophy of Max Scheler, Martin Heidegger, and Emmanuel Lévinas to William Faulkner's writing. The dissertation is entitled *Little Sister Death. Finitude in William Faulkner's "The Sound and the Fury"*, and it was written under the supervision of professor Jacek Gutorow. Her recent academic interests also include American travel writing.

Stefan H. KASZYŃSKI

Maria KRYSZTOFIAK

Uniwersytet im. Adama Mickiewicza w Poznaniu

TŁUMACZENIE I CZAS, CZYLI O KSZTAŁTOWANIU KULTURY PRZEKŁADU

Niektóre przekłady artystyczne zyskały w określonym czasie rangę kanonizowanych tekstów literackich we własnej kulturze narodowej, bywały także intertekstualną inspiracją twórców w kolejnych epokach. Kiedy jednak i w jakich warunkach przekład ma szansę zainicjować nie tylko asymilację wzorców literackich, lecz także proces wyzwiania nowych konwencji estetycznych i norm językowych we własnej kulturze? Historia tłumaczenia zna wprawdzie tego rodzaju przypadki, nie określa jednak reguł zaistnienia i powtórzenia translatorzkiego sukcesu artystycznego, w czasie zbliżonym do powstania oryginału lub odległym. Teoretycy i krytycy przekładu natomiast sugerują, iż powstanie bardzo dobrego tłumaczenia arcydzieła we właściwym czasie mogłoby przyczynić się do nowego rozłożenia akcentów w rozwoju danej literatury docelowej.

W rozważaniach o fenomenologii dzieła literackiego Roman Ingarden skłaniał się ku refleksji o dwojakim oddziaływaniu czasu na literaturę, tzn. dostrzegał możliwość utrwalenia pozytywnego stanu rzeczy, lecz zwracał też uwagę na destrukcyjny wpływ czasu, przejawiający się w zamazaniu sensu oraz utracie wyrazistości przesłania tematycznego i estetycznego (Ingarden 1960). Potwierdzenie tego stanu rzeczy znajdujemy poniekąd w historii literatury, która w różnych epokach, często za sprawą odmiennych metodologicznych perspektyw, odnotowuje na pierwszym planie utwory ponadczasowe, z jednej strony ustanawiające własną epokę, z drugiej otwarte na dialog z kolejną epoką, natomiast teksty pozostające w ścisłej zależności od aktualnych norm tworzą jedynie kontekst wypełniający aktualne ramy epoki (Kaszyński, Krysztofiak 2011: 365-370). Raz zdezaktualizowany tekst rzadko bywa wyniesiony i powołany do pełnienia wiodącej roli w innych okolicznościach estetycznych nowej epoki. Wśród wyjątków należałoby wymienić nastrojową prozę Adalberta Stiftera, która za

sprawą Petera Handkego stała się poetologiczną inspiracją dla współczesnych pisarzy austriackich drugiej połowy XX stulecia. Z kolei dzięki przekładom utworów Petera Handkego na język szwedzki w sposób pośredni ów fenomen estetycznej inspiracji w nowym czasie zaistniał także w literaturze szwedzkiej drugiej połowy XX stulecia, i to w stopniu intensywniejszym niż w innych literaturach skandynawskich czy w literaturze polskiej. Przy czym koniec XX i początek XXI stulecia w Skandynawii to wprawdzie ogólnie nadal czas inspiracji amerykańskich, jednak w Szwecji obserwujemy w tym okresie właśnie fascynację powinowactwem z austriackim pisarzem Peterem Handke. Na oddziaływanie twórczości Handkego na całą generację pisarzy szwedzkich zwrócił uwagę pisarz, dziennikarz i eseista Steve Sem-Sandberg (Sem-Sandberg 2008: 233-244) w eseju o pejzażach językowych. Proces ten zapoczątkowała przełożona na szwedzki przez Margarethę Holmqvist w roku 1981 powieść *Långsam hemkomst* (*Die langsame Heimkehr*), natomiast wśród pisarzy szwedzkich, którzy wtedy na podstawie przekładu szwedzkiego zainicjowali dyskusję o kierunkach rozwoju literatury w Szwecji oraz odmiennej strukturze języka Petera Handke, byli m.in. młodzi wówczas Lars Andersson, Ulf Eriksson, Ola Larsson, a także debiutujący autor znanych dzisiaj na całym świecie powieści kryminalnych Stig Larsson.

W myśl Martina Heideggera (Heidegger 2005) dzieło sztuki realizuje się najpierw w sferze własnego czasu, aktualnego, dopiero potem zyskuje ewentualnie szansę zaistnienia w przestrzeni poza czasem. Tak więc w swej refleksji filozoficznej rozróżnia Heidegger między kategorią bycia (Dasein) oraz istnienia (Sein). Sposób odniesienia obu kategorii do dzieła literackiego kształtuje się za sprawą czasu i przestrzeni, dotyczy to jednak w innym wymiarze utworu oryginalnego i w innym zakresie przekładu tegoż utworu. Wracając do przemyśleń Heideggera, można by zapytać, czy trwanie dzieł we własnej kulturze i ich efemeryczne niekiedy „bycie” w kulturze przekładu wynika z realizacji opisanego przez niemieckiego myśliciela postulatu autentyczności dzieła oryginalnego?

Historia przekładu udowadnia jednak, jak bardzo iluzoryczne jest przeświadczenie o możliwości przetransponowania waloru autentyczności oryginału do kultury przekładu. Przynależność do tzw. kanonu literatury światowej bynajmniej nie stanowi gwarancji istnienia poza czasem w przekładzie. Raz przetłumaczone dzieło z owego kanonu podlega po translatorskiej transformacji do obcej kultury oddziaływaniu innej konstelacji czasu i przestrzeni estetycznej, kulturowej, społecznej, politycznej, emocjonalnej itp., co najczęściej prowadzi do konieczności

sporządzania nowych tłumaczeń, w zależności od stopnia otwartości kultury przekładu i intensywności oddziaływania mechanizmów recepcji. Hermeneutyka to niekończący się proces poznawczy, w którym czytelnik podejmuje coraz to nowe interpretacje, a tłumacz i krytyk przekładu stawiają w związku z tym pytanie o granice kryteriów estetycznych czy prawdy poetyckiej. Jakkolwiek to nazwiemy, kolejna interpretacja stanowi zawsze pewną aktualizację, lecz podobnie jak polifoniczność dzieła pozostaje konstrukcją dialogiczną, otwartą na kolejne odczytania tego samego tekstu.

Czy konieczność dokonywania coraz to nowych przekładów kanonizowanej literatury światowej jest jedynie kwestią mody i przyjętej konwencji, oczekiwań czytelniczych, czy też pozostaje w ścisłym związku z wzorcami estetyki oraz z tym, co Niemcy nazywają „Sprachbewegung”, a co po polsku można oddać chyba jedynie opisowo jako „życie i rytm języka”? Na tak zadane pytanie znaleźć można by zapewne wiele odpowiedzi, najbardziej uniwersalna wydaje się być sugestia polskiego tłumacza Jamesa Joyce’a, Jerzego Jarniewicza, który na marginesie swego nowego tłumaczenia *Portretu artysty w wieku młodzięcym* uznał, iż ważne jest istnienie różnych przekładów tego samego tekstu obok siebie, aby rozmawiały ze sobą i wzbogacały się nawzajem poprzez inność (Wolny-Hamkało 2005: 12).

Wracając do kategorii Heideggera, należałoby uznać, iż decydujące znaczenie ma tu sposób „istnienia” dzieła w czasie. Nie ulega wątpliwości, iż w celu zachowania estetycznej funkcji i waloru komunikatywności dzieła przekład winien być dostosowany do języka czasu – epoki tłumaczenia. Dzieła Szekspira z XVII wieku są nadal zrozumiałe, a skonstruowane w nich wzorce estetyczne stanowią także w XXI stuleciu istotny punkt odniesienia dla twórców z różnych kultur. Natomiast pierwsze tłumaczenia sztuk Szekspira, choćby na język niemiecki Friedricha Ludwiga Schrödera czy cenionego skądinąd pisarza Martina Wielanda, są dzisiaj raczej nieczytelne. Podobnie jest z tłumaczeniami utworów Szekspira w Polsce i Skandynawii – klasyczne już dziś, acz młodsze od wspomnianych tu niemieckich, przekłady Paszkowskiego, Koźmiana, Ulricha sprawiają we współczesnej polszczyźnie wrażenie archaiczne, co w kulturze czytania nie musi być uznane za wadę, inaczej natomiast bywa postrzegane w wizualizacji sztuki przekładu na scenie. W Skandynawii wyjątek stanowią utwory Szekspira w cenionych do dziś dziełnastowiecznych przekładach Carla Augusta Hagberga. Jeśli jednak zagraniczne teatry chcą wystawić Szekspira lub Goethego, na ogół zamawiają nowe przekłady, ponieważ język tłumaczenia, w odróżnieniu

od języka dzieła oryginalnego, podlega jako twór obcy w swej kulturze i języku bardziej dynamicznym przemianom, które w sposób zdecydowany sygnalizują, z jakiego okresu pochodzi przekład, czyli mówiąc wprost – tłumaczenie starzeje się szybciej niż oryginał. Tak więc, jeśli przekład ma zyskać określony krąg odbiorców, powinien wpisać się swą konstrukcją językową w ramy epoki w taki sposób, by nawiązać kontakt ze współczesnymi widzami bądź czytelnikami. Od wrażliwego i kompetentnego tłumacza należy oczekiwać, iż potrafi dostrzec i ocenić, w jakim stopniu charakterystyczne dla tłumaczonego utworu zjawiska językowe, tematyczne czy estetyczne – jak archaizmy, innowacje, zmiany znaczeń, modne słowa, neologizmy – mogą przyczynić się do stygmatyzacji przekładu i w efekcie zamazania czytelności i uniwersalności przesłania.

Jednoznacznej klasyfikacji i obiektywnemu wartościowaniu wymyka się sytuacja tłumacza-pisarza, zwłaszcza jeśli jest to pisarz-tłumacz, którego twórczość oryginalna należy do kanonu literatury światowej. Historia przekładu sygnalizuje w tym kontekście pewien istotny aspekt, którego uwzględnienie wyjaśnia możliwość powstania przekładu kongenialnego. Chodzi tu mianowicie o równoczesność momentu powstania wzorca i kopii. W literaturoznawstwie porównawczym znana jest w związku z tym aspektem kategoria powtórzenia, sformułowana w XIX wieku, zresztą dla innych celów, przez Duńczyka Søren Kierkegaarda (Kierkegaard 2000). W Kierkegaardowskim rozumieniu powtórzenia równowartościowe obrazy kultury odnajdujemy w Mickiewiczowskich przekładach Schillera czy w Schulzowskim tłumaczeniu *Procesu* Franza Kafki. Tego rodzaju powtórzenia fenomenów estetyki i kultury zachowują swą autentyczność, w odróżnieniu od powszechnie obecnych imitacji. Autentyczność obrazu kultury w Mickiewiczowskich przekładach Schillera tworzy m.in. porównywalna w wypadku obu poetów siła sprawcza języka, lecz przede wszystkim porównywalne oddziaływanie przekazywanych obrazów. Ponadto swymi przekładami Goethego i Schillera Mickiewicz zadecydował o określonym kierunku rozwoju romantyzmu w Polsce. Zarówno Schiller, jak i Mickiewicz intuicyjnie uchwycili ducha epoki, a więc także czas konstruowania norm estetycznych, kulturowych, językowych nowej epoki. Był to proces równoległy, tzn. paralelnego niemal kształtowania tekstów, norm kultury i języka. Historia tłumaczenia dowodzi jednak także, iż oddziaływanie utworów Mickiewicza w tym samym czasie, poprzez nieadekwatnej jakości tłumaczenia na język niemiecki, bynajmniej nie zaświadczały o kreatywnej roli i autentycznej pozycji poety, stąd m.in. ukierunkowa-

nie i ograniczenie recepcji twórczości autora *Dziadów* w Niemczech nieadekwatne do jego pozycji w literaturze polskiej.

Równowartościową konstrukcję fenomenów kulturowych trudno odtworzyć, ignorując aspekt czasowej równoległości. Przekonał się o tym wybitny romantyk niemiecki Wilhelm August Schlegel, którego do dziś cenione przekłady Szekspira uznaje się jedynie za artystycznie perfekcyjną kopię, nie stanowią one natomiast utworów genialnie równoległych, czyli równoważnych w światopoglądzie literackim. Historia tłumaczenia zna jednak także przykłady mniej modelowe niż powyższe, lecz świadczące o możliwościach indywidualizacji kultury przekładu, poprzez usytuowanie w czasie i wysoki stopień kreatywności przekładów autorstwa pisarzy-tłumaczy. Wystarczy zapoznać się z historią dorobku translatorskiego brytyjskiego poety Michaela Hamburgera, tłumacza poezji Friedricha Hölderlina, pisarza, o którym historycy literatury mówią, iż istniał autentycznie niezależnie od swej epoki, ponadto pisarza, który w pierwszej połowie XIX stulecia kształtował kulturę przekładu w języku niemieckim swymi tłumaczeniami dramatów Sofoklesa. Fenomen zaistnienia w sposób decydujący o estetycznym sukcesie poezji niemieckiego autora w Wielkiej Brytanii, i to w czasie II wojny światowej, poeta-tłumacz Michael Hamburger wyjaśnia niebywałą intensywnością projekcji tożsamości tłumaczonego poety w świat doznań, doświadczeń i obrazów poety-tłumacza, wskazuje równocześnie na niemożność dokonania imitacji formy (Hamburger 2006: 34):

Moje tłumaczenia Hölderlina są rezultatem głębokiej identyfikacji z postacią i tragicznym losem poety. Raczej nie rozpoznałem formy hölderlinowskiej ody czy elegii, a jeśli w ogóle, to potrafiłem się wsłuchać i wczuć w ton jego wierszy. Uznałem, iż oddanie metrum nie będzie moim pierwszoplanowym zadaniem, albowiem w tradycji wersyfikacji angielskiej jest to i tak procedura wielce zawiła, a klasyczne formy wiersza uważa się za ponadczasowe, wymykające się wszelkiej imitacji. [...] Dzięki sile sprawczej identyfikacji z poetą i mojej fascynacji tłumaczenie pokazało tak wiele odcieni wyjątkowości wierszy Hölderlina, że zostały one nareszcie dostrzeżone w świecie literatury pisanej po angielsku – i to w czasie wojny z Niemcami.

Wszyscy wspomniani tu pisarze (Szekspir, Goethe, Mickiewicz) to współtwórcy norm językowych swej epoki. Słowniki frazeologiczne traktują ich wzorce jako normy obowiązujące w potocznym użyciu języka, bez odniesień czasowych dla stosowanego wzoru. Ze względów kulturowych, nie lingwistycznych, status klasyka mowy ojczystej zarezerwowany został jedynie dla twórców literackiego oryginału, nie dostąpi

go nigdy nawet najgenialniejszy tłumacz. Mickiewicz, tłumacząc Schillera, reprezentanta literatury niemieckiej o światowym, jak się potem okazało, wymiarze, włączył jego utwór do własnego tomu ballad. Literatura światowa w rozumieniu Goethego to jedność światopoglądu literackiego przy językowej różnorodności. Mimo ewidentnych różnic językowych, wynikających z różnic antropologicznych, religijnych, kulturowych i czasowych, literatura światowa jest dostępna powszechnie i na ogół w swych intencjach zrozumiała, dzięki twórczej inwencji tłumaczy-autorów. Twórcy ci, nie będąc klasykami mowy ojczystej, skazani są – jak pisał Walter Benjamin (Benjamin 1975: 293-307) – na przeszczepianie własnej kulturze nieznanymi obrazami językowymi, a żeby to osiągnąć, uciekali się niejednokrotnie do stosowania pojęciowych innowacji. Owe innowacje, z natury językowe, są jednak w swej istocie ingerencjami w świadomość estetyczną kultury docelowej, wszelako ich twórcze stosowanie bynajmniej nie zapewnia tłumaczowi roli odnowiciela języka, wręcz przeciwnie, naraża go często na negatywną ocenę jego translatorskiej propozycji ze strony językowych purystów swej kultury. Nawet jeśli tłumaczami są pisarze – jak przekładający w XX stuleciu Szekspira Bertolt Brecht, który *Koriolana* przetransponował na język niemiecki w rejestrze ideologemów walki klasowej, lub współczesny duński tłumacz-pisarz Niels Brunse, kształtujący swe tłumaczenia *Hamleta*, *Lady Mackbeth* i kilku innych sztuk Szekspira w sferze doświadczeń estetyki europejskiej końca XX stulecia. W tym sensie każdy przekład nacechowany jest sygnaturą językową, stylistyczną, duchową swego czasu, w przypadku pisarzy-tłumaczy decydujący wpływ wywiera niekiedy indywidualna estetyka twórcy, która też może przyspieszyć proces starzenia się przekładu – tak było w Polsce z przekładami Konopnickiej, Kasprowicza czy Staffa. Wprawdzie historia przekładu zna także opinie o tłumaczach, którzy poszerzyli granice własnego języka. Należeli do nich nie tylko tłumacze *Biblii*, ale również tłumacze wszelkich utworów subwersyjnych, od poezji Bolesława Leśmiana, przez sztuki Witkacego po prozę Jamesa Joyce'a. W powszechnej świadomości tłumacz to twórca drugiej kategorii, bez prawa do kreacji własnej kultury języka.

Kwestia starzenia się przekładów, postrzegana z perspektywy tłumaczenia intersemiotycznego, choćby w przypadku ekranizacji dzieł literatury światowej, prowadzi niektórych badaczy bardziej do sformułowania nieco inaczej usytuowanych kryteriów oceny. Przedstawiciel kartusko-moskiewskiej szkoły semiotyki Peeter Torop starzenie się przekładów przypisuje ogólnie faktowi, iż spójność ich tekstów jest nieporównywalnie mniejsza niż oryginałów (Torop 2008: 74):

Czytelnik przekładu jest bliski widzowi oglądającemu ekranizację. Jeśli przekład lub film pobudza wyobraźnię, uwalnia kanały percepcji, tworząc jedną wizualno-akustyczną całość, to wówczas język jako taki odchodzi na drugi plan. To znaczy, że zwartość czy też spójność przekładu może być osiągnięta nie tylko na poziomie języka. Niezbędna jest tu wszakże spójność wizualna, czyli to, co aktualizuje się w ekranizacji.

Swe wnioski wspiera Torop znanymi tezami teorii przekładu, iż najważniejszym zadaniem tłumacza jest stworzenie wyobrażenia, wizualnej konstrukcji jeszcze przed przystąpieniem do tłumaczenia. Przy czym kryterium wizji w przekładzie traktujemy w naszych rozważaniach równocześnie jako cechę niezbędną w prawidłowym działaniu tłumacza, które należałoby określić mianem otwartości na dialog z autorem, tekstem, epoką, kulturą, także z czasem.

Czas dzieł oryginalnych cechuje otwartość na przemiany, tym samym dynamika rozwoju języka odmienna niż w przypadku języka i czasu przekładu, przypisanego do epoki. Odwołując się ponownie do Heideggera, można powiedzieć, iż chodzi tu o niepowtarzalność dzieła artystycznego, jego jednostkową egzystencję w języku, a także – jak to w odniesieniu do dzieł Kafki określił Derrida – o samotność zaistnienia w kulturze. Kopia, czyli przekład, nie jest ani niepowtarzalna, ani samotna, można ją dowolnie reprodukować. Należałoby więc przywołać tu jeszcze tezę Waltera Benjamina o tymczasowości tłumaczenia, które zawsze jest tylko echem oryginału.

Ale jak w tej sytuacji traktować poezję eksperymentalną, tzn. czy jest ona przekładalna? Kreatywna sztuka tłumaczenia dowiodła, iż jest to możliwe, zwłaszcza jeśli tłumacz ma status innowacyjnego pisarza. Pisarz cieszący się takim uznaniem pokazał bowiem, iż potrafi wyzwolić się z więzów epoki, a nawet – jak pisał Elias Canetti – stać się polemistą własnego czasu. Goethe jako tłumacz pozostaje nadal artystą słowa – choć jego przekłady nie zawsze są wybitne. Pozycja twórcy pozwala jednak na kształtowanie norm epoki lub zaznaczenie specyfiki estetycznej – Adam Mickiewicz, Michail Lermontov, Rainer Maria Rilke, Paul Celan, Ernst Jandl, Peter Handke, w Skandynawii Jens Baggesen, Hans Christian Branner, Villy Sørensen, Anders Österling, Bertil Malmberg, w Polsce w XX wieku modernistyczny Stanisław Boy-Żeleński, Wacław Berent, Mieczysław Jastrun, Jarosław Iwaszkiewicz, Julian Przyboś. Niekiedy nawet bardzo wybitni pisarze uprawiali zawód tłumacza z przyczyn materialnych lub cenzuralnych – Borys Pasternak, u nas z przyczyn materialnych Leopold Staff. W tym sensie tłumaczenie pozostaje kreacją artystyczną równą twórczości własnej poety w rozumieniu Eliasza Canet-

tego (Canetti 1999: 312), który rozróżnia zdecydowanie między „pisarz” (Dichter) i „literat” (Schriftsteller), tu czas wydaje się wywierać wpływ w stopniu bardziej ograniczonym niż w przypadku dokonau tłumaczy niebędących poetami.

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STEFAN H. KASZYŃSKI, prof. zw. dr hab., literaturoznawca, eseista i tłumacz, emerytowany profesor zwyczajny Uniwersytetu im. Adama Mickiewicza w Poznaniu, założyciel pierwszego poza Austrią uniwersyteckiego Zakładu Literatury i Kultury Austriackiej. Autor kilkunastu książek i redaktor opracowań o literaturze austriackiej, niemieckiej i duńskiej, współautor historii litera-

Stefan H. KASZYŃSKI, Maria KRYSZTOFIAK

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MARIA KRYSZTOFIAK, prof. zw. dr hab., literaturoznawca, teoretyk przekładu i tłumaczka z języka niemieckiego i duńskiego, profesor zwyczajny Uniwersytetu im. Adama Mickiewicza w Poznaniu. Autorka kilkunastu książek z zakresu teorii przekładu literackiego oraz studiów porównawczych literatur skandynawskich, literatury niemieckiej, austriackiej i polskiej, współautorka historii literatury duńskiej, redaktor opracowań zbiorowych. Publikacje, m.in.: *Przekład literacki a translatoologia* (1999), *Translatologiczna teoria i pragmatyka przekładu artystycznego* (2011).

Marta WIŚNIEWSKA

Staatliche Fachhochschule in Nysa

**DIE REZEPTION UND INTERPRETATION VON WITOLD
GOMBROWICZ' TAGEBUCH 1953-1969 IM DEUTSCHSPRACHIGEN
RAUM ZWISCHEN 1961-2005**

Der polnische Schriftsteller Witold Gombrowicz gehörte zu den bedeutendsten und eigenartigsten Gestalten der gegenwärtigen Literatur. Auf Grund der besonderen Konstruktion seiner Texte und der Kraft seiner Sprache nahm er in der Literaturgeschichte eine besondere Stelle ein. Bis heute gilt er als eine der außerordentlichsten und zugleich äußerst umstrittenen Persönlichkeiten. Er war eine exzentrische Natur, die einerseits Enthusiasmus, andererseits Empörung hervorrief. Da er stets unbequeme Wahrheiten verkündete, war er von manchen vergöttert, von vielen gehasst. Im Mittelpunkt seiner Betrachtungen befand sich immer der einzelne Mensch mit seiner eindrucksvollen Individualität. Er hatte keine Angst Tabus zu brechen, umgekehrt- er spürte sie auf und legte bloß.

Die Rezeption von Gombrowicz' Werken in Polen hing mit der jeweiligen historischen und politischen Lage des Landes zusammen. In der Vorkriegszeit wurden Gombrowicz's Texte ohne größere Vorbehalte veröffentlicht – schon 1937 war sein Roman *Ferdydurke* publiziert. In der Nachkriegszeit erschwerte sich das schriftstellerische Schicksal von Gombrowicz. Seine Werke waren durch die ganze Periode des sozialistischen Regimes offiziell verboten, sie existierten lediglich in dem so genannten *zweiten Umlauf*, wurden geheim herausgegeben. Die sozialistischen Machtorgane mit ihrer Kollektiv-Philosophie hielten Gombrowicz' provokante, zur Verteidigung eigener Besonderheit und Individualität aufrufende Werke für höchst schädlich. Diejenigen, die sein Schaffen anerkannten und würdigten, mussten mit zahlreichen Repressionen rechnen. *Tagebuch*, das von vielen Rezensenten als sein herausragendes Werk bezeichnet wurde, war aus der Volksrepublik Polen offiziell für viele Jahre verbannt. Das vollständige, unzensurierte Werk des Autors erschien in Polen erst nach Beginn der Dritten Republik. Diese politisch-gesellschaftliche Situation war der Grund dafür, dass die meisten Erst-

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ausgaben seiner Werke im Verlag des Pariser Literaturinstituts veröffentlicht wurden. Sie konnten, bis auf jene, die vor dem Zweiten Weltkrieg und während der polnischen *Tauwetter*-Zeit herauskamen, in Polen erst 1987 vollständig erscheinen. Gombrowicz forderte, dass seine Werke ohne die geringsten Auslassungen in Polen gedruckt werden sollten. Ein zwischen dem Krakauer „Wydawnictwo Literackie“ und dem Pariser Literaturinstitut 1982 geschlossener Vertrag, in dem vereinbart wurde, dass die in Paris erschienenen *Gesammelten Werke* ohne jegliche Veränderungen als Vorlage für die in Polen geplante Werkausgabe gelten sollten, wurde von den beiden Seiten unterschiedlich interpretiert. Somit erschien 1986 die zensierte Version des *Tagebuchs*. Siebzehn Zeilen wurden aus dem Original ausgelassen. Das Pariser Literaturinstitut hat diese zensierten Fragmente sofort in den Spalten seiner Zeitschrift und in den Geheimausgaben publiziert. Eine richtige, unverfälschte Rezeption Gombrowiczs Werke fand erst nach 1989 statt.

Gombrowicz spürte immer das Bedürfnis, seine Arbeit zu kommentieren, um die Missverständnisse um seine Person zu vermeiden. In seiner Heimat herrschte das allgemeine Schweigen oder völlige Verständnislosigkeit seiner Werke. Zu seiner Lebenszeit gab es in der Volksrepublik Polen nur wenige Intellektuellen, die sein Schaffen verstanden und positiv einschätzten. Zum Kreis seiner Enthusiasten und Befürworter seines Schaffens, mit denen er meistens auch stark polemisierte, gehörten u. a.: Józef Wittlin, Artur Sandauer, Jan Błoński, Jerzy Jarzębski. Sie waren von seinen Werken fasziniert und blieben sein Leben lang seine Bewunderer und Verbreiter. Gombrowicz' Werke waren ein bahnbrechendes Phänomen in der polnischen Literatur des zwanzigsten Jahrhunderts. Er hat seine Leserschaft ständig geärgert, provoziert, neugierig gemacht. Heutzutage ist er ein anerkannter und angesehener Schriftsteller. Seine Werke gehören zum Kanon der zeitgenössischen Literatur. Er ist zum Klassiker geworden. Das Jahr 2004 wurde durch den polnischen Sejm zum Gombrowicz-Jahr erklärt. Im Rahmen dieser Unternehmung fanden in ganzer Welt zahlreiche kulturelle Events statt, die Gombrowicz' schaffen popularisierten. Es waren populärwissenschaftliche Konferenzen, Fotoausstellungen, Begegnungen mit Literaturwissenschaftlern, Projektionen von Dokumentarfilmen über sein Leben und Schaffen, Diskussionsforen. Dieses Vorhaben hat die Rezeption Gombrowicz' Werke zur starken Intensivierung gebracht.

1950 begann der Briefwechsel zwischen Witold Gombrowicz und Jerzy Giedroyc. Als Ergebnis werden Abschnitte von *Trans-Atlantik* in der Emigrantenzeitschrift „Kultura“ und später der gesamte Roman

mit dem Drama *Die Trauung* im Verlag des Literaturinstituts in Paris veröffentlicht. Die Aufnahme des Briefwechsels mit Giedroyc und Gombrowicz' spätere Zusammenarbeit mit der polnischen Exilzeitschrift „Kultura“ verursachten, dass seine Werke in der Volksrepublik Polen, obwohl sie offiziell kaum veröffentlicht wurden, vollkommen bekannt waren. Da Gombrowicz damals noch mit keinen Kommentatoren und Kritikern seiner Werke rechnen konnte, begann er, angeregt auch von Jerzy Giedroyc, sein eigenes Tagebuch zu schreiben. Er führte es fast 16 Jahre lang (mit manchen Unterbrechungen), bis zu seinem Tode im Sommer 1969. Das Werk wurde fortlaufend in „Kultura“ gedruckt und es wurde zum integralen Bestandteil seines Gesamtwerks. In diesem persönlich gesinnten Buch sind interessante Kommentare, scharfsinnige Polemiken, philosophische Abhandlungen und Alltagsgeschichten zu finden. Gombrowicz verfolgt das Kleine und Alltägliche in der Existenz der Menschen und macht sie dadurch zu etwas Besonderem, Einzigartigstem. Im *Tagebuch* schildert Gombrowicz seine Ideen, Erfahrungen, Erlebnisse und Extravaganzen auf eine direkte und verwegene Art. Es ist ein höchststilisiertes Selbstporträt. Durch die bewusste Auswahl seiner Aufzeichnungen hat er die Möglichkeit, seine Person aus verschiedenen Bildern zu komponieren. Seine Notizen haben gleichzeitig einen höchst spontanen Charakter. Er bedenkt das, was ihm gerade ein- und auffällt und schreibt es auf ohne auf die Chronologie zu achten. Er besitzt eine Beobachtungsgabe für die banalsten, aber schamvollsten Belange des Einzelnen. Gombrowicz formuliert die Problematik des *Tagebuchs* bei der Vorbereitung zum Druck des ersten Bandes. Statt eines Vorworts beginnt er sein Werk mit den vierfachen Ich an vier einander folgenden Wochentagen. Das Ich Witold Gombrowicz' wird zum einzigen wahren Thema seines Tagebuchs. Dieses stark ausgeprägte Ich des Autors stellt er in den Mittelpunkt allen Interesses. Es scheint keine Rolle zu spielen, welche Themen Gombrowicz in seinem Werk anschneidet. Das Thema bleibt das Gombrowicz'sche Ich, mit dem alle Inhalte seines *Tagebuchs* durchsetzt und seinem Ich untergeordnet werden.

Viele Seiten werden mit seinen Empfindungen gegenüber dem verlassenen Vaterland erfüllt. Sein spezifisches, manchmal sogar manisches Polentum, klingt wie Träger der universellen, allgemeinemenschlichen Inhalte und Probleme. Er nimmt Stellung zu den Problemen der Existenz, der Kunst, der Religion und der Philosophie. Diese Textpassagen dehnen sich manchmal zum Essay aus. Buenos Aires, Paris und Berlin werden ausschließlich aus der Sichtweise des Verfassers betrachtet. Seine Aufzeichnungen helfen bei der Rekonstruktion seines Porträts.

Die Rezeption und Interpretation von Witold Gombrowicz' Tagebuch

Sie schaffen das Bild eines Menschen, eines Autors und sind vor allem ein Zeugnis von einem uneinheitlichen, bunten Leben. Sie wurden durch sein ständiges Verlangen danach, sich schreibend zu definieren, inspiriert. Die Position des Außenseiters verursachte, dass sein Verhältnis zur umgebenden Wirklichkeit und zu den vorkommenden Ereignissen durchaus kritisch-ironisch bleibt. Seine Aufzeichnungen sind eine äußerst relevante Quelle der Informationen über seine Weltanschauung.

Tagebuch ist eine schlau verworrene Konstruktion des eigenen Bildnisses, die die Grenze zwischen dem Bekenntnis und der Mystifikation verwischt. Um einen höheren Grad der Objektivität zu erreichen wechselt der Autor die Person des Ich-Erzählers und schildert das Leben und die Meinungen eines gewissen Witold Gombrowicz in der dritten Person. Diese Passagen sollen den Leser kokettieren, sie sind eine beabsichtigte Stilisierung die einer Distanzierung des Autors dienen. Seine Notizen sind eine durchaus außergewöhnliche Mischung aus Beobachtungen, Impressionen, Phantasien, Kommentaren und Schlüsseln zu seinen literarischen Werken, die alle gemeinsam ein bewusster Versuch des Erschaffens von eigenem Bildnis sind. Der Leser fühlt sich oft zum Narren gehalten. Die ganz vertraulichen und privaten Mitteilungen stehen neben scharfsinnigen Exkursen, das Ernsthafte neben dem Unernsten. Es ist ein Werk dessen Autor, indem er seine persönliche Erlebnisse, Ängste, Traumata, alltägliche Ereignisse sammelt, in vervielfachten Autoporträts sein Eigenbild erstellt. Jahre später wird es von den Literaturwissenschaftlern als sein bedeutendes Werk bezeichnet.

Nachdem Gombrowicz den Internationalen Literaturpreis der Verleger Prix Formentor erhalten hat, wird seine schriftstellerische Tätigkeit international anerkannt. Zu diesem Zeitpunkt genoss der Autor weltweites Ansehen. Bei der Popularisierung Gombrowicz' Werkes in Westeuropa verdiente sich ganz besonders der Theater- und Literaturkritiker François Bondy, der ein Entdecker Gombrowicz' für den französischen und deutschen Sprachraum wurde. Er war der Verfasser der ersten Rezension, die in der französischen Presse publiziert wurde. Sein Artikel verursachte, dass sich zahlreiche französische Intellektuelle für Gombrowicz' Schaffen interessierten. Von ihm stammen auch die kenntnisreichsten und interessantesten deutschsprachigen Artikel. Er hat das Schaffen Gombrowicz' besonders dem schweizerischen Publikum bekannt gemacht. Der polnische Schriftsteller, Literaturkritiker und Mitarbeiter der „Kultura“ Zeitschrift Constanty Jelensky hat auch entscheidend dazu beigetragen, dass Gombrowicz in Westeuropa bekannt wurde. Zusammen mit Bondy bildeten sie ein ungewöhnliches Tandem des

so genannten *zweiköpfigen Eckermanns* und gehörten zu den beharrlichsten seiner Verbreiter. Seine Frau Rita Gombrowicz widmete sich nach seinem Tod der Popularisierung seiner Werke. Sie wurde die Nachlassverwalterin seines Schaffens. Unermüdlich fährt sie mit Leserreisen um die Welt und nimmt an zahlreichen Begegnungen teil. Sie ist die Autorin zweier Bücher über Witold Gombrowicz: *Gombrowicz in Argentinien* und *Gombrowicz in Europa*.

Witold Gombrowicz erlangte seinen Weltruhm vor allem durch seine Theaterstücke und deren zahlreiche Aufführungen. Die Dramen *Yvonne*, *die Burgunderprinzessin*, *Die Trauung* und *Die Operette* wurden in Europa besonders stark rezipiert. *Yvonne* erlebte zahlreiche Aufführungen u. a. in Rom, Paris, Nizza, Lyon, Nancy, Lausanne, Zürich, Stockholm, Göteborg, Oslo, Amsterdam, Montreal, Kopenhagen. Das Drama *Die Trauung* wurde in acht verschiedenen Ländern vielmals aufgeführt. Seine Uraufführung fand in dem Pariser Theater Récamier statt. Zwischen 1964 und 1970 erlebte dieses Stück viele Inszenierungen u.a. in Spanien, Berlin, Zürich, Wien, Stockholm, Mailand, London, Rotterdam. Gombrowicz' literarischer Ertrag wurde insgesamt in achtundzwanzig Sprachen übersetzt. In Frankreich, Spanien, Holland und Deutschland kam es zur Gesamtausgabe seiner Werke. Sein literarisches Debüt *Ferdydurke* erschien zuerst 1947 in der spanischen Übersetzung, 1958 kam es zur Ausgabe in der französischen Sprache. 1959 folgten die Übersetzungen ins Italienische und Englische. Zwischen 1962 und 1969 wurde dieser Roman auf Niederländisch, Serbokroatisch, Dänisch, Schwedisch und Norwegisch herausgegeben. Gombrowicz' zweiter Roman *Pornographie* wurde zuerst ins Italienische und Französische übersetzt. Zwischen 1964 und 1970 erschien der Roman auf Niederländisch, Englisch, Norwegisch, Schwedisch, Japanisch, Spanisch und Finnisch. Seine nächsten Romane wurden in weit weniger europäische Sprachen übersetzt. Darunter nimmt sein *Tagebuch* eine ganz besondere Stelle. Es wurde ins Deutsche, Englische, Französische, Spanische, Niederländische, Estnische, Italienische, Litauische, Serbokroatische, Schwedische, Tschechische übersetzt. Seine Fragmente erschienen auf katalonisch, dänisch, ungarisch, rumänisch, russisch, slowenisch, ukrainisch.

Eine intensive und heftige Rezeption von Gombrowiczs Werken fand in den Ländern des deutschsprachigen Raumes statt. Sie verlief jedoch in West- und Ostdeutschland, in der Schweiz und Österreich verschiedenartig. In der DDR herrschten ähnliche Rezeptionsbedingungen wie in der Volksrepublik Polen. Das war der Grund dafür, dass die Rezeption seiner Werke im ehemaligen Ostdeutschland keine größere Re-

sonanz fand. Erst 1984 konnte dort *Ferdydurke* erscheinen. Dagegen stieß Gombrowicz' Schaffen auf große Resonanz in den sonstigen Ländern des deutschsprachigen Raums, besonders in dem ehemaligen Westdeutschland (Kurczaba 2001, Wilkiewicz 1998). Dieses traf vor allem für seine Dramen zu. Sie wurden im deutschsprachigen Raum mit außerordentlichen Interesse und Zustimmung aufgenommen. Man hat sie in den Theatern der Bundesrepublik und auf den deutschsprachigen Bühnen in der Schweiz und Österreich sehr oft ausgeführt und eingehend kommentiert¹. Im Zeitraum 1964-1984 wurden Gombrowicz' Dramen in: Westberlin, München, Frankfurt am Main, Hamburg, Köln, Kiel, Hannover, Heidelberg, Braunschweig, Bremen, Freiburg, Stuttgart, Ulm, Bochum, Mannheim, Münster, Wiesbaden, Wuppertal, Dortmund, Württemberg, Essen, Flensburg, Detmold, Aachen und Hof präsentiert. Das Drama *Yvonne, die Burgunderprinzessin* wurde innerhalb dieses Zeitraums am häufigsten aufgeführt und erlebte in dieser Periode zweiunddreißig Inszenierungen auf den westdeutschen Theaterbühnen (Kurczaba 1998: 209-211). Die deutsche Uraufführung *Der Trauung* in Berliner Schillertheater ging der polnischen Premiere dieses Stückes, die sich erst sechs Jahre später ereignete, voraus. Ähnlich war es bei der Inszenierung der *Operette* 1971 in Bochum. Die Vorführung von Jorge Lavelli, der wegen seiner früheren Version *Der Trauung* in Pariser Théâtre Récamier schon im ganzen Europa bekannt war, regte jedoch eine allgemeine Kritik hervor. Ein Jahr später setzte sich mit diesem Drama, der anerkannte Regisseur Ernst Schröder im Berliner Schillertheater auseinander. Erst die Vorführung 1977 in Essen wurde durch das Publikum herzlich aufgenommen. Die Regie unternahm der prominente polnische Regisseur Kazimierz Dejmek.

Gombrowicz' Dramen wurden auch dem schweizerischen und österreichischen Publikum bekannt. 1967 wurde *Yvonne* im Theater am Neumarkt in Zürich aufgeführt. Regie führte der schon weltweit bekannte Argentinier Jorge Lavelli. Dieses Drama wurde auch 1972 im Züricher Schauspielhaus in Regie von Jerzy Jarocki vorgeführt. Zwei Jahre später erschien dieses Stück auf der Bühne der Wiener Ateliertheater.

¹ Diese Erscheinung wurde ausführlich von D. Pietrek dargestellt – s. Pietrek, D., „*Szlachcica polskiego pojedynki cieniów*” *Recepcja dramatów Witolda Gombrowicza w niemieckim obszarze językowym*. Wrocław: Oficyna Wydawnicza Atut 2005.

Das Interesse am polnischen Theater begann in der Schweiz erst in den sechziger Jahren, [...]. Gombrowicz' Stücke [...] wurden erst nach seinem Tod in der Schweiz gespielt, [...] Auch in der Schweiz, wie allgemein in Westeuropa, begann Gombrowicz erst nach seinem Tod einen festen Platz im Repertoire der Theater zu erobern. (Büsser 1998: 87-95)

1971 inszenierte Hans Hollman *Operette* im Basler Theater; sie wurde auch in der Spielzeit 1979/ 1980 in dem St. Gallener Stadttheater und Wiener Nationaltheater aufgeführt.

Im Bereich der Prosa war die Rezeption seiner Werke in der Bundesrepublik und den Ländern des deutschsprachigen Raums ebenso intensiv. Gombrowicz' Romane haben in der Schweiz, Österreich und Deutschland, keine Massenleserschaft gefunden und beschränkten sich auf einen relativ elitären Rezipientenkreis. Für Gombrowicz' Werke interessierten sich vor allem die Literaturwissenschaftler und Kritiker. Seine spezifische Sprache und Denkweise war bei dem ordinären Lesepublikum nicht eingängig. Im Zusammenhang mit der Neske- Ausgabe der Romane erschienen zwischen November 1960 und September 1962 neun längere Rezensionen zu *Ferdydurke*, zwischen Oktober 1963 und August 1964 sieben zu *Verführung*, zwischen November 1964 und April 1965 ebenfalls sieben zu *Trans-Atlantik* und im April 1966 zwei zu *Indizien*. Diesen insgesamt 25 Rezensionen stehen zehn gegenüber, die zwischen Oktober 1983 und Februar 1985 veröffentlicht wurden und sich mit den vom Hanser-Verlag neu herausgegebenen Romanen *Ferdydurke* und *Pornographie* befassen (Wilkiewicz 1998: 162).

Die meisten und zugleich herzlichsten Reaktionen bei dem deutschsprachigen Publikum löste das *Tagebuch* aus:

Auf die Bücher von Bruno Schulz und Gombrowicz haben sich sofort bei deren Erscheinen die an literarischen Raffinessen interessierten Leser gestürzt, wobei die Tagebücher des letzteren womöglich noch mehr Anklang finden als sein einst so sensationeller avantgardistischer Roman *Ferdydurke*. (Tauschinski 1998: 80)

2002 wurde im Wiener Universitätsverlag eine Dissertation von Grzegorz Gugulski unter dem Titel: *Die Selbstdarstellung im Tagebuch. Am Beispiel des Tagebuchs Witold Gombrowicz'* veröffentlicht. In einer ausführlichen Argumentation versucht der Verfasser die literarischen und psychologischen Mechanismen der Selbstdarstellung eines Schriftstellers aufzuzeigen. Grzegorz Gugulskis Buch stellt eine wichtige und wertvolle Arbeit über das *Tagebuch* Witold Gombrowicz' dar und vertieft damit die Rezeption seines Werkes im deutschsprachigen Raum

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(Miązek 2002: 246) Am 30. November 2005 erfolgte in Wien eine Präsentation der CD *Ich/Ich/Ich/Ich* auf dem Hans Dieter Knebel die Fragmente aus dem *Tagebuch* mit musikalischer Begleitung liest. In Bonn wurde von Hans Jürgen Balmes eine periodisch erscheinende Zeitschrift: „Der Ferdydurkist. Briefe zur Beförderung des Ferdydurkismus in Deutschland, Österreich und der Schweiz“ ausgegeben.

1961 erschienen auf dem deutschsprachigen Verlagsmarkt die ersten *Tagebuch*-Fragmente aus dem Zeitraum 1953-1956 unter dem Titel *Das Tagebuch des Witold Gombrowicz*. Dieser Ausgabe folgten im Laufe der Zeit mehrere andere. Das Werk erschien in zwei verschiedenen deutschen Übersetzungen. Es fand unter den deutschen Kritikern und Intellektuellen zahlreiche Enthusiasten und Bewunderer, was zur Entstehung eines breiten Rezeptionsspektrums beigetragen hat. Sofort nach der Erstausgabe des *Tagebuchs* wurde dieses Werk zum Gegenstand der literaturwissenschaftlichen Analysen. In deutschsprachigen Zeitungen erschienen mehrere Artikel, die sehr positive Äußerungen zu diesem Werk enthielten. Es war vor allem François Bondy, der Gombrowicz' Talent mit Begeisterung und Ansehen beschrieb. Auch die anderen Texte der deutschen Rezensenten zeugten von großem Scharfsinn, mit dem das *Tagebuch* gelesen wurde. 1965 erschien ein gesonderter Band *Berliner Notizen*, ein Ausschnitt aus dem *Tagebuch*, der u.a. dem einjährigen Aufenthalt in Berlin gewidmet ist. Dieser Band war für die deutschen Literaten ein Anstoß zu zahlreichen Publikationen und Rezensionen. 1970 folgte die erste vollständige Ausgabe des *Tagebuchs*. In den siebziger Jahren war die Rezeption des *Tagebuchs* besonders lebhaft. In dieser Zeit erschienen in deutschsprachiger Presse Artikel von bedeutenden Kritikern wie Marianne Kesting, Rudolf Hartung, Walter Fritz, Urs Jenny und mehrere andere. 1988 erschien *Tagebuch (1953-1969)* in der zweiten Übersetzung von Olaf Kühl. Diese neue Übersetzung wurde von den deutschen Literaturwissenschaftlern mit großem Enthusiasmus aufgenommen. Sie wurde sogar als eindeutig bessere, als die erste von Walter Tiel bezeichnet. 2002 und 2004 folgten die Neuausgaben des *Tagebuchs*. 2002 erscheint das *Tagebuch* in dem Frankfurter Verlag Eichborn *Sakrilegien Aus den Tagebüchern 1953 bis 1967*.

Das Gombrowicz-Jahr wurde zum Anlass für zahlreiche kulturelle Veranstaltungen und Debatten über das, schon seit den sechziger Jahren durchaus intensive und wachsende, Interesse für sein Schaffen im deutschen Sprachraum. Die Erscheinung dieser heftigen Rezeption wurde zum Anlass für eine, 30.06.-03.07. 2004 in Brieg, durch das Institut für Germanistik der Universität Oppeln und das Nordost- Institut der

Universität Hamburg veranstaltete, Tagung zum Thema *Witold Gombrowicz und die Deutschen* statt. Die an dieser Tagung präsentierten Vorträge und gehaltenen Referate wurden in einem Band unter dem Titel: *Gombrowicz in Europa. Deutsch-polnische Versuche einer kulturellen Verortung* gesammelt und in dem Wiesbadener Harrasowitz Verlag veröffentlicht. Im Juni 2004 wurden in dem von Olaf Kühl betreuten Heft 3 der Zeitschrift für Literatur *Akzente*, aus Anlass des hundertjährigen Gombrowicz-Geburtstags, die Essays über Gombrowicz' Schaffen gesammelt. Neben diesen versammelten Essays, hat Olaf Kühl das schmale *Tagebuch aus Rio Ceballos* speziell für dieses Heft übersetzt. Der, aus demselben Anlass herausgegebene Band *Patagończyk w Berlinie Witold Gombrowicz w oczach krytyki niemieckiej* enthält die erste präzise Zusammenstellung von Materialien zur deutschsprachigen Bibliographie, die für die Entstehung dieser Dissertation grundlegend war. Die Erscheinung der durchaus intensiven Rezeption des *Tagebuchs* in Deutschland, wartet immer noch auf eine ausführliche Darstellung und Einzelbehandlung.

Gombrowicz' *Tagebuch* genoss in Deutschland einen größeren literarischen Erfolg als in Polen. Grundlage dazu war die gesellschaftliche und literarische Freiheit Westdeutschlands und anderer Länder des deutschsprachigen Raums in den sechziger und achtziger Jahren. Einen unüberschätzbaren Anteil an der Popularisierung von Gombrowicz' *Tagebuch* trägt der Neske Verlag, wo dieses Werk 1961 zuerst veröffentlicht wurde. Es wurde sofort zum Gegenstand der literaturwissenschaftlichen Untersuchung. In derselben Periode war sowohl das Drucken als auch Lesen des *Tagebuchs* in Volksrepublik Polen offiziell verboten. Somit war die Aufnahme seiner Werke völlig begrenzt und gleichzeitig sehr gering. Eine uneingeschränkte Rezeption aller seiner Werke fand in Polen erst nach dem Eintritt der Dritten Republik statt. Seit dem Anfang der sechziger Jahre werden in der Bundesrepublik Deutschland immer mehr Werke von Gombrowicz übersetzt und veröffentlicht. Er war in dieser Periode mit 13 Titeln der meistübersetzte polnische Autor (Kneip 1998: 24). 1961 erschien in dem Neske Verlag *Das Tagebuch des Witold Gombrowicz* in der Übersetzung von Walter Tiel. Es umfasste jedoch nur den Zeitraum 1953-1956. Erst neun Jahre später -1970 - kam es zur Herausgabe der dreibändigen *Tagebücher 1953-1969*. 1965 wurden die Fragmente des Tagebuchs unter dem Titel „Berliner Notizen“ auch von dem Neske Verlag ausgegeben. 1966 folgte eine Neuauflage der 1961 veröffentlichten Fragmente unter dem Titel:

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Aus dem Tagebuch. Die drei Bände, die die Jahre 1953-1969 umfassen, wurden noch 1985 veröffentlicht.

Jeder, der sich mit Gombrowicz' Werke zu messen versucht, hat keine einfache Aufgabe zu leisten. Seine dynamische, sehr spezifische Sprache, lässt sich erheblich schwer in eine andere umzusetzen. Es verlangt nach einem echten Gombrowicz' Enthusiasten, der sich dieser Aufgabe mit einer leidenschaftlichen Begeisterung, aus reiner Passion hingeben würde. Bei den beiden Übersetzern von Gombrowicz war das tatsächlich der Fall.

Die Besprechungen seiner Werke dehnen sich zu langatmigen Exkursen aus. Es gibt zahlreiche Polemiken, Diskussionen, Auseinandersetzungen mit Meinungen, die sich von seinem individuellen Standpunkt wesentlich unterscheiden. Er muss sich einfach immer wieder äußern, seine Position betonen und artikulieren. Also verdächtigte man den Verfasser schlimmer Egozentrik, obwohl es sich bei solcher Selbstbezogenheit um nichts handelt als eine Art kunstnotwendiger Berufskrankheit: Auch der Schreibende kann Andere und Anderes nur durch die eigene Person wahrnehmen. Es handelt sich um das Akzentuieren der eigenartigen Perspektive. Die Position des Einzelgängers, die extrem individuelle Haltung verursacht, dass alle, von ihm verkündeten, Ansichten zu den universellen Wahrheiten werden. Die Aufzeichnungen selbst sind meist umfangreich, bisweilen von der Ausdehnung eines kurzen Essays. In ihrer Eloquenz bezeugen sie das Mitteilungsbedürfnis des in jedem Sinn Exilierten (Hilsbecher 1971: 874). Die Absonderung seiner Urteile und Meinungen führt zu einer gewissen Isolation.

Die Gombrowicz'sche Haltung ist vom dauernden Drang nach dem Bestimmungsversuch der eigenen Identität geprägt. Das Tagebuch, in dem er über alles, in beliebiger Folge, unbeachtet der Logik schreiben kann, scheint die idealste Form zu sein. Das Tagebuch ist ein Stillmittel, das dem alles in Frage stellenden, alles bezweifelnden, nicht überprüft hinnehmenden aggressiven Subjektivismus dieses Autors sehr gemäß ist (Kliemann 1962). Der Autor weist immer wieder darauf hin, dass er die Welt ausschließlich aus seiner seltsamer Perspektive beschreiben und dadurch seine tiefste Persönlichkeit zum Ausdruck bringen will. Die einzige Person, für die er sich je interessiert habe, sei er selbst, gesteht er in provozierender Offenheit (Schmid 2002). Somit wird die Struktur des Werkes durch ein einziges Kriterium determiniert: essentiell und mitteilenswert ist nur das, was das Ich für wesentlich hält. Die Willkürlichkeit seiner Aufzeichnungen ist für den Definierungsversuch seines uneinheitlichen, schwer fassbaren, verwickelten, unübersichtlichen Ichs

besonders geeignet. [...] Gombrowicz schreibt ein Tagebuch, d. h. dass er diese literarische Intimform, die indirekt natürlich doch für die Öffentlichkeit bestimmt ist, benutzt, um das Denken in seinen existenziellen Widersprüchen selbst festzuhalten, zu entwickeln und bloßzulegen (Korn 1962).

Sein ganzes Leben lang blieb François Bondy ein andauernder Verehrer Gombrowicz' Talents. Durch seine zahlreichen Publikationen hat er wesentlich dazu beigetragen, dass seine Werke dem deutschsprachigen Publikum, besonders in der Schweiz, bekannt wurden. Für Bondy war Gombrowicz ein Verkündeter lebenswichtiger Wahrheiten ein Denker von heller Tiefe. Und wenn er im Widerspruch, im Paradox lebt und schafft, so tut er das bis ins Absurdeste als Aufklärer. (Bondy 1962). Zu dieser beifälligen Meinung neigten auch die anderen deutschen Kritiker, die das *Tagebuch* für ein hervorragendes Werk hielten.

Sowohl *Tagebuch* als auch seine anderen Werke konnten aufgrund der gesellschaftlichen und literarischen Freiheit in Westdeutschland und anderen Ländern des deutschsprachigen Raums viel breiter und intensiver rezipiert werden. Diese Rezeption erfolgte aus einer völlig anderen, uneingeschränkten und unbehinderten Perspektive. Im Gegensatz zur Volksrepublik Polen wurde es in diesen Ländern allgemein erlaubt Gombrowicz' Werke zu lesen und beliebig zu interpretieren. Die Bewunderung und Anerkennung seines Schaffens war damals nur außerhalb Gombrowicz' Heimat möglich. Deswegen stammen die positivsten Meinungen aus der Feder ausländischer, darunter meistens der deutschen, Journalisten:

Das einzigartige Dokument dieser Tagebücher gibt das großangelegte Portrait eines Wahrheitsfanatiklers im Clownshabit wieder, das eines verstörten Liebenden, eines heiteren Visionärs, eines hartnäckigen Narziß. Eine unwirkliche Schönheit liegt eingefangen in der Wirklichkeit dieser Tagebuch- Blätter. (Bajoras 1970)

Seine extrem individualistische Haltung war in dieser Rezeption besonders hoch bewertet. Ein übersensibles Individuum jederzeit bereit, alle gesellschaftlichen, religiösen und künstlerischen Bindungen abzuschütteln, von ungewöhnlicher Bildung und einer fast gefährlichen Hellsichtigkeit (Böse 1971). Die deutschen Kritiker fanden die Gombrowicz'sche Weltauffassung äußerst zutreffend und relevant. Die Tagebücher weisen Gombrowicz erneut als einen provozierend originellen, rücksichtslos subjektivistischen, ebenso eigenständigen wie einsamen Denker aus. Die Willkürlichkeit, das gewisse Chaos seiner Aufzeichnungen

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gen, werden zu einem der größten Vorteile des Tagebuchs. Dem Meister der Einfälle und der geistigen Vitalität, dem Neurotiker der Polemik, fällt fast täglich allerhand Originelles und Entdeckerisches ein (Nowakowski 1989).

In der Volksrepublik Polen war es ausgeschlossen Gombrowicz und seine Ansichten zu schätzen und zu verehren. Die deutschsprachigen Journalisten verfügten dagegen über vollkommene Meinungs- und Urteilsfreiheit und konnten zu jedem Thema individuelle Stellung nehmen. Den polnischen Literaturwissenschaftlern wurde es erst nach dem Fall des *Eisernen Vorhangs* erlaubt. Das kommunistische Regime mit seiner Kollektivphilosophie hielt die Gombrowicz'sche, auf Individualität und Einzigartigkeit gründende Ideologie, für höchst gefährlich und schädlich. Es war damals unausführbar sich zum Gombrowicz' Schafen anerkennend zu äußern, wie das in der deutschsprachigen Presse üblich war. Er ist ein unerschrockener Neuerer. Er entschlüpft allem Einordnen, ist spielerisch, intelligent und ernsthaft naiv (Bajoras 1970). Gombrowicz genoss bei den deutschsprachigen Kritikern hohes Ansehen, was sich in allen Publikationen zum *Tagebuch* – einem Werk, das auch zwanzig Jahre nach dem Tode des Autors den Leser herausfordert und zum geistigen Gespräch animiert, beobachten lässt. *Tagebuch* wurde mit besonderer Leidenschaft und enthusiastischem Beifall aufgenommen. Die Meinungen und Urteile über dieses Werk zeichneten echtes Interesse, Aufmerksamkeit und Anerkennung aus:

Das Tagebuch blieb ein weiteres Jahrzehnt bis zu seinem Tod ein Gefäß seiner Produktion, [...]. Der Leser begegnet einer ich-bezogenen, selten engagierten, aus hochmütiger Distanz lebenden Existenz, brillant, komisch, bissig, absonderlich formulierend. [...] Diese Aufzeichnungen haben den Reiz der persönlichen Formulierung, der extremer Position. Es gibt langatmige Exkurse, Unverständliches, Clownerien. (Petersen 1971: 554)

Seine Stelle in der Literaturgeschichte wird als außerordentlich bezeichnet. Mit Witold Gombrowicz, der im Jahr 1969 starb, wurde die gegenwärtige Literatur ihres hintergründigsten, eigenartigsten Schriftstellers beraubt, zugleich eines ebenso mokanten wie unbequemen Denkers (Kesting 1971). Dieser scharfsinnige Denker mit ewig streitbarer Feder (Böse 1971) war für die damaligen polnischen Behörden besonders störend und unverschämt, während seine extrem individualistische Haltung in europäischen Ländern allgemeine Begeisterung hervorrief. Die höchst eigenartigen Aufzeichnungen mit ihren Paradoxien, die

alle Autoritäten, die eigene nicht ausgeschlossen, in Frage stellen, muten wie die bitterbösen Späße eines gegen alle Welt misstrauischen Clowns an (Böse 1971).

Die Tatsache, dass das *Tagebuch* eine spezifische Rezeption und Aufnahme erlebte, stellt ein beachtenswertes Phänomen dar. Zwar erreichte es unter dem deutschsprachigen Lesepublikum keine Massenleserschaft, wurde aber in zahlreichen kritischen Besprechungen der deutschen Rezensenten sehr hoch bewertet. Die Bibliographie aller insgesamt veröffentlichten kritischen Texte ist ansehnlich und umfangreich, sie beinhaltet über fünfzig Rezensionen. Gombrowiczs *Tagebuch* beschränkte sich also auf einen eher elitären Rezipientenkreis. Wie ist diese Eigenartigkeit der *Tagebuch*-Rezeption zu erklären? Ist das *Tagebuch* mit seiner Intimität nicht die rezeptionsfreundlichste Form des literarischen Schaffens? Bekommt der Leser nicht einen Eindruck mit dem Verfasser beim Lesen seines Werkes zu dialogisieren?

Ein Gespräch mit Gombrowicz zu führen ist jedoch eine äußerst komplizierte Aufgabe. Man sollte ein gebildetes, über seine Philosophie sehr gut orientiertes, Individuum sein. Der *Tagebuch*-Leser, muss vor allem mit der Philosophie- und Literaturgeschichte vertraut sein, sonst bleiben die wichtigsten Konnotationen des *Tagebuchs* für ihn unverständlich oder werden einfach übersehen. Die Tatsache dass, dieses Werk eine besonders große Resonanz unter dem deutschsprachigen Journalisten und Literaten genoss, resultiert aus ihrer geistig-intellektuellen Gewandtheit und Aktivität, die sie zum idealen Rezipientenkreis machte.

Witold Gombrowicz nimmt im *Tagebuch* Bezug auf die wichtigsten literarischen und philosophischen Tendenzen des zwanzigsten Jahrhunderts. Er bespricht die Werke und Theorien von mehreren bedeutenden Philosophen und Schriftstellern. Bei der Formulierung von eigenen Meinungen und Ansichten stützt er sich auf Behauptungen solcher berühmten Persönlichkeiten wie u. a. Georg Hegel, Martin Heidegger, Edmund Husserl, Immanuel Kant, Friedrich Nietzsche und Simone Weil. Die im *Tagebuch* behandelte Thematik spiegelt die philosophischen Richtungen des zwanzigsten Jahrhunderts wider. Gombrowicz als Philosoph führte harte Auseinandersetzungen mit den allgemein herrschenden Ideologien. Seine Ansichten bildeten eine abgesonderte Philosophie, die ein Schlüssel sowohl zum *Tagebuch* als auch zu seinen prosaischen und dramatischen Werken ist. Die Gombrowicz'sche Einwurzelung in der europäischen Philosophie jener Zeit verursachte, dass die Rezeption des *Tagebuchs* im deutschen Sprachraum hauptsächlich unter den deutschen Journalisten und Schriftstellern erfolgte.

Die Rezeption und Interpretation von Witold Gombrowicz' *Tagebuch*

Die Vorgehensweise bei der Untersuchung des Rezeptionsphänomens von Witold Gombrowicz' *Tagebuch* im deutschsprachigen Kulturraum verlief mittels analytischer, stark textorientierter Methoden. Es wurde versucht möglichst viele der publizierten deutschsprachigen Artikel einzubeziehen. Neben dem detaillierten Überblick der deutschsprachigen *Tagebuch*-Veröffentlichungen erfolgt eingehende Darstellung und Analyse der, in der deutschsprachigen Presse erschienenen, *Tagebuch*-Rezensionen. Die Basis für die, im ersten Teil erörterte Problematik bildete vor allem das *Tagebuch*. Als die Grundlage für den zweiten Teil gelten mit Vorrang Artikel und Rezensionen, die über das Phänomen der *Tagebuch*-Rezeption handeln.

Gombrowicz blieb in seinem *Tagebuch* auf der Position des Beobachters, der die Welt durchging und sie aus einer Position des Flaneurs betrachtete. Es handelte sich dabei nicht um die Interpretation oder Veränderung der variablen, fließenden Wirklichkeitsphänomene, sondern um ihre genaue Ausformulierung. Gombrowicz wurde zum äußerst scharfsinnigen Spaziergänger. Seine Beobachtung gründete vor allem auf philosophischen Kategorien. Mit Hilfe von verschiedenen Individualitätsmustern versuchte Gombrowicz seine persönlichen Erlebnisse zu bewältigen. Das Betrachten der Welt wurde zur reinen Kontemplation, zum beschaulichen Nachdenken. Diese kategoriale Beschreibung von Außenwirklichkeit mittels philosophischer Elemente charakterisierte die Grundgedanken des *Tagebuchs*. Durch die Empfindungen eines Emigranten sowie seine subjektives-Großstadterfahrung und dauernden Bildverfestigungsversuch wurde dieser philosophische Zugriff klar. Die Hauptthemen des *Tagebuchs* bildet die Frage der Persönlichkeit, der Identität, des geistigen Lebens. Die universellen, allgemeinemenschlichen Kategorien, die für jeden einzelnen Menschen, ungeachtet seiner nationalen Zugehörigkeit, essentiell und signifikant sind. Die polnischen Diskurse im *Tagebuch* waren für jegliche fremdsprachige Leserschaft schwer perzipierbar. Die Aufzeichnungen anderer polnischen, auch im Exil lebenden, Schriftsteller, waren in den europäischen Ländern nicht so populär, da ihre Tagebücher so national-polnisch gesinnt waren. Sie wandten sich der polnischen Wirklichkeit zu, die dem westeuropäischen Publikum kaum bekannt war. Gombrowiczs Erzählen im *Tagebuch* ist frei von übermäßiger National-Koloristik.

Während sowohl in Westdeutschland als auch in den übrigen Ländern des deutschsprachigen Kulturraums, die Rezeption und Interpretation von Gombrowicz' Werke unbehindert blieb, stieß sein Schaffen in der Volksrepublik Polen auf völliges Publikationsverbot. Der

Grund für dieses Rezeptionsparadoxon war die gesellschaftlich-kulturelle Lage der polnischen Bevölkerung nach dem Zweiten Weltkrieg. Die überall herrschende Ästhetik des sozialistischen Realismus zwang eine Ideologie des einheitlichen Kollektivs auf. Sowohl das *Tagebuch*, als auch seine anderen Werke, die den Vorrang des Individuums vor dem Kollektiv verkündeten, hielt das sozialistische Regime für höchst schädlich und gefährlich. Obwohl man in Polen immer noch eine vollständige Ausgabe seiner Werke erwartete, waren die Siebzigerjahre eine Periode von großer Aktivität der polnischen Literaturwissenschaftler, die einen höchst begrenzten Zugang zu seiner Werke hatten. Es gab damals lediglich unzählige Exemplare aus dem Anfang der Fünfzigerjahre und diese, die im *zweiten Umlauf* veröffentlicht oder aus Paris geschmuggelt wurden. Trotzdem erschienen in dieser Zeit mehrere Artikel, die über Gombrowicz' Schaffen handelten. 1975 fand sogar eine, durch das Literaturinstitut PAN organisierte, Tagung statt, die Gombrowicz gewidmet war. Die Vorträge hielten die hervorragenden Forscher seines Schaffens: Artur Sandauer, Maria Janion, Jerzy Jarzębski, Andrzej Falkiewicz, Michał Głowiński. Viele der auf dieser Konferenz gehaltenen Referate befinden sich in einem 1984 veröffentlichten Band *Gombrowicz i Krytycy* (Łapiński 1984), der bis heute als eine der wichtigsten polnischsprachigen Anthologien der Texte über sein Schaffen gilt. Alle der damals entstandenen kritischen Besprechungen seiner Werke bleiben bis heute ein berücksichtigungsnotwendiger Kontext gegenüber den neuesten Interpretationen. Erst nach dem Sturz des Kommunismus und dem Eintritt der Dritten Republik kam es zu einem Bruch in der Rezeption seiner Werke. Sein Schaffen wurde zum Gegenstand mehrerer Analysen und Interpretationen. Immer neue thematische Gebiete seiner Werke wurden untersucht. Seine Ideen platzierte man in neusten, dem Autor selbst unbekannt, Kontexten (Janiszewska 2002). Die polnisch-sprachige Bibliographie dieser analytischen Texte wuchs gewaltig seit 1989 und erreichte am Anfang dieses Jahrhunderts ihren Höhepunkt (Legierski 1999; Nowak 2000; Płonowska-Ziarek 2001; Margański 2001; Głowiński 2002; Bielecki 2004; Markowski 2004).

Witold Gombrowicz' Schaffen erfreut sich eines weltweiten Ruhmes. In den meisten europäischen Ländern folgte mindestens eine Gesamtausgabe seiner Werke. Gombrowicz wurde zum weltbekanntesten Autor seiner Zeit. Das *Tagebuch* bleibt neben seiner Dramen, eines seiner bekanntesten Werke und gilt als Polens wichtigster Beitrag zur Weltliteratur im zwanzigsten Jahrhundert.

Die Rezeption und Interpretation von Witold Gombrowicz' Tagebuch

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MARTA WIŚNIOWSKA, Dr., Hochschulassistentin an der Technischen Universität in Częstochowa und in der Fachhochschule Neisse. Promovierte in Germanistik. Sprachforscherin und Literaturwissenschaftlerin.

Melic and audiovisual translation

Melische und audiovisuelle Übersetzung

Przekład meliczny i audiowizualny

Alina BRYLL

University of Applied Sciences in Nysa

SEMANTIC DOMINANT FEATURE IN MELIC (OVER?)TRANSLATION OF SONG

From the times of Romanticism, relations of poetry and music have been conceived as the symbiosis of both domains of art, which has brought a new view at the artistic creation of forms comprising lyrics and music. An author's song (where lyrics and music are composed by one author who, most often, is also their performer) as a music-and-word form constitutes one of many instances of merging poetry with music. Coherence of a word and sound means that linguistic meanings, melody and musical instrumentation become the elements of equal importance and the processes of writing lyrics and composing music are in an absolute interdependence. Moreover, it is impossible to separate the lyrics from music because their single existence does not provide complete feelings, impressions, or thoughts which were the intention of the author at the moment of their creation. Therefore, a song, as a complete and perfect artistic structure has gained a permanent and esteemed place in both domains of art.

The popularity of a song stays in close relation with easy reception, whose attractiveness is enhanced by the fusion of many equally significant elements projecting emotions on a recipient, such as words, melodic and rhythmical figures, as well as musical arrangement which usually refers to the narration of a song. What is more, a song reaches its receivers much faster than other artistic forms and it requires minimal technical equipment. Considering globalization in culture, a song is one of the most convenient ways of realizing it. Songs very often constitute a kind of link between cultures, or they simply become a factor which joins them (e.g. the Internationale or the Marseillaise which became independence anthems in Europe).

Such "migrations" of songs between different cultural areas have led to the need and demand for translating lyrics of foreign songs into the recipients' language in the other culture. Recipients are not fully satisfied only with listening to the song (even though the musical factors

are perceived at the first place) and knowing what the song is about, but they want to sing it in their mother tongue. Many songs which gained enormous popularity outside the cultural and language area of their creation have become 'evergreens' alive for decades and they are performed all over the world in different languages with the melody and some elements of musical arrangement retained.

How to translate songs and what elements play a vital role in this type of translation, then? The matter of sound and word in songs must be treated syncretically and consequently the translation of songs is determined not only by the linguistic meaning but also the rhythm and melodic line with the specific syntax and versification. The completion of a genuine translation of a song requires competence exceeding the range of 'usual' translation skills. The crucial attribute is an ear for music, which helps to pick up the complexity of melody and rhythm line of such a word-and-music form.

Musical aspects are studied occasionally by authors of papers dedicated to song translation – Waław Osadnik (2005), Anna Bednarczyk (1993), (1995), (2005), or Magdalena Barczewska-Skarboń (2005). One of the first contemporary researchers who included the significant role of music instrumentation in his translation strategy of songs is Stanisław Barańczak. The translation studies theorist, poet and poetry translator emphasizes that the aspect which makes translation of word-and-music forms complex is the necessity of conveying precisely their syllabic and accent structure. Barańczak specifies, among others, the following elements determining the translation of songs: a word accent falling on a pitch accent, a problem of masculine rhymes which cannot be substituted by feminine rhymes, and syntax coincidental to a musical phrase. They constitute the most crucial aspects of translation which should be called **melic translation**, which, apart from lyrics, includes all elements of the musical code and therefore enables a recipient to sing a song in their mother language (Barańczak 2005: 295).

Studies within the transposition of the tonic (pitch) and rhythm elements of songs were also undertaken by Julian Maliszewski, a translation studies researcher and experienced translator. According to the author, the most important elements of musical instrumentation include: **rhythm** with the form of precise algorithm; **melodic line** with the specific syntax, versification and meter system constituting the 'macrotonic' system; and the characteristic **alliteration system** with the established order of consonants and vowels determined by the melodic line, in which it is necessary to place a great number of vowels carrying

the melodic line and consequently avoid consonant clusters difficult to pronounce clearly, constituting the 'microtonic' system (Maliszewski 2005: 142). The above elements are the components of the musical phrase which is the unit of melic translation.

Another translation studies theorist and song translator Piotr Zazula analysing the problem of song translation emphasizes the need to maintain a grid of rhymes in translation as well as other elements imposed by a prosody line. Due to rhythmic and stress aspects, faithful translation of original rhymes may not always be successful. In this case, a translator of songs should turn to the criteria of pragmatic functionality, maintaining the same effect of regularity, not necessarily using the same structures as in the source text (Zazula 1999: 108).

While in philological or pragmatic translation some semantic imprecision may be surprising, in the case of melic translation its author is nearly forced to make certain exceptions or even depart from literalness. This is due to the already mentioned constraints of song translation including the rhythm, the strict number of syllables, the accent placement, the need to avoid consonant clusters which are difficult to sing in a clear manner, and consequently the need for using a big number of vowels being the carrier of melody line (Zazula 1999: 106). The melic translator is therefore restricted in his choice to a narrow range of translation equivalents which would enable performing the text in the target language with the melody.

In view of these considerable difficulties associated with translation of the song which is to be sung, it is necessary to develop a kind of *modus operandi*, which can be done by finding key words (topic words) that are the exponents of the song and its "spirit" message (colloquially "what's going on" in the song) and then adjust to them the remaining part of translation.

This procedure is postulated in the study of Stanisław Barańczak, who introduces the term **semantic dominant feature** defined as the primacy of the structure of song's element, which is a more or less visible key to the integrated whole of its senses (Barańczak 2005: 37). Assuming that the text of words and music expresses its poetic sense not only by the lexical meaning of words, but above all through the various elements of poetic euphony (alliteration, assonance, consonance, onomatopoeia) and poetic syntax (various forms of parallels and contrasts, anaphora, epiphora), melic translator has to recognize the hierarchy of structural elements of the SL text and focus on the strategic

element, as it is impossible to convey all the artistic effects in the target language text.

According to Piotr Zazula, the dramatic function expressing the “content” of a song is carried out in minds of recipients (usually in the intuitive not verbalized way) by the semantic dominant feature perceived as the main system of drama relationship occurring between characters, objects, or phenomena in the world created by the text (Zazula 1999:107).

Then, the same researcher warns against the so-called trap of the first line, consisting of the mechanical translation process started with the first line. The line may not be so important to the semantic dominant feature but at the same time it becomes binding on the remaining rhymes, imposing their choice. As a result, the range of translation equivalents is limited and the crucial aspects of drama setting can be missed.

Piotr Zazula has taken up the attempt to translate into Polish a couple of popular songs of Sting (Gordon Sumner) so that they can be sung. Two were selected to present the application of semantic dominant feature in melic translation, namely *Englishman in New York* and *Fragile*.

Englishman in New York

The specific manifesto of a romantic loner in one of the world's largest metropolis is a significant word-and-music form in the poetic achievements of Gordon Sumner. The song presents a plot with a genuine Englishman who staying away from his home country feels alienated and suffers loneliness. This motif is reminiscent of the famous *American in Paris*, and perhaps it is this composition by George Gershwin with the narrative framework based on the novel of the older brother Ira that influenced the creation of Sting's song.

I don't drink coffee I take tea my dear	Herbatę z mlekiem proszę oraz tost
I like my toast done on the side	Za kawę dziękowałem już
And you can hear it in my accent when I talk	Angielski akcent zdradza, że nie jestem stąd
I'm an Englishman in New York	Gdy wędruję przez Nowy Jork
See me walking down Fifth Avenue	Przez Manhattan wolno idę sam
A walking cane here at my side	Wystukując laską krok

Semantic dominant feature in melic (over?) translation of song

I take it everywhere I walk
I'm an Englishman in New York¹

Wszędzie z sobą biorę ją
Gdy wędruję przez Nowy Jork²

Even cursory reading of the Polish translation shows compromises, consisting primarily of semantic transformations, which had to be made by the melic translator willing to maintain the melodic line of the song.

The Polish version includes “herbata z mlekiem”, absent in the SL text. This subtle over-interpretation of the entire phrase is imposed by the need to maintain the particular rhythm of the original version. However, the melic translator accurately highlighted the “otherness and alienation effect” which is the semantic dominant feature of the song, assuming that he will not achieve that impression among Polish receivers with tea so popular and loved by them, and hence tea with milk appeared much more associated with Britishness. After all, tea with milk is a typical British drink (in particular Polish regions called Bawarka).

The alliteration “**Toast-done-on-one**” closed with the phrase “**side**” going down is omitted in the Polish translation. The translation of the method of cooking toasts just did not fit, but considering that a toast for breakfast is still occasional on Polish tables it can be assumed that the image of the British cultural diversity is achieved.

Thus, on the one hand there is an addition of certain elements to the TL text, and redundancy on the other hand. Such a translation strategy was primarily imposed by the necessity to fit into three main accents.

The extract “I don’t drink coffee” is replaced by a polite refusal. Sting singing the word “coffee” with a typical American accent strengthens the protagonist’s alienation who afterwards confesses that the way he speaks reveals immediately he is a stranger from other country.

The visible tautology comprising the repetition “walking-walking-walk” is not only the amplification for the whole phrase but also the rhythmical ostinato which gives the lyrics the pulsing and swinging rhythm. All the artistic effects remind in their stylistics of the theme of an American walking down the Champs Elysees in Gershwin’s composition. Let us remind that in the symphonic poem, there is a stick tapping musical theme (accented by percussion instruments). Similarity in rhythm of Sting and Gershwin’s songs fully confirms the statement of the proximity of the two music pieces.

¹ *Englishman in New York*. “Gazeta Wyborcza” of 18 September 2003, p. 41 (“Duży Format” - Maniak Czwartkowy).

² Lyrics translated by Piotra Zazula in a brochure enclosed to the album *M. Tribute to Sting* by Mariusz Kiljan (1996) CD SK2CD002 released by ZAIKS Association.

In melic translation, the translator omitted the famous Fifth Avenue ("Walking down Fifth Avenue") substituting it by Manhattan, also considered as the symbol of the New York City. This metonymy (totum pro parte), though, has no significant impact on the poetic message of the translation and that semantic transformation itself does not raise objections among Polish receivers familiar with the text in English.

The nationality of the protagonist is the key word in the lyrics, but Zazula decided not to put the "Englishman" ("Anglik") in his translation. Instead, to indicate the country of origin of the song's protagonist he added the adjective to the noun ("English accent") in the third verse. Taking into account that the melic translator had to fit in eight syllables, there was just not enough space for the literal translation of the line "I'm an Englishman in New York", nevertheless the omission is quite substantial.

An expert on Sting and his "music translator" Piotr Zazula rightly indicates that the chorus of the song is the semantic dominant feature and the line "I'm an Englishman in New York" is important firstly, because it is repeated and secondly, that it is the key to the semantic and dramatic dominant feature: the sense of the protagonist's otherness, strangeness in the surrounding culture (Zazula 1999:109). The element which cannot be certainly substituted or changed is New York; the city's name has to appear in translation. In addition, the name New York is back in the last lines of the first two stanzas and the chorus. It creates some difficulty as this verse must be translated so that it makes sense within the remaining contents and fits rhythmically into further stanzas and the chorus.

Whoa, I'm alien, I'm a legal alien
I'm an Englishman in New York

Jestem obcy, zawsze będę obcy
Gdy wędruję przez Nowy Jork³

"Alien" in Polish means literally "obcy", i.e., person who feels somewhere strange, in other words, someone alienated. The adjective "legal", i.e. "legalny", "zgodny z prawem" emphasizes that this stranger, in this case – a foreigner, can take full advantage of legal residence in the country, enjoying such status as, e.g., a tourist, and his coming to America does not necessarily mean the race for the illegal employment,

³ Lyrics translated by Piotra Zazula in a brochure enclosed to the album *M. Tribute to Sting* by Mariusz Kiljan (1996) CD SK2CD002 released by ZAIKS Association.

or “undeclared work”. Let us not forget that America is a country of immigrants, after all, that is why the adjective “legal” has quite a different meaning and constitutes the semantic opposition to the word “alien”. Nevertheless, it is hard to guess what prompted the man from the Sting’s song to come to New York, is he planning to stay there for longer? It can be, however, recognized that the English gentleman walking with a cane in his hand, obviously with a lot of free time, came to America to see for himself this “new world”. The view of a dignified English gentleman walking *festina lente* step through the streets of Manhattan has to be some kind of sensation, such as the broadcast of a silent film on modern television.

The phrase repeated in the chorus “I’m an alien, I’m a legal alien” according to the previously adopted semantic and dramatic dominant feature criterion is the key piece of the text, revealing feelings and the emotional state of the protagonist, namely the sense of loneliness, emptiness, otherness, and alienation. Zazula faced certain difficulties while translating this phrase. He made two attempts. In the first version, it is extended a little, not to say even “wordy”: “Jestem obcy, ale nie turystą” (Zazula 1999:110), which confirms the inaccurate comprehension of the intent of the source text author. In the second one, there is a good-sounding and reasonable tautology “Jestem obcy, zawsze będę obcy”, which conveys faithfully the intention of Sting.

Scepticism of the main character appears in the next stanza of the swinging song where the protagonist strongly criticizes the American society accusing them of ignorance, lack of modesty and temperance, while calling to stand by own virtues, principles, and ideas. But he does so in a subtle way, though not without English irony:

If „Manners maketh man” as
someone said
Then he’s the hero of the day
It takes a man to suffer ignorance
and smile
Be yourself no matter what they say
Modesty, propriety can lead to
notoriety
You could end up as the only one
Gentleness, sobriety are rare in this
society
At night a candle’s brighter than the
sun

Po manierach poznać kto jest kto
Klasę ma się albo nie
Trzeba hartu by prostactwo
zmieniać w żart
Sobą bądź i nie odkrywaj kart
Skromność i prostota: czy pojmie
to hołota
W świecie, który grubą skórę ma?
Surowość obyczajów nieznaną
jest w tym kraju
Gdzie weekend byle kota zmienia
w lwa

Takes more than combat gear to make a man	Arsenał nie zapewni męstwa ci
Takes more than a license for a gun Confront your enemies, avoid them when you can	A serca nie zastąpi broń Patrz w oczy wrogom, kiedy można z drogi zejdziesz
A gentleman will walk but never run ⁴	Bo dżentelmen nie będzie nigdy biegł ⁵

In the first line of the second stanza the protagonist emphasizes his English ancestry by quoting an aphorism containing the archaic phrase "maketh" (modern "makes") referring in its style to the language spoken by William Shakespeare, Walter Scott, and George Byron.

A large dose of irony lies in the utterance "Hero of the day" exposing the distinctive American way of being when someone may become famous for different reasons but such fame is like the life of a butterfly, it takes one day. Also, American employers indulge in titles like "hero of the day / week / month / year", granted to employees in large American corporations, serving as praise and appreciation exposed to the personnel. The whole phrase reinforces the allusion to the typical American "keep smiling" as a manifestation of an attitude of an average American, who is always smiling, saying that everything is OK.

The further section of the song unveils the semantic dominant feature where the lyrical subject enumerates virtues whose possession reinforce the feeling of alienation, as such qualities are unfamiliar to American society. Indeed, the protagonist represents the Anglo-Saxon culture perceived in a broad sense. The juxtaposition of two English-speaking cultures, namely English insular culture and American culture must lead to specific idiosyncrasies revealed by the lyrical subject who is the representative of personality traits and stereotypes which are hard to find in the country of unlimited possibilities. The topic words "modesty" and "sobriety" in the song represent moderation, reserve, or self-control associated with inhabitants of the British islands, in contrast to irrepressibility and tendency of Americans to lack prudence. Using everyday language, we would say that these are the differences in American temperament and "English phlegm" that the English see as a

⁴ *Englishman in New York*. "Gazeta Wyborcza" of 18 September 2003, p. 41 ("Duży Format" Maniak Czwartkowy).

⁵ Lyrics translated by Piotra Zazula in a brochure enclosed to the album *M. Tribute to Sting* by Mariusz Kiljan (1996) CD SK2CD002 released by ZAIKS Association.

sign of pride and even prudency (*English pride*). In the further lines of the stanza, the protagonist wonders rhetorically who will nowadays understand and appreciate modesty, politeness, and good manners. In fact, a person extremely polite also in our native realities arouses pity smiles.

Zazula again took the translation autonomy-oriented approach to the SL text, though exposing its message on the Polish recipient, balancing, however, between the boundaries of poetic imitation. There are epithets absent in the English text: “prostactwo, hołota”. His “skromność i prostota, czy pojmie to hołota”, despite the suggestive essence referring to Sting’s envoi, resembles a “Czestochowa rhyme”. Nevertheless, it appears in the perfect rhythmical symmetry as compared to the SL text: “propriety – notoriety”.

Another example of semantic and phrasal transformation made by Zazula is the last line of the second stanza: “weekend zmienia byle kota w lwa”. Such version can be regarded as the attempt of rendering suggestively the idea of Sting’s song that decency is displaced by mediocrity and dullness.

The above instances of departure from literalness in the TL text constitute the connotative harmonization of translation equivalents made by Zazula. It does not change the general semantic meaning of the whole stanza, and in his melic translation sounds very convincing and suggestive.

Zazula, experienced in melic translation, adequately conveyed the message of the song, well sensing the mood and ideological significance of the original text, although some parts of the Polish text raise doubts about the strategy of translation.

The Polish translation of the song is the example of far-reaching semantic compromises the translator must make during the struggle with conveying the SL text which can be performed in the TL. Piotr Zazula presents the autonomous approach to Sting’s text, dictated by the need to preserve not only the melody and rhythm of this song, but also the attempts of interpreting the semantic dominant feature, however, not exceeding the boundary between translation and imitation of poetry.

Fragile

The next song – *Fragile*, like an *Englishman in New York* released on the album *Nothing Like the Sun* (1987) as well as on the best hits

compilation *Fields of Gold (1994)*, is by some referred to as a legend. The composition is a melodic ballad with a distinctive Latin bossa nova accent.

The song is presented in two melic translations made by Piotr Zazula (marked **Z**) and Anita Lipnicka (**L**).

If blood will flow when flesh and steel are one	(Z) Co mówi krew gdy w ciało wnika stal
Drying in the colour of the evening sun	Zanim słońce skryje horyzontu rdza
Tomorrow's rain will wash the stains away	Jutrzejszy deszcz usunie wszelki ślad
But something in our minds will always stay ⁶	Lecz odtąd w naszych snach coś będzie trwać ⁷
	(L) Popłynie krew, gdy w ciało wnिकnie stal Zakrzepnie w barwy przedwieczornych zórz Poranny deszcz obmyje każdą z plam Lecz jedna myśl nas nie opuści już ⁸

Let us define the dominant feature of the first stanza, first. Its essence is the life evanescence. The stanza of composition presents the evocative image of a bleeding body, referring to scenes from Shakespeare's plays. This is expressed in a metaphor implying a symbolic fusion of steel and the body ("flesh and steel are one"). Blood flowing from the wounded body dries in the colour purple, compared to the shades of the setting sun. Sting, referring to the drying blood of Byron's works (Trelawny 1986:167–169) with the characteristic colour highlighted by the time of day, in a poetic way paints a picture of gratuitous cruelty and death, describing violence in a metaphoric way. This theme also recalls the view of the crucified Jesus with dried blood on the wounds, who dies at the moment when the sun sets.

Zazula translated Sting's text in the manner of a romantic and used the personification of blood, rhetorically wondering what it says when steel permeates the body. However, the Polish translation lacks the theme of Byron's drying blood. Once again, the translator had to

⁶ <http://www.sting.com/discography/lyrics/lyric/song/139>.

⁷ Lyrics translated by Piotra Zazula in a brochure enclosed to the album *M. Tribute to Sting* by Mariusz Kiljan (1996) released by ZAIKS Association.

⁸ CD. RMF FM — *Moja i Twoja Muzyka* (2003) released by Pomaton EMI.

keep the rigour of a limited number of syllables; therefore, there was not enough room for full equivalence.

Rain in this passage is the sublimation of time, which blurs the trace of human existence. It is impossible, however, to remove the memory of the deceased loved ones of heart and mind.

There is an extensive ellipse, gaining the solution in the next sentence, where the recipient guesses what the “tomorrow rain” will remove. It should be noted that the adjective “tomorrow”, present in Zazula’s version is not the well-sounding equivalent, despite the full sound and semantic consistency with the original “tomorrow”. This far-reaching semantic transformation, however, does not lead to the artistic degradation of the text and does not change the message of the whole phrase, and the poetic image created by the Polish translator retains expressiveness comparable to the original version. The translation equivalent proposed by Lipnicka is “poranny deszcz” having a much better connotation in literature and sounding less prosaically.

Surprisingly, Zazula translated “minds” into “sny” (“dreams”). It can be assumed that such a lexical substitution is caused by logic of the whole Polish translation maintained in a romantic tone. Dreams in which past returns are a typical romantic element of onirism, a mental activity similar to dreaming or imaging, but it occurs in a woken state. This creates a new sphere of existence for the lyrical subject of Sting’s song. Zazula as the scholar of English literature decoded accurately the romantic atmosphere created by the author (no doubt it is fragility). The mentioned transformation does not affect the literary existence of the whole phrase, but it should be considered as interpretation acceptable in translation of the SL text. Melody “coercion” seems to play a minor role, although the Polish translation presents not only the quantitative compliance (in both texts there is the *décima* with the half-caesura), but also the rhythm compliance, because in both texts there are accents on the second, sixth and tenth syllable.

Lipnicka refers to “jedna myśl”, which in her interpretation “nie opuści już nas” rather than literally “zostanie na zawsze” (“will always stay”). Again, the author focused on preserving faithfully the rhythm and melody line, especially since the line ends the phrase section.

In our view, Lipnicka made a much better translation job. Her melic version, perfectly symmetrical as regards the melodic line, preserves all aspects of the semantic dominant feature of the original, without losing the lexical equivalence. The text of the Polish singer contains only minor semantic deviations from the SL text. She changed a

little bit the system of rhymes and instead of the **aa bb** pattern uses the **ab ab** system in adjacent phrases. However, the cross rhymes, resulting from the intention of attuning the original in English to the prosody of the Polish language, enhance the music instrumentation of lyrics and its rhythm line.

Perhaps this final act was meant to clinch a lifetime's argument That nothing comes from violence and nothing ever could For all those born beneath an angry star Lest we forget how fragile we are ⁹	(Z) Być może puentą miało być wspomnienie, z którym trzeba żyć Jak prawda, że z przemocy nie może powstać nic By wszyscy, którym gniew wypełnia dzień Pojęli jak nietrwały ich cień ¹⁰
--	--

(L) Być może ten ostatni akt
skończy spór przekona świat
Że w przemocy żaden sens
i nic nie przyjdzie z niej
Zrodzonym pod złym niebem
gniewnych gwiazd
Powiedzmy im, że kruchy nasz czas¹¹

The Polish singer, in our opinion, once more retained much more appropriate relation between the melic and semantic code. Lipnicka does not depart from the literalness so much as Zazula. "Final act" becomes "ostatni akt" in her translation, while Zazula opts for a completely different equivalent – "puenta". It seems to be not quite a good choice, because the term may evoke diverse connotation.

Moreover, Zazula did not convey the important element of the semantic dominant feature about the final outcome of the dispute on using violence ("clinch a lifetime's argument"), replacing it with the expression of a completely different connotation "wspomnienie, z którym trzeba żyć", which does not fully explain the intention of the second stanza. That line is much better understood and conveyed by Lipnicka, whose translation bears the comparison to the SL text: "być może ten ostatni akt / skończy spór przekona świat". Both translators

⁹ Lyrics translated by Piotra Zazula in a brochure enclosed to the album *M. Tribute to Sting* by Mariusz Kiljan (1996) CD SK2CD002 released by ZAIKS Association.

¹⁰ RMF FM – *Moja i Twoja Muzyka* (2003) released by Pomaton EMI.

¹¹ <http://www.sting.com/discography/lyrics/lyric/song/139>

Semantic dominant feature in melic (over?) translation of song

did not find a place in their translation for the fourth line of the second stanza (“and nothing ever could”/“i nic nigdy by nie mogło”).

Those to whom the lyrical subject appeals to realize the futility of violence and understand the human life fragility, are expressively referred with the subtle metaphor – born beneath an angry star. In Zazula, they are “wszyscy, którym dzień wypełnia gniew”. Thus the translator omitted the matter of birth, but his version, despite the failure of lexical fidelity with the SL text, reflects the idea of the line. In addition, the part is easier to sing. Lipnicka uses “zrodzeni pod złym niebem gniewnych gwiazd” paraphrasing the reference to Kingsley Amis (“angry people”) made by Sting in the SL text. However, the alliteration „gniewnych, gwiazd” appears to be difficult in terms of clear pronunciation of the last word ending.

The key part of the last line “how fragile we are” Zazula translates “jak nietrwały ich cień”. Motifs of shade and time symbolize human existence, but it seems more accurate to compare life to time passing by, just like Lipnicka did “jak kruchy nasz czas”.

Translation of the chorus is actually imposed to translators due to its simplicity, consisting in the popular comparison of rain to tears of the star (formerly more frequent was heaven). The dramatic dominant feature is repeating the universal message “how fragile we are.”

On and on the rain will fall
Like tears from a star
Like tears from a star
On and on the rain will say
How fragile we are
How fragile we are¹²

(Z) Całą noc znów pada deszcz
Świat płacze przez sen
Świat płacze przez sen
Cały dzień deszcz szepcze nam
Jak kruchy nasz cień
Jak kruchy nasz cień¹³

(L) Wciąż i wciąż niech deszcze mżą
Jak łzy jasnych gwiazd
Jak łzy jasnych gwiazd
Wciąż i wciąż niech szepcze deszcz
Jak kruchy nasz czas
Jak kruchy nasz czas¹⁴

¹² <http://www.sting.com/discography/lyrics/lyric/song/139>.

¹³ Lyrics translated by Piotra Zazula in a brochure enclosed to the album *M. Tribute to Sting* by Mariusz Kiljan (1996) CD SK2CD002 released by ZAIKS Association.

¹⁴ RMF FM - *Moja i Twoja Muzyka* (2003) released by Pomaton EMI.

Zazula, as usual, adds elements missing in the SL text and confirms again his translation autonomy. Freedom in choosing Polish equivalents seems to be Zazula's intention to create a brand new and, in a sense, even better text in terms of artistic image. In his version the rain falls over "całą noc", replacing "all in all". Moreover, the second line of the chorus is interpreted as a crying world, in addition crying unconsciously because while being asleep. Lipnicka translates word-for-word "wciąż i wciąż" without disturbing the stylistic structure of the TL text. The Polish singer just added the adjective "bright" to describe the stars to maintain a certain number of syllables of the original text.

Interesting onomatopoeic alliteration was proposed in the translation of the fourth line of the chorus "deszcz szepcze", the more that the SL text also contains sounding ornamentation, yet slightly different "rain - say". In an attempt of keeping sound instrumentation and trying to retain a reflective mood of the text, the translators used the verb "whisper", smoothing slightly the rough-sounding in this case English verb - "to speak". Harmonic ornamentation conveyed by Zazula and Lipnicka confirms that the melic translator seeks to preserve certain sound figures and phrasal accents imposed by the original melody and cantilena. On the other hand, due to strict number of syllables to fit into the melody, both translators do not preserve the future tense in the first and fourth line of the chorus. Zazula informs us that it rains again and Lipnicka decided to use the imperative „niech pada deszcz" and „niech szepcze".

Due to significant difficulties and constraints of translation of the text which is to be sung, the range of translation equivalents is limited. Therefore, it is necessary to develop the specific *modi operandi* involving finding key words (topic words) in the song which express its envoi and general mood, and then to adapt the remaining part of translation to such key words. This is postulated by Stanisław Barańczak who has introduced the term **semantic dominant feature** of a text helping to recognize the hierarchy of different elements of the source language text structure, e.g. poetic euphony, prosody, or figures of speech, and to focus on one particular strategic element. The recognition of the key element of the semantic dominant feature of the SL text simplifies the process of translation, assuming that it is impossible to include in the TL text all artistic effects and retain

simultaneously the melody and rhythm of the translated song. Consequently, in order to convey the message of the song so that it can be sung, an author of melic translation has to agree on some linguistic compromises, deviations from the SL text or even rejection of literalness. Such an approach often involves translation autonomy leading to over-translation. The translator, of course, must be careful in the choice of translation equivalents if he does not want to depreciate literariness of the SL text.

Following the translation autonomy of Stanisław Barańczak, Zazula in his Polish translation seems to make attempts to reproduce the process of creating lyrics by Sting and define the limits of his poetic imagination, which gives the desired effect in exploring the meanings and truths contained in the analysed songs. His translation strategy involves the functional equivalence, the search for connotation understandable in cultures of both the SL and TL text. Semantic transformations introduced by Zazula are the consequence of implementing the semantic dominant feature found in the study by Barańczak. Nevertheless, Zazula's over-translation does not lead to the artistic degradation of the SL text and does not change the poetic envoi and message of the songs. Therefore, the Polish versions of stanzas and choruses in the discussed songs are kept in the same rhythm and music accents and are performed successfully on stage by an actor Mariusz Kiljan and Anita Lipnicka. Moreover, Zazula and Lipnicka project an excellent ear for music, and that makes them capable of reaching out to the complexity of melody, chords, harmonic structures, dynamics, and rhythm of Gordon Sumner 's songs.

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ALINA BRYLL, Ph.D. in literary studies, an assistant professor at the Chair of Applied Linguistics in Management at Częstochowa University of Technology and a lecturer in the Section of Business English of the Institute of Modern Languages of the University of Applied Sciences in Nysa. She is a certified translator and interpreter of the English language. Her research interests include translation studies, specialized languages and terminology, theory and methodology of ESP training.

Iwona SIKORA

University of Applied Sciences in Nysa

ON ASPECTS OF FILM TITLE TRANSLATION

Introduction

Translating film titles raises controversies and contradicting opinions among viewers and is the topic of passionate discussions. Film titles' translations into Polish are generally severely criticized, rarely appreciated. The main charges and accusations thrown at translators and film distributors concern the infidelity of the translated versions which are called ridiculous, idiotic or devoid of any sense¹. The most heated discussions take place on forums devoted to films, where the forum participants spare translators no harsh words and severely criticize the authors of totally, in the viewers' opinions, inaccurate film title translations. The audience question professional qualifications of the authors of the translated titles, criticize their translational skills, undermine their knowledge of English, argue that the ill-chosen versions distort the meaning of the film and its message. And in most cases they are convinced they would have done it better!

The amateur critics of film title translations condemn translators' choices and compete in inventing better versions of inaccurate, in their opinion, titles. In some cases these critical opinions are justified, but in many cases they are not well-grounded and clearly show that the authors of these intense and very often harsh judgments have no idea about the complexity of the translation process; they often do not know the language well enough and thus are not aware of idiomatic expressions or hidden meanings, or have little knowledge of the film context (e.g. earlier versions or literary works a given film was based on). Sometimes it even seems that they have not seen the film they are criticizing.

The criticism of film title translations has its roots in a few phenomena. Firstly, nowadays almost everybody speaks some English

¹ e.g. <http://www.filmweb.pl/user/radex78/blog/427802> [accessed on 20.09.2011].

or at least knows a few English words. Even if people are not able to communicate freely in this language, they have some elementary knowledge of vocabulary and syntax, which allows them to understand the original title and compare it to the translated version. And this comparison often shows that, at first sight, the translated title has little in common with the original one. Secondly, although most viewers have some knowledge of English, they are not translators and they are not aware of the complex nature of the translation process and all the factors which have to be accounted for. Thirdly, the amateur critics are often convinced that the best and most accurate translation is word-for-word translation and if they cannot observe any correspondence between the original and target versions, the translated title is often hailed a failure. And finally, not everyone is aware of the fact that translators are not the only agents responsible for the film title and that the final version must be approved of by the distributors and marketing specialists.

Sometimes in the discussions appear more enlightened voices of people aware of the complex nature of the translation process, who speak in defense of translators and their skills and who are aware that the final version of the translated film title is conditioned by many factors and is not only the translator's responsibility. Such opinions are quite often very insightful and valuable since they inform the less knowledgeable viewers about the intricacies of this seemingly simple task.

Since the unfavorable opinions and disapproving assessments seem to be the result of no linguistic and translational knowledge and understanding, some light needs to be shed on the various factors and translational problems involved. In the present article, I would like to discuss a few issues related to film title translations starting with the features and functions of film titles, then discussing some of the problems encountered by translators and strategies used to solve them. An attempt will also be made to find out if any more general patterns or tendencies can be observed in strategies used for dealing with particular translational problems.

1. Features and functions of a film title

A film title is a specific construct which has certain features and functions. First of all, a film title is a condensed representation of the film's contents. It is usually brief and succinct and provides some information on the story told in the movie and indicates its genre

(Berezowski 2004). Some English titles are just names of films' protagonists: *Dr. House*, *Shrek*, *Forrest Gump*, *Edward Scissorhand*, *Mr. and Mrs. Smith*, *Hannibal*, *Donnie Brasco*, *Schindler's List*, *Sherlock Holmes*, *Constantine*, *Jackie Brown*, etc. Such titles inform that the focus is on the film's main character, who simultaneously is the central part of the plot. Other contain toponyms, which are geographical names indicating where the story takes place: *Pearl Harbor*, *Brokeback Mountain*, *Fear and Loathing in Las Vegas*, *Seven Years in Tibet*, *Notting Hill*, *Troy*, etc. Many titles are common nouns or nominal phrases: *The Heat*, *Goodfellas*, *The Godfather*, *The Devil's Advocate*, *The Piano*, *Million Dollar Baby*, *American Pie*, *A Beautiful Mind*. Quite common are also titles containing verbal expressions: *Finding Nemo*, *Saving Private Ryan*, *Being There*, *Feelin' Minnesota*, *Being John Malkovich*, *Raising Arizona*, *Chasing Amy*. Some titles are imperatives: *Kill Bill*, *Catch Me if You Can*, *Don't Talk to Strangers*; or take a form of sentences: *I Know What You Did Last Summer*, *I'll do Anything*, *It Could Happen to You*. Titles may also contain metaphoric expressions, various types of wordplay, idioms or various (including cultural) allusions: *All That Jazz*, *In the Limelight*, *Flushed Away*, *Along the Great Divide*, *American Beauty*, *As Is*, *Bananas*, *Big Trouble in Little China*, *Die Hard*, *Bite the Bullet*, *Eternal Sunshine of the Spotless Mind*, *Collateral Damage*, *The O.C.*

A film title constitutes an integral part of a film which conditions its reception, understanding and interpretation and thus, whatever the grammatical form of a title, it should be informative, attractive and intriguing. In other words, a title should fulfill the informative, aesthetic and vocative functions (Newmark 2004: 39-42).

Within the informative function, the film title should provide the audience with some information about the film, its contents and genre, give a clue about the story told or its main focus. A film title introduces the viewer into the film's world, creates certain atmosphere, prepares for the reception and, to a certain extent, explains the film's message. A film title constitutes a sort of preface to a film, an introduction which sets the scene and lets the viewer inside. It is a type of a paratext – just as all sorts of additional information in a literary work such as a title, preface, cover notes, illustrations, bibliographical notes – which belongs to a more complex system of film paratexts² and which accompanies and surrounds the main text (in this case a film) and makes its presence and

² Including the title, promotional information, trailers, title sequences, announcements, reviews.

existence possible (Genette 1997: 1). The paratext of a literary work is also metaphorically described as a “threshold”, which a viewer has to cross to enter into the film’s realm and which controls the reception of the whole text (Genette 1997: 2). Jerzy Jarniewicz reminds that, especially in case of metaphorical titles (e.g. *Jądro ciemności – The Heart of the Darkness*, *Synowie i Kochankowie – Sons and Lovers*), there exists a bilateral explanatory relation between the title and the text (in this case a film). As Jarniewicz comments, the film title constitutes, on the one hand, an introduction to the film contents and explains its meaning. On the other, the text (film) helps to comprehend better the meaning of the title and very often the meaning of the title becomes clear only after seeing the whole movie. Thus, the film title constitutes a sort of preface to the film and a frame allowing its proper interpretation and comprehension (Jarniewicz 2000: 477-478).

A well-chosen film title should fulfill not only the informative but also the aesthetic and vocative functions. It means that the title should be attractive and intriguing in its semantic, phonetic as well as graphic form so as to arouse audience’s interest, stir their curiosity and imagination and finally make them go to the cinema to see the movie. As Marta Dynel puts it: “a title should be semantically and formally attractive” (Dynel 2010: 197). The aesthetic and vocative functions are fulfilled through the use of various rhetorical devices, such as metaphors, idiomatic expressions, wordplay, alliteration, etc. A title should be conspicuous – pleasant, shocking or attention-grabbing, funny or witty. In fact, any linguistic techniques are possible as long as they make the title memorable and attractive, as the commercial function – attracting the viewers and selling the piece – is the primary one.

2. Problems of film title translation

A film title should be informative enough to attract the audience, yet it cannot reveal everything, leaving some ground for speculations and curiosity about the film context. Titles are usually short and compact in form, but loaded with meaning. Film title translation poses specific translational problems in a few particular areas. It is not possible to enumerate all possible translational problems, however among those most common are proper names, wordplay and puns, idioms, SL allusions (cultural, historical, etc.), ambiguity, and some stylistic devices (alliteration, rhyming).

2.1. Proper names

Choosing a proper name as a film title is certainly a deliberate action of the film makers. Such titles concentrate viewers' attention on the main character or place and inform about the plot's main focus. It can be observed that the very common technique applied towards titles containing proper names is **no translation**. It means that they are transferred into the TL in their original form with some necessary spelling modifications introduced (not in all cases, though). Examples of such titles include: *Forrest Gump* – *Forrest Gump*, *Shrek* – *Shrek*, *Titanic* – *Titanic*, *Mr. & Mrs. Smith* – *Mr. & Mrs. Smith*, *Dr. House* – *Dr. House*, *Hannibal* – *Hannibal*, *Amadeus* – *Amadeusz*, etc. Generally, it can be noticed that titles containing proper names of people famous worldwide are left in their original form without any explanatory notes since no additional information allowing for the identification of the protagonist is here needed. The following table lists some examples of such titles:

Table 1. Titles containing proper names of famous people/characters

English version	Polish version
SL version	TL version
<i>Dracula</i>	<i>Drakula</i>
<i>Alexander</i>	<i>Aleksander</i>
<i>King Kong</i>	<i>King Kong</i>
<i>Robin Hood</i>	<i>Robin Hood</i>
<i>King Arthur</i>	<i>Król Artur</i>
<i>Shakespeare in Love</i>	<i>Zakochany Szekspir</i>
<i>Frida</i>	<i>Frida</i>
<i>Beowulf</i>	<i>Beowulf</i>
<i>Elizabeth</i>	<i>Elizabeth</i>

2.2. Names of fictitious/less known characters

The technique described above, however, is not used towards all titles in this category. In the case of titles containing proper names of fictitious or less known characters, they may be either transferred into the Polish version unchanged: *Juno* – *Juno*, *Constantine* – *Constantine*, *Hancock* – *Hancock*, *Donnie Darko* – *Donnie Darko*, *Billy Elliot* – *Billy Elliot*, *Carlito's Way* – *Życie Carlita* or some additional information may be added e.g.: *Ocean's Eleven* – *Rzykowna gra*, *Leon* – *Leon zawodowiec*,

Brubaker – *Więzień Brubaker*, *Blade* – *Blade* – *Wieczny Łowca*, *Milk* – *Obywatel Milk*, *Bean* – *Jaś Fasola: Nadciągą totalny kataklizm*, *People vs. Larry Flynt* – *Skandalista Larry Flynt*, *Bogus* – *Bogus: Mój przyjaciel na niby*, *Bowfinger* – *Wielka heca Bowfingera*, *Hud* – *Hud, syn farmera*.

In both cases the foreignizing strategy is used, but in the second group the foreign element is softened by the explanation provided in Polish. This additional information domesticates, to a certain extent, the foreign element and at the same time disambiguates the meaning of the title. Without this additional information, the title could be totally meaningless for the target audience not having adequate linguistic knowledge or cultural background allowing them to decipher the meaning or situate the person in the SL reality. Being meaningless, the title would violate one of the main functions it should perform – providing some information about the film's contents and thus arousing the viewers' interest. Some names without additional information could be anything – a name of a person, animal, building or a place. The explication domesticates the foreign element and provides some cultural context directing the viewers' interpretation of the title and the movie (Jarniewicz 2000: 481). And thus, *Milk* is not a story where the white liquid drunk mostly by children plays the most important role, as it could be interpreted by the majority of Polish viewers who are very likely to know the meaning of this word, but a story of a person whose surname is *Milk*. Also thanks to the explanation provided, the genre or the film's theme is revealed – the word *obywatel* (*citizen*) specifies that the movie will touch upon social issues. This tendency is actually true for all (or almost all) examples listed above: the explanation gives a hint about the film's theme and genre and suggests the viewers what they can expect. And therefore *Bogus – mój przyjaciel na niby* implies that the movie will most probably tell a story of a kid who created an imaginary friend, whereas *Wielka heca Bowfingera* may suggest that the movie is a comedy about the pranks played by a character named Bowfinger.

Another possible solution applied to titles with proper names is the domestication or neutralization of foreign elements, which means that the foreign names of people or places are removed from the TL version and replaced with a different phrase not containing foreign elements and sometimes not related to the original title in any way. The examples of titles which in the Polish version lost all foreign elements are numerous and some of them are included in the table below.

Table 2. Examples of film titles which lost all foreign elements in the TL version

English version	Polish version
<i>Good Will Hunting</i>	<i>Buntownik z wyboru</i>
<i>Meet the Fockers</i>	<i>Poznaj moich rodziców</i>
<i>Alias Jesse James</i>	<i>Pechowiec na prerii</i>
<i>Dirty Dingus Magee</i>	<i>Typ spod ciemnej gwiazdy</i>
<i>Fanny & Elvis</i>	<i>Chłopak na gwałt poszukiwany</i>
<i>Freebie and the Bean</i>	<i>Szaleni detektywi</i>
<i>Goodbye, Columbus</i>	<i>Żegnajcie, złote lata</i>
<i>Jude</i>	<i>Więzy miłości</i>
<i>Looking for Alibrandi</i>	<i>Dziewczyna do wzięcia</i>
<i>My Darling Clementine</i>	<i>Miasto bezprawia</i>
<i>Regarding Henry</i>	<i>Odnaleźć siebie</i>
<i>Summer of Sam</i>	<i>Mordercze lato</i>
<i>The Anderson Tapes</i>	<i>Taśmy prawdy</i>
<i>The Liberation of L. B. Jone</i>	<i>Prawo gwałtu</i>
<i>Jack's Back</i>	<i>Amerykański Kuba Rozpruwacz</i>
<i>The Life and Times of Judge Roy Bean</i>	<i>Sędzia z Teksasu</i>
<i>The Life of David Gale</i>	<i>Życie za życie</i>
<i>The Tao of Steve</i>	<i>Dziennik podrywacza</i>

As can be noticed, the majority of proper names are removed in the Polish version. This technique is applied both towards anthroponyms as well as toponyms. In the case of the titles presented in Table 2, in most of the examples the foreign sounding names were replaced with a construction which is totally different at the semantic and lexical level. Since they contain names of protagonists, which for the Polish viewers are not recognizable and do not carry any connotations, keeping them in the TL version would create commercially meaningless and unattractive titles, which obviously is not the distributors' aim. Instead, the movies are provided with new titles frequently not related to the original ones in any way. However, in most cases the new titles aptly summarize the plot and wittily present the film's theme. Thus, the formal equivalence is not preserved, but this loss is compensated at the level of the informative and aesthetic functions. Some of the new titles do not only present the main theme better (*The Night of David Gale – Życie za życie*, *Alias Jesse James – Pechowiec na prerii*, *Freebie and the*

Bean – Szaleni detektywi), but sometimes they are also more humorous than the original titles (*Fanny & Elvis - Chłopak na gwałt poszukiwany*).

The last example perfectly demonstrates that literal translation would not allow the title to perform its marketing function well. The Polish version is commercially more attractive, not only because it captures the film's plot better, but it also clearly indicates its genre (comedy) thanks to the ambiguous wordplay it contains. The ambiguous meaning of the Polish title lies in the meaning of the idiom – *robić coś na gwałt* – which means *to do something hastily, at once*. The Polish title means that a boyfriend is needed immediately but also reveals a bit of the film's plot – the main character Kate is looking for a father of her future child as she learns that she has only a year to get pregnant. Thus the target title is more humorous, summarizes the plot better, indicates the film's genre and thanks to the ambiguous wordplay is also more attractive.

Of course, there are also cases when the TL version is worse than the SL title, which as in *Meet the Fockers – Poznaj moich rodziców* (*Meet my parents*) contains a wordplay. In the English title the pun is of phonetic nature, since *Focker* is the surname of the main protagonist and his family, but at the same time it is pronounced almost identically to the vulgar and offensive word *fucker*, which is of course a reason for constant jokes for cruel Jack Byrnes – the main character's fiancée's father. However, recreating the pun in the Polish version is not possible, since the literal translation *Poznaj Fockersów* would be unacceptable and thus a neutral phrase was chosen. The pun and humorous effect was lost, however the Polish title faintly suggests that the film is a comedy.

2.3. Toponyms

Another category of proper names appearing in film titles is the names of places. Toponyms are also treated in a few different ways. Some are transferred unchanged whereas others are provided with some additional information. The first technique concerns mostly macrotoponyms – universally recognizable names of famous places which the audience is able to locate thanks to their general geographical, cultural and historical knowledge: *Philadelphia, Madagascar, Pearl Harbor, Moulin Rouge, Chicago*. Such titles do not require any additional explanation and therefore can be transferred in their original form (or with some transcription changes) into the TL. However, when a title contains a microtoponym – a name of a place which is not universally

recognizable – it is usually disambiguated by providing additional explanation specifying the context: *Twin Peaks – Miasteczko Twin Peaks*, *Pleasantville – Miasteczko Pleasantville*, *Brokeback Mountain – Tajemnica Brokeback Mountain*, *Poodle Springs – Tajemnice Poodle Springs*, *Western Union – Napad na Western Union*, etc.

Another technique, like in the case of the less known/fictitious anthroponyms, involves eradicating all foreign elements from the TL version. Again, the title is domesticated and the foreign sounding names are replaced with semantically different expressions. The table below presents a few examples of such titles.

Table 3. Titles with toponyms domesticated in the TL version

English version	Polish version
<i>The O.C.</i>	<i>Życie na fali</i>
<i>Gilmore Girls</i>	<i>Kochane kłopoty</i>
<i>Coyote Ugly</i>	<i>Wygrane marzenia</i>
<i>The Man From Elysian Fields</i>	<i>Gra w słowa</i>
<i>Night at the Roxbury</i>	<i>Odlotowy duet</i>
<i>In Bruges</i>	<i>Najpierw strzelaj potem zwiedzaj</i>
<i>LA Heat</i>	<i>Gorączka w mieście</i>
<i>Hotel Pacific</i>	<i>Zakłete rewiry</i>
<i>Big Trouble In Little China</i>	<i>Wielka draka w chińskiej dzielnicy</i>
<i>Dancing At Lughnasa</i>	<i>Taniec ulotnych marzeń</i>

Translating the above titles literally would again produce commercially unattractive versions which would be either contextually and culturally meaningless for the Polish viewers or would be indistinctive among numbers of similar titles. It is really hard to imagine that somebody would feel like watching a movie titled *Brzydkie Kojoty – Coyote Ugly*, or *Dziewczyny z Gilmore – Gilmore Girls*, or *O.C. – The O.C.*

Actually, the above mentioned titles (also including *In Bruges*) belong to a group of titles which are most frequently mentioned and criticized by the Polish viewers. The main charge is, of course, the lack of fidelity to the original English version. However, these forums' users are not aware of the fact that these titles contain culturally specific terms which would be completely meaningless for the Polish audience not having the same cultural background and thus not knowing their referents in the source culture. For example, *The O.C. – Życie na fali* (which in Polish is a well-known abbreviation for civil liability in

automotive insurance) if translated literally as *Okręg/Hrabstwo Orange*, it would not say anything to a potential viewer who is rather unlikely to know that in English it stands for Orange County – one of the richest counties in California located near the sea and a popular surfing center. Therefore, the translator decided to skip the foreign element, which does not have a direct connotative referent for the Polish audience, and replaced it with a more general expression. This replacement resulted in a title with a double meaning. First of all, *Życie na fali* indirectly refers to life in the Orange County, which is located near the sea and attracts tourists and surfers to its beaches. On the other hand, the Polish title is a metaphor which may refer to the ups and downs the teenagers and their families go through in the course of life in Newport Beach, Orange County, California.

2.4. Wordplay

Various types of wordplay (including puns, idioms, alliteration, rhyming, metaphors, double meaning, and source culture allusions) may also be a source of difficulties in the translation of film titles.

Several examples of English titles containing various forms of wordplay and their translations into Polish will be discussed below. Obviously, these examples illustrate only a small fraction of possible solutions. It would also be very difficult to establish some stiff rules. Actually, film title translation is a very fragile matter influenced by many factors and the analysis of a handful of titles is intended to shed some light upon some of the possible tendencies and phenomena in film title translation.

3.5. Idioms

Idioms in film titles are quite a frequent stylistic device, as they are easy to remember and often imply double meaning. Translating idioms is problematic because not all idioms have their direct equivalents in the target language. Moreover, due to their nature, idioms are frequently ambiguous and have double meaning – literal and figurative which are revealed by the film's plot. Therefore the translation of idioms, even when functional target language equivalents are available, is not always easy and straightforward.

Krzysztof Hejwowski suggests using one of four techniques in the translation of idioms (Hejwowski 2004: 109). The first and the most

desirable one is using a target language idiom with exactly the same meaning, which allows to achieve the same stylistic, semantic and humorous effect and keep the double meaning. Of course, this solution is only possible when such a direct equivalent exists in the target language. The second solution consists in replacing the source language idiom with a target language functional equivalent with a similar meaning, which may be, however, achieved with different lexical components. The third possibility is a syntagmatic translation (or literal translation) which involves replacing the source language structures with the most typical target language dictionary equivalents. And finally, the fourth technique is using an equivalent which is not an idiom but has a similar meaning.

Table 4. English titles containing idioms and their Polish translations

English version	Polish version
<i>Bananas</i>	<i>Bananowy czubek</i>
<i>Bite the Bullet</i>	<i>Z zaciśniętymi zębami, Morderczy wyścig</i>
<i>Blue Chip</i>	<i>Drużyna asów</i>
<i>Collateral Damage</i>	<i>Na własną rękę</i>
<i>Wag the Dog</i>	<i>Fakty i akty</i>
<i>The Whole Nine Yards</i>	<i>Jak ugryźć 10 milionów</i>
<i>The Seven Year Itch</i>	<i>Słomiany wdowiec</i>
<i>Brassed Off</i>	<i>Orkiestra</i>
<i>Out of Sight</i>	<i>Co z oczu, to z serca</i>
<i>In Her Shoes</i>	<i>Siostry</i>
<i>Knocked Up</i>	<i>Wpadka</i>
<i>Flushed Away</i>	<i>Wpuszczony w kanał</i>
<i>All That Jazz</i>	<i>Cały ten zgiełk</i>
<i>As Is</i>	<i>Bez zastrzeżeń</i>
<i>Carnal Knowledge</i>	<i>Porozmawiajmy o kobietach</i>
<i>The Bucket List (kick the bucket)</i>	<i>Choć goni nas czas</i>
<i>High Fidelity</i>	<i>Przeboje i podboje</i>

As the above examples demonstrate, translators use various strategies to transfer idiomatic titles into Polish. Sometimes it is possible to use a Polish equivalent of the English idiomatic expression: *Out of sight* – *Co z oczu, to z serca*. In other cases, functional equivalents – idioms with a similar meaning but realized with different lexical

means have to be used: *Knocked Up* – *Wpadka*, *Bananas* – *Bananowy czubek*, *The Seven Year Itch* – *Słomiany wdowiec*, *Bite the Bullet* – *Z zaciśniętymi zębami*, *Collateral Damage* – *Na własną rękę*. When it is not possible to find equivalent idioms in the target language, they are often replaced with neutral expressions: *In Her Shoes* – *Siostry*, *Brassed Off* – *Orkiestra*, *Carnal Knowledge* – *Porozmawiajmy o kobietach*, *The Whole Nine Yards* – *Jak ugryźć 10 milionów*. In these examples, ambiguity is mostly lost and the viewers are deprived of the possibility to enjoy the figurative meaning, but instead they get, at least, a title referring or aptly summarizing the film's plot.

Another solution applied when using a target language equivalent idiomatic expression is not possible is creating a new title, which in this case should be called adaptation. The new title does not carry any lexical or sometimes even semantic correspondence to the original version. The original wordplay on film's plot is also lost, but to compensate for this, translators use other stylistic devices which allow to achieve similar effects. Such solution was applied in: *Wag the Dog* – *Fakty i akty*, *The Bucket List* – *Choć goni nas czas*, *High Fidelity* – *Przeboje i podboje*. As can be seen, the Polish versions exploit alliteration (*Przeboje i podboje*), rhyming (*Fakty i akty*) or metaphors (*Choć goni nas czas*). The original wordplay was replaced with a different type of wordplay and in this way the aesthetic value was preserved. Apart from this, the new titles fulfill also their marketing and informative functions by referring to the film's contents from another perspective.

An example of a successful translation in this category is *Flushed away* – *Wpuszczony w kanał*. The film is a story of Roddy – an uptown mouse whose plan of getting rid of an unwelcome guest – a sewage rat wanting to take over Roddy's luxurious style of life – backfires and he becomes the one that gets flushed down the toilet from his apartment, ending in the sewers of London, where he has to learn a whole new and different way of life. Both titles contain idiomatic expressions and both have a double meaning. The literal one in both languages refers to being flushed down the toilet, whereas the figurative meaning slightly differs in Polish and English. The English phrase – *to be flushed away* – refers to getting rid of an unwelcome and inconvenient guest. In Polish the phrase *wpuścić kogoś w kanał* means to hoax somebody, put somebody into a fix. Actually both titles work two ways – this is the mouse Roddy who wanted to get rid of the intruder Sid, but in turn he became the one who was rid of, and this is Roddy who wanted to flush Sid down the toilet, but instead he went swirling down the toilet, and in the Polish

version – this is Roddy who wanted to hoax Sid, but instead he was hoaxed and fell victim to his own devious plan.

However, such ideal translational situations are rare. More frequently translators have to struggle to bring together the linguistic and marketing aspects as in the case of the horror movie *Hide and Seek*, which was translated into Polish as *Sita strachu* (backtranslation: *The power of fear*). The original title contains an idiom which has its equivalent in the Polish language: *zabawa w chowanego*. However, this expression, for marketing reasons, would not make a good title in Polish for a horror movie, as it could suggest a film for children. The Polish version, although maybe not the best choice, clearly informs about the film's genre and therefore is more attractive for this particular group of viewers. The problem, however, is that the title is built on the game of hide and seek the main character Emily plays with her father's horrifying alter ego Charlie. In the Polish version this reference is lost, and the viewers have no access to this wordplay built on the film's plot.

2.6. Puns³

Film titles containing puns are also a hard nut to crack for translators since keeping the original pun is rarely possible. As demonstrated in the table above, many titles exploit puns which are built on the main character's name: *Good Will Hunting*, *Saving Grace*, *The Importance of Being Ernest*, *AntZ*, etc. In this category there are homonymic puns which contain words spelled and pronounced in the same way as the main protagonist's name: *Will*, *Grace*. Others exploit identical pronunciation: *Claus* – *Clause*, *Ernest* – *earnest* or paronymy⁴: *Shaun* – *Dawn*, *AntZ* – *ants*, *Slevin* – *seven*. Some titles contain puns which are not built on the characters' names, but on reference to the movie's plot or other concepts: *You Only Live Twice*, *High Fidelity*, *Eyes Wide Shut*, *Weapons of Mass Distraction*, *Legally Blonde*, etc. exploiting paronymy, homophony, idiomatic expressions or oxymorons.

³ Many titles containing idioms could also be classified to the category of puns, as puns very often exploit idiomatic language to create ambiguous meanings revealed, in this case, by the film's plot. In this paper these two categories of wordplay are analyzed separately, although many titles could fall into both.

⁴ Paronymy – two or more words are similar but not identical in spelling and pronunciation.

Table 5. English titles with puns and their Polish translations

English version	Polish version
<i>Ant Z (paronymy)</i>	<i>Mrówka Z</i>
<i>Legally Blonde (Legally blind – paronymy)</i>	<i>Legalna blondynka</i>
<i>Good Will Hunting (main character: Will Hunting – homonymy)</i>	<i>Buntownik z wyboru</i>
<i>Made of Honor (homophonic pun)</i>	<i>Moja dziewczyna wychodzi za mąż</i>
<i>Lucky Number Slevin (Lucky Number Seven – paronymy)</i>	<i>Zabójczy numer</i>
<i>Shaun of the Dead (Dawn Of The Dead – paronymy)</i>	<i>Wysyp żywych trupów</i>
<i>Dr. Jekyll And Mrs. Hyde (Dr. Jekyll And Mr. Hyde)</i>	<i>Doktor Jekyll i Panna Hyde</i>
<i>Spy Hard (Die Hard)</i>	<i>Szklanką po łapkach</i>
<i>Eyes Wide Shut (oxymoron)</i>	<i>Oczy szeroko zamknięte</i>
<i>High Fidelity (a pun of double meaning of the word fidelity – in music and in relations with women)(idiomatic)</i>	<i>Przeboje i podboje</i>
<i>Lock, Stock And Two Smoking Barrels (lock, stock and barrel – idiomatic pun)</i>	<i>Porachunki</i>
<i>Saving Grace (main character's name and a positive character feature – homonymy)</i>	<i>Joint venture</i>
<i>The Importance of Being Earnest (a pun on the main character's name – Ernest)</i>	<i>Bądźmy poważni na serio</i>
<i>Weapons of Mass Distraction⁵ (mass destruction – paronymy)</i>	<i>Wojna mediów</i>
<i>You Only Live Twice (oxymoron)</i>	<i>Żyje się tylko dwa razy</i>
<i>The Santa Clause (homophony)</i>	<i>Święty Mikołaj</i>

⁵ Something that distracts large numbers of people from thinking about important issues.

Because of the nature of a pun the expressions used suggest at least two meanings. The difficulty lies, of course, in translating the title in such a way as to preserve the original wordplay in the target version, keeping in this way both senses implied by the pun: literal and figurative. As can be observed, preserving the original pun was rarely possible. Only in three cases, the titles were translated literally reproducing the original wordplay: *Dr. Jekyll and Mrs. Hyde*, *Eyes Wide Shut*, *You Only Live Twice*. But these titles contain puns which have equivalents in the Polish language and thus pose no translational difficulties.

Also in the case of *Legally Blonde* reproducing the source language pun was successful. Here the original pun is constructed around the stereotype of a woman with blonde hair, who may be perceived either as desirable and attractive or naïve and relying more on her looks than intelligence, which is frequently exploited in “blonde jokes”. The first literal sense of the phrase *legally blond* refers to the main character Elle, who is naturally blond, and thus means that she “legally” belongs to the class of blondes, because her hair is not artificially dyed. Apart from that, the pun has a figurative meaning which refers to the events presented in the movie: Elle, in a desperate attempt to win her boyfriend back, applies to Harvard, passes the entrance exams and becomes a law student. Against all odds, indignities and stereotypical opinions, she manages to graduate from the famous law school with honors, turning out to have more legal savvy than her ex-boyfriend and proving that she is more than just a naïve, shallow and sweet Blondie in a pink dress. Thus, the term “legally” also refers to Elle’s new profession as she has become a lawyer who is at the same time a blond woman. Because the stereotype of a blonde is also well-known in the Polish society and the term “legally” has a direct equivalent in the target language, the Polish version – *Legalna blondynka* – is an example of successful literal translation with the same (or very similar) meanings. Thus the pun in the Polish version realizes the same literal and figurative senses, although the Polish title is realized with different lexical items (categorical conversion: adverb – noun, adjective – noun). It is also possible that the pun is built on the expressions *legally blind*⁶ or *legally bound*, with the former referring to people with some visual disparity and the latter to Elle’s relationship with her boyfriend. In this

⁶ It is a legal definition – cf. http://www.nfb.org/nfb/legally_blind_definition-.asp?snid=2.

context, the first expression would have a metaphorical meaning and would refer to Elle's initial ignorance of law, or possibly to her being blindly in love with Warner, who dumps her because she is "too blond". The second phrase – "legally bound" can refer to Elle and Warner (and maybe also her new boyfriend), who are now "legally bound" because they study law at the same university. These figurative senses are, however, not preserved in the Polish title.

In *AntZ (Mrówka Z)*, on the other hand, the original wordplay was lost and only one of the senses was recreated in the target version. Repeating the original wordplay in Polish was here impossible because the English title puns on the main character's name – Z, and on the word *ants*. Since in Polish plurality is realized in a different way than in English, using the same technique was not possible. Therefore the Polish title does not contain the figurative meaning and refers only to the character's name.

In most cases, however, the translated titles also contain puns, but these puns frequently bear no resemblance to their source versions and differ in the linguistic means used to create the pun or in the meanings which the pun realizes. Such examples include: *Made of Honor (Moja dziewczyna wychodzi za mąż)*, *Lucky Number Slevin (Zabójczy numer)*, *Spy Hard (Szlanką po łapkach)*, *High Fidelity (Przeboje i podboje)*, *Saving Grace (Joint Venture)*, *The Importance of being Earnest (Bądźmy poważni na serio)*. In these titles, both in the source and target versions the puns are constructed around the films' events. However, in the Polish titles the senses implied by the puns are modified and sometimes differ considerably from the original.

In *Made of Honor* the English pun is based on the homophony of the words – made and maid. The main character Tom, a serial womanizer, is asked by his long term friend – Hannah to become her maid of honor and this is when he realizes that Hannah is just the woman for him. The first literal meaning of the pun in the title is then obvious. The figurative one, probably intended to suggest that Tom tries to regain his honor while fighting for Hannah, is less apparent. Nevertheless, the original title is ambiguous and this ambiguity results from the film's plot. In Polish bringing together the meaning of *honorable* and *bridesmaid* in one word is not possible and therefore translators had to come up with a compensating solution. The Polish title – *Moja dziewczyna wychodzi za mąż* – backtranslation: *My girlfriend gets married* – also contains a pun, but the original senses are completely lost. However, the Polish wordplay is also built on two

contradicting concepts – *my girlfriend* and *gets married to somebody else*, which constitutes the basis for an oxymoron and humorous effect.

Due to similar reasons the strategy of replacing the original pun with a different kind of wordplay was also applied for other titles listed in the above table. In *Zabójczy numer* (*Lucky Number Slevin*) the reference is made to the events of the plot, which turned out to be lethally dangerous. *Szklanką po łapkach* (*Spy Hard*) just as the original title plays on the title of the previous movie which it parodies (*Szklana pułapka* – *Die Hard*). *Wysyp żywych trupów* (*Shaun of the Dead*) instead of making reference to a 1978 horror movie (*Dawn of the Dead*) exploits an oxymoron and clearly indicates the film's genre (*Wysyp żywych trupów*). In *Przeboje i podboje* (*High Fidelity*) the original pun based on the idiomatic and synonymous meanings of this expression is replaced with an alliterated phrase combining references to music (*przeboje*) and love conquests (*podboje*) reproducing the original wordplay with the use of different semantic means. *Joint venture* (*Saving Grace*) does not refer to the main character's name and her attempt to save her good qualities as the idiomatic meaning of the English phrase suggests. Just as the original, it also turns to the movie's plot, but the focus is shifted. In the Polish version the wordplay is based on the slang meaning of the word *joint* – referring to smoking marijuana and to the expression from the economic domain – *joint venture* – a form of a company. The Polish title combines these two senses and implies that the film is a comedy and tells a story of joint efforts of Grace – the main character, and her gardener to sell their harvest and conceal their illegal enterprise from the townsfolk. The film *Bądźmy poważni na serio* (*The Importance of Being Earnest*) is based on Oscar Wilde's drama with the same title. In this case the translator used the existing translation, which is a justified strategy in the case of famous literary works. In the last example, the Polish title exploits the paronymy of the words *święty* i *śnięty* which is supposed to imitate the original wordplay and create a humorous effect.

Buntownik z wyboru (*Good Will Hunting*), *Porachunki* (*Lock, Stock and Two Smoking Barrels*), *Wojna mediów* (*Weapons of Mass Distraction*) are, on the other hand, examples of titles which in the Polish version summarize only the film's plot and no attempt to recreate the original pun was undertaken, which of course is dictated by the lack of similar linguistic devices in Polish.

2.6. Allusions

Table 6. English titles with allusions and their Polish translations

English version	Polish version
<i>Murder at 1600</i>	<i>Morderstwo w Białym Domu</i>
<i>Bowling for Columbine</i>	<i>Zabawy z bronią</i>
<i>American Beauty</i>	<i>American Beauty</i>
<i>Gingerbread Man</i>	<i>Falszywa ofiara</i>
<i>The Other Boleyn Girl</i>	<i>Kochanice króla</i>
<i>51st State</i>	<i>Formuła</i>
<i>Eternal Sunshine of the Spotless Mind</i>	<i>Zakochany bez pamięci</i>
<i>Along Came the Spider</i>	<i>W sieci pająka</i>
<i>Along the Great Divide</i>	<i>Na granicy życia i śmierci</i>
<i>Something borrowed</i>	<i>Pożyczony narzeczony</i>
<i>United</i>	<i>United</i>
<i>The Green Mile</i>	<i>Zielona Mila</i>
<i>Ratatouille</i>	<i>Ratatuj</i>
<i>Rain Man</i>	<i>Rain Man</i>

Numerous titles exploit source culture allusions. Such intertextual titles (Belczyk 2007: 121) are difficult to translate because literal translation, even if possible, would be incomprehensible for the Polish audience not having similar cognitive base (knowledge and experiences) (Nosal 2008: 172) and not able to interpret correctly the allusions to the source language reality and culture. Among such titles are *Murder at 1600* – *Morderstwo w Białym Domu*, *Bowling for Columbine* – *Zabawy z bronią*, *American Beauty* – *American Beauty*, *Eternal Sunshine of the Spotless Mind* – *Zakochany bez pamięci*, *51st State* – *Formuła*, *Gingerbread Man* – *Falszywa ofiara*, *The Other Boleyn Girl* – *Kochanice króla*. All these titles contain connotations to the source language referents, which may be unknown to an ordinary Polish moviegoer. Since these items are culturally specific and their interpretation may pose problems for the target audience, they are frequently replaced with other more general expressions. And thus the title *Murder at 1600* contains a reference to 1600 Pennsylvania Avenue, which is the address of the White House. This fact may be well known to Americans, but for the majority of Poles the number is likely to be meaningless. Therefore, the translated version contains a connotative referent within the source

language – the more specific expression was substituted with a more general one which Poles can easily identify. *Bowling for Columbine* – a documentary on the Columbine High School Massacre by Michael Moore is a more complicated title built on a few allusions. *Columbine* is the name of a flower, but also the name of the area located in Jefferson County, Colorado, where the 1999 shooting massacre took place, whereas *bowling* refers to the two juvenile murderers who on the day of the massacre attended a bowling class before committing the attacks. Such details are too specific to be known by the Polish viewers and therefore a more general title, which omits the foreign elements but aptly summarizes the film's topic, revealing a bit of its plot (kids playing – *zabawa*/ with arms – *z bronią*) was chosen.

In general, in all Polish titles the foreignizing elements are omitted and thus the allusions to the source language reality are lost. Instead, the titles provide some insight into the films' contents. Not all Poles studied thoroughly the history of Britain and may have never heard the name Boleyn. *Kochanice króla* is a better choice, since it suggests the historical context of the film and by the use of the word *kochanice*, which has a slightly pejorative overtone, it informs that the film's plot will revolve around topics of infidelity, adultery, sexual life, forbidden liaisons and political intrigues.

Among the titles which are severely criticized for no correspondence to the original title is also *Zakochany bez pamięci*, whose original title is *Eternal Sunshine of the Spotless Mind* – a line of the Alexander Pope's poem. Apart from the lack of linguistic fidelity, the Polish title is also criticized for trivializing the film's message and creating an impression that the film is a romantic comedy, which was driving away from seeing this movie those viewers who are not fans of this film genre.⁷ Although the allusion to Pope's poem is lost, the Polish title is not as bad as the amateur critics suggest. *Zakochany bez pamięci* is again a concise summary of the film's events, but at the same time a pun based on the expression *zakochać się bez pamięci* (*to be madly in love*, literal translation: *to fall in love without memory*), which exploits the film's plot (the main character Joel has all his memories of his love relationship with Clementine erased). The Polish audience unfortunately cannot experience the aesthetic aspects (semantic, stylistic and phonetic beauty)

⁷ For opinions see, for example: <http://www.film.com.pl/?q=node/170>; <http://niezlekino.pl/2010/02/14/romansidla-ktore-lubi-zimny-dranprzegląd> [accessed on 20.10.2011].

of the original poetic formulation, but at least they can enjoy the wordplay. On the other hand, this phrase is not untranslatable, as some try to suggest. And it will remain a sweet secret of the Polish distributors why they decided that the existing Polish translation of this line *nieśmiertelny czystego umysłu blask*, which is equally beautiful and attractive, was considered commercially not suitable. The Polish translation is, however, more unlikely to be known by the target audience than its original by the source recipients. And maybe for this reason the distributor decided in favor of a title without any cultural references.

The other two titles: *51st State – Formuła* and *Gingerbread Man – Fałszywa ofiara* are similar cases where the domesticating strategies were used. However, the Polish title *Fałszywa ofiara* is perhaps not the most fortunate choice, since it contains a spoiler⁸ – which gives away the film's ending.

American Beauty tells a story of an American middle-class office worker Lester, who goes through an intense mid-life crisis and becomes infatuated with his teenage daughter's best friend Angela. The film is a complex construct with many possible interpretations; however, its main message is a pungent satire of American middle-class notions of beauty, meaning and satisfaction. Therefore, the film's title can also be interpreted in at least three ways. First of all, it is an obvious allusion to the American Beauty Rose, which the main character's wife grows in her front garden. Secondly, it could refer to Angela, who Lester becomes infatuated with and who tries to seduce him. And finally, the title can be interpreted as a reference to the American middle-class notions of beauty which are questioned in the story. Probably because of these complex meanings and allusions, which would be difficult to convey by means of literal translation, the film was shown under its original title in Polish cinemas.

American Beauty belongs to a group of movie titles which were not translated into Polish and released into the Polish market under their English titles. As Belczyk (2007: 124) and Jarniewicz (2000: 478) remark, this tendency is becoming recently more and more common and the group of not translated titles is constantly growing, to mention just a few: *Pulp Fiction*, *Trainspotting*, *The Cube*, *Drive*, *Californication*,

⁸ Any information that reveals the plot or ending of a work of fiction (film, novel, etc.) and destroys the plot and the element of tension and surprise and as a result spoils the enjoyment of its viewers or readers.

Avatar, Hooligans, Déjà Vu, Casino Royale, Underworld, Full Metal Jacket, The Big Lebowski, Ronin, Golden Eye, The Double, Amores perros, Jurassic Park, Vanilla Sky, Desperado, Resident Evil, Human Traffic, Fargo, Forrest Gump, Hooligans, Transformers, 007 Quantum of Solace, Matrix, Rain Man, etc.

The reasons for this trend may be manifold. As Jarniewicz mentions, due to the scale and speed of the intercultural exchange, which is strengthened by the development and widespread use and access to the new media, the need to domesticate exotic elements has diminished considerably as foreignness is, in general, painlessly absorbed (Jarniewicz 2000: 478). Moreover, as the viewers themselves observe⁹, translating film titles in the age of more common knowledge of English is becoming less necessary. However, it has to be remembered that not all moviegoers know English well enough to understand and pronounce appropriately the English titles. The strategy of no translation may be understandable and acceptable in the case of simple and short titles, where the understanding of the original is not problematic. It is also logical when a film title contains proper names, which, as explained above, cannot be or do not have to be translated into the target language. Moreover, due to new media some films become famous and known to the audience under their original titles before they are shown in Polish cinemas and they are not translated for marketing reasons.

Another possible explanation for keeping original titles is that they are difficult to translate into Polish because there are no equivalents in the target language or the Polish translation would sound ridiculous or would be just meaningless. This is the case of *Pulp fiction*, which in Polish means “szmatławie czytadło, szmira”. However, such a translation would be meaningless for the Polish viewers as it does not refer to the film contents. On the other hand, a more literal translation despite bearing closer bonds to the film’s message – *fikcyjna papka* – would be completely unacceptable for marketing reasons. Therefore, the title was left in its original form, which for the Polish viewers sounds probably even more exotic and intriguing. This may be also true of other not translated titles: *Trainspotting, Matrix, Amores perros*, etc. Another example of a title with hidden meanings is *Rain Man*. translating it into Polish literally as *deszczowy człowiek / człowiek deszczu* would be

⁹ <http://forum.mlingua.pl/archive/index.php/t-17464.html> [accessed on 29.01.2012]

pointless, as the hidden reference to an event in the life of the main characters would be destroyed. Keeping the original version allowed at least some of the viewers to discover the allusion.

3. Conclusions

The analysis of the small fraction of the titles presented above shows that in the process of the translation of such a fragile matter as film titles various strategies are applied, as this process is subject to various factors and conditions which guide the choice of the best solutions. Although not faithful to the original English titles at semantic or structural levels, many translations still make good marketable titles, where the original wordplay or source culture allusions are replaced with other rhetorical figures equally successful in realizing the title's main functions. What at first sight seems to be a bad translation bearing no correspondence to the original whatsoever, at a closer look frequently turns out to be a well-thought solution displaying translator's good knowledge of English, sense of humor and skilful usage of rhetorical language. Of course, bad translations also exist, but not all "bad" is as bad as it seems.

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IWONA SIKORA, PhD, is an assistant professor at the Chair of Applied Linguistics in Management at Częstochowa University of Technology and a lecturer in the Section of Business English of the Institute of Modern Languages of the University of Applied Sciences in Nysa. She is a certified translator and interpreter of the English language. Her research interests include audiovisual translation, translation technology (CAT tools), specialized languages and terminology, theory and methodology for ESP training.

Linguistics

Sprachwissenschaft

Językoznawstwo

Małgorzata KAMIŃSKA
University of Applied Sciences in Nysa

USING EFL DICTIONARIES IN TEXT PRODUCTION

Introduction

Production, or encoding, is a linguistic activity which is an indispensable part of our everyday life. We all produce spoken or written texts in various situations, for example when writing an e-mail to a friend or a letter to an official, or when engaging in a casual conversation in the street. This activity stands in contrast to reception, or decoding, which requires reading and listening skills¹. The paper discusses production of written, rather than spoken texts, with the help of monolingual dictionaries designed for EFL learners. The aim of this paper is twofold. Firstly, it intends to show major problems that the student of English may encounter when using EFL dictionaries in production-oriented activities. Secondly, it seeks to outline shortcomings and improvements in dictionaries that have been introduced recently with the user's productive needs in view.

1. Dictionary use in tasks involving production

Production of texts requires skills. Unlike the native speaker, the foreign language learner has less freedom with regard to the choice of words and grammatical constructions². Since the learner does not have the native speaker's proficiency in language, he or she needs some guidance. For many learners, a dictionary may be considered as the only

¹ Although the distinction between production and reception is useful for theoretical study of language, in real-life situations successful communication depends on both activities: it is obvious that in order to answer a question one has to understand it first (Rundell, 1999: 35). Likewise, in the classroom, a student's response depends on his or her understanding of the instruction.

² In general, native speakers of English do not need dictionaries for writing purposes, as their language competence enables them to use language correctly.

writing tool at hand. Since encoding in part involves the search of L2 equivalents, the student may be tempted to turn to a bilingual dictionary for help. Unfortunately, for many students this type of dictionary may be the one that first comes to mind as a writing tool. Although such a dictionary offers a quick reference and ready-made solutions, the equivalents alone are not sufficient to produce a grammatically correct text. What is more, most words in English and Polish are not perfect equivalents, owing to different categorization of the world imposed by the languages (Piotrowski 1994). This semantic discrepancy can lead to an incorrect use of the target word. Thus, it is advisable for the student to turn to an EFL dictionary, a book which is designed to assist him or her in production.

Production of texts is a mental activity which is beyond direct access of a researcher. While it is difficult to know what happens in the mind of the writer, it is much easier to look at the text itself, as a product of writing, in order to see what decisions he or she has to make in order to produce a grammatically correct text. But rather than examining the whole text, we can take a look at its smaller parts, that is sentences, phrases and words. Below, there is a selection of tasks comprising a part of 'Use of English' test that an intermediate student is commonly faced with. Although the tasks demand receptive skills, they also require productive skills and decision making very similar to what is expected in writing an essay, a report, or a story (Rundell 1999).

(1) Fill in the correct word.

She used to dream ___ hairy spiders and ugly monsters.

(2) Decide which word best fits the gap.

*The feature which _ less developed countries is unemployment rate.
a) tightens b) connects c) attaches d) combines*

(3) Use the word on the right to form a word that fits the gap in the same line.

*Julia's idea of freedom was to have ___ in her lifestyle. VARY
I'd like to join an aerobic class to improve my ___. FIT*

(4) Match the words on the left with the words on the right.

<i>clean</i>	<i>hands</i>
<i>clear</i>	<i>rules</i>
	<i>hotel</i>
	<i>weather</i>

Each task above requires from the student a different type of information. To do task (1), the student needs to be familiar with the syntactic behaviour of the verb *dream*. Task (2) requires the knowledge of semantic differences between the verbs given. In order to do task (3), the student should have the knowledge of word-formation while in task (4) the knowledge of collocations. Summing up, the tasks require from the student syntactic, semantic, morphological and collocation information.

Let us now examine the steps which the learner has to take in order to retrieve the above information from the EFL monolingual dictionary. In the study, the following three dictionaries will be used: *Cobuild* (4th ed.), *LDOCE* (4th ed.), and *OALD* (6th ed.).

In order to perform task (1), the learner must identify the verb category of the word *dream*. He or she should not mistake the word for the noun, as the context discards the nominal use of the word. Then the student locates the appropriate entry in the dictionary. It is not difficult as the word-lists in EFL dictionaries are alphabetical. Furthermore, nesting of entries is limited, with derivatives and compounds being assigned a separate entry status in order to facilitate the process of look-up. Once the entry has been found, the student must locate the appropriate sense of the word, again discarding other senses that do not match the context. The user of *LDOCE* (see entry 5) is further guided in finding the sense by means of a contextual clue 'WHILE SLEEPING'. In order to be completely sure that the sense is appropriate, the user should also read definitions, especially in *Cobuild* and *OALD*, in which there are no such clues. In all the dictionaries under study the information on complementation of *dream* (the preposition *about*) is provided in both the illustrative sentences and grammatical codes, the latter being put in brackets (see entries 5,6,7 below). Other structures provided in the dictionaries, including 'dream that', are discarded as they do not match the context of the target sentence (1). It should be noted that the grammatical codes are transparent: they include full word-forms (e.g. 'about' and 'that') and quite transparent abbreviations of the major syntactic and lexical categories (e.g. V, N, n).

(5) **WHILE SLEEPING** ... to have a dream while you are asleep: [+about] *I dreamt about you last night.* / **dream (that)** *It's quite common to dream that you're falling.* (*LDOCE*)

(6) **2.** When you **dream**, you experience imaginary events in your mind while you are asleep. *Ivor dreamed that he was on a bus... She dreamed about her baby.* VERB: V that, V about/of n, also V (*Cobuild*)

(7) **1~(of/about sb/sth)** to experience a series of images, events and feelings in your mind while you are asleep: [V] *Did I talk in my sleep? I must have been dreaming. I dreamt about you last night.* [VN] *Did it really happen or did I just dream it?* [V (**that**)] *I dreamt (that) I got the job.* (OALD)

In task (2), the student is called upon to differentiate between the verbs. It is quite demanding for a learner who is unfamiliar with the semantic boundaries between the verbs. The use of a general dictionary may turn out difficult and time-consuming, since the verbs figure as separate entries, which requires that the user look them up one by one. At this stage, however, the process of dictionary consultation becomes even more complicated. Once the user has found the entry for a potential candidate for the gap, he or she must find the appropriate sense, or context similar to that in task 2. Recall that the sentence went: *The feature which [connects] less developed countries is unemployment rate.* Finding the sense is not as easy as distinguishing between homonyms, like *bank*¹ or *bank*², because it requires selection of one sense out of many in the entry. What is more, the dictionary does not guarantee that one will find a word in the context one wishes to find. Looking at the definitions in the EFL dictionaries (see below), we can see that none of the definitions records the verb *connect* in the context of *feature* and *countries*, which is the context required for our task. Obviously, this should come as no surprise because recording all possible contexts in which a word may appear is beyond capabilities of dictionaries. Instead, the dictionaries under study describe the meaning of the word *connect* in general terms, using superordinate words, such as *something, somebody, fact, event, person* as semantic categories of the words co-occurring with *connect*. Furthermore, illustrative examples give extra, more specific, contextual information by mentioning *attack, robberies, subjects, jobs, environment*. Having read the definitions, the user should realise that there are many other words which occur together with *connect* as long as they match the above categories, though, for lack of space, they are not recorded in the dictionary.

(8) **RELATIONSHIP** ... to realize or show that a fact, event, or person is related to something: *I didn't connect the two events in my mind. ... There is no evidence to connect them with the attack.* (LDOCE)

(9) Something that connects a person or thing with something else shows or provides a link or relationship between them. *A search of*

Brady's house revealed nothing that could connect him with the robberies... What connects them? (Cobuild)

(10) **LINK** ... [usually passive] ... to have a link with sb/sth: *They are connected by marriage. The two subjects are closely connected. ... jobs connected with the environment. (OALD)*

From the observation of excerpts of entries above it follows that dictionaries do not describe the whole language, leaving many senses unrecorded. A lexical item has a continuum of meaning rather than clearly delimited senses (Cruse 2004), while dictionary makers try to show these senses in the way which is convenient for the users (Rundell 1999). Lexicographers approach the problem of developed polysemy by designing dictionaries with a certain group of users or a type of texts in mind (Piotrowski 1989). Yet the problem of inclusiveness of senses remains noticeable especially in general dictionaries which, as a rule, are designed to describe the whole language.

Now let us move on to task (3). In order to complete the sentence, the student needs knowledge of English morphology. Since the missing words are derivatives of *vary* and *fit* (i.e. *variety* and *fitness*), it is likely that they can be found in the entries for the respective roots. Alternatively, they can be located on the word-list. This depends on whether the lexicographers decided to treat the words as semantically predictable by assigning them a place in the microstructure, or to treat them as semantically opaque by placing them on the word-list. Let us see where the items are. Both *OALD* and *LDOCE* main-enter *variety* and *fitness* and do not mention them in the entries for the root forms. This is convenient for the user who already knows the shape of the word but it is hardly helpful for the writer who has no idea what the form looks like. On the other hand, *Cobuild* lexicographers decided to place *variety* under *vary* and to assign *fitness* the main-entry status. This means that the user should be ready to peruse both the macro- and microstructure of the dictionary. As is seen, searching for the item is time-consuming and requires right decision-making or, at least, readiness for checking hypotheses.

The last task (4) requires the knowledge of collocation. Let us now look at how the task is performed with the help of *LDOCE*. First, the user must locate the entries for *clean* and *clear*, and then their appropriate senses within the entries. Consider below the entry excerpts which show the relevant senses.

(11) *clean*

... **NOT DIRTY** without any dirt, marks etc ... *Are your hands clean? / clean towels /.../ As usual, she left her room clean and tidy before going to school. / a spotlessly clean kitchen... (LDOCE)*

(12) *clear*

... 1. **EASY TO UNDERSTAND** expressed in a simple and direct way so that people understand; ... *clear instructions /.../ The rules are quite clear on the point.*

... 6. **WEATHER** clean and fresh, without clouds or mist: *a clear June morning / The skies were clear and blue. (LDOCE)*

Although *LDOCE* entries for *clean* and *clear* are long, their perusal is easier with contextual clues, like 'WEATHER' and 'EASY TO UNDERSTAND' above. A word that figures as one of the signposts, i.e., WEATHER (12), is the collocater of *clear* (in the phrase *clear weather*). Another collocater of *clear* is provided in an illustrative sentence (12) (*clear rules*). As for the collocater of *clean*, it is found in the example (11) (*clean hands*). On the other hand, the collocation *clean hotel* is not recorded but it can be inferred from other collocations of a similar type given in illustrative sentences (11), namely *clean room* and *clean kitchen*. Furthermore, the information on collocations is provided by definitions which carry semantic information. All in all, the entries are informative, as the information on collocation can be found in various parts of the dictionary entry.

From the above brief account of the dictionary use, it follows that successful consultation of the dictionary requires a fair amount of effort. As is seen, doing the four tasks with the help of EFL dictionaries may be difficult and time-consuming for the inexperienced user. In fact, the tasks require a fair degree of receptive skills as well (Rundell 1999), as the student is expected to understand the sentence, and then the information given in the dictionary entry, including the definition, grammatical codes, and examples. In practice, dictionary use involves checking various hypotheses, for example, as to the location of the word or its derivative in the dictionary.

To a certain degree, a well motivated user can overcome the obstacles by self-teaching of dictionary use. Reading prefatory material is beneficial, as it contains the user's guide with symbols, labels, abbreviations and other hints essential for understanding of the information provided in the main body of the text. Dictionaries differ in many ways, the fact which users are not aware of (Kirkpatrick 1985). However, it seems that still too few students find it necessary to read

user's guides (Kirkpatrick 1985). Those who do not make effort to get familiar with the hints in the prefatory material are likely to misunderstand information in the main body of the dictionary. For example, Marckwardt reports on user's erroneous interpretation of usage labels in Webster's dictionary, namely the labels *illiterate*, *substandard*, *nonstandard* (Béjoint 1989). Users show poor knowledge of elementary grammatical codes and terms, or treat a dictionary uncritically as 'simply a mirror of the language' (Béjoint 1989).

Apart from self-teaching, it is worthwhile to consider teaching dictionary use as part of regular English classes and courses. This training should include teaching symbols and codes used in contemporary dictionaries as well as perfecting the process of look-up which definitely poses a problem for learners. While dictionaries have become an important educational tool, though underestimated by many students, there is a lot to be done to bring students to a satisfactory level of reference skills.

2. Shortcomings and improvements in EFL dictionaries

Successful dictionary use depends not only on the user but also the way of presentation of information. When the information is presented in a clear and transparent way, the user does not need to memorise symbols and refer to the user's guide for help. In the history of EFL lexicography, this was not always the case, though an immense progress has been made since the publication of the pioneering works: Palmer's *A Grammar of English Words* (1938) and Hornby's *Idiomatic and Syntactic English Dictionary* (1942). Both dictionaries were designed to meet the user's encoding needs, offering a developed system of verb patterns. However, presentation of the verb patterns in these early EFL dictionaries was flawed with lack of transparency and inconsistencies. For example, the code 'VP6A' devised by Hornby was likely to remain a mystery for the user, unless he or she referred to the front matter for help: 'Vb x direct object noun or pronoun' (Cowie, 1989). This was an area for improvement in later dictionaries; suffice it to say that such opaque codes are no longer used in recent dictionaries, including the dictionaries under study (see the entries (5), (6), (7)).

Early EFL dictionaries were modelled on native speaker dictionaries. For example, when compiling his dictionary on the basis of the *Concise Oxford Dictionary (COD)*, Hornby provided examples of use of transitive verbs in the form of simplified clause structures,

introducing them by the word 'as', for example at *rear* '... breed; grow; bring up; foster, as *to rear poultry*' (Cowie 2002). This introductory device was a feature borrowed directly from the *COD*, though also observed in earlier dictionaries (Cowie 2002). However, drawing on the native speaker's dictionary did not always yield good results. For example, while rare and technical terms were commonplace in source dictionaries owing to their space-saving qualities, they were undesirable in dictionaries for learners because they made the definitions more difficult to understand for the user. Notwithstanding the complex semantic nature of such words, EFL dictionaries used them too, for example in *OALD* (3rd ed) the definition of *dish* included words such as *oblong* and *earthenware* (Herbst 1990).

Another problem inherited from native speaker lexicography consisted in the use of elliptic defining language, which could confuse the learner and impede his or her understanding of definition. This was especially noticeable in definitions of transitive verbs in which the object of a verb was omitted in the definition. The omission resulted from the editors' attempt to follow the principle of substitutability of definitions, the practice observed in a traditional native speaker's dictionary. Thus, the verb *brace* in its transitive use was defined in *LDOCE* (2nd ed) as follows: 'to make stronger, esp. by supporting with a brace'. This definition did not provide the object of the verb 'make'; in other words, it did not name the thing that could be made stronger by the use of *brace*. What was more informative for the user was the illustrative sentence that supported the definition: 'We had to brace the walls when we put the new roof on'. The sentence explicitly provided one of possible objects of the verb ('the walls'). The definition was improved in the following edition of *LDOCE*: 'to make something stronger by supporting it'. Changes in defining language were only part of the trend towards ease of comprehension of information and user-friendliness.

Editors of EFL dictionaries have departed from traditional methods of describing language (as used in native speaker dictionaries) by provision of more productively-useful information. Modern EFL dictionaries offer a variety of usage notes, illustrations and tables, presenting synonyms, antonyms, confusable items, and words belonging to lexical fields. Such information was rather neglected in traditional native speaker's dictionaries, which were primarily designed to facilitate decoding rather than encoding texts (Whitcut 1991).

Nevertheless, despite all these improvements in EFL dictionaries, learners are still reluctant to use monolingual dictionaries. One of the causes of this situation is time-consuming retrieval of information. This includes both access to entries and comprehension of definitions and codes.

The problem of access to entries does not seem to occur in electronic dictionaries in which the user just types in the word and gets the entry in a flash. Such dictionaries are not affected by the problem of space constraint, which is omnipresent in both native speaker's and learner's dictionaries in a traditional format. The aim of user-friendliness can be realized more successfully than in print dictionaries. For example, more space can be assigned to grammatical information, with no need to use opaque symbols or abbreviations. Electronic versions also enable the user to move from one entry to another by means of cross-references, saving a great deal of time for the user. Nevertheless, whatever the merits of the electronic medium, it is the user who is responsible for making decisions, especially when selecting an appropriate sense, collocation or grammatical structure.

3. Conclusion

Since a great deal of problems arise during reception of dictionary information, successful use of dictionaries for encoding depends on the learner's skills and experience as well as the way of presentation of productively-useful information in the dictionary. Of paramount importance is the learner's motivation and linguistic competence. One cannot get to grips with problems encountered during dictionary use, unless he or she applies his skills and knowledge.

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MAŁGORZATA KAMIŃSKA, a linguist, specialising in the field of lexicography and the history of the English language, a graduate of the University of Wrocław with an MA in English Studies. She obtained her PhD at the University of Opole in 2010 on the basis of the dissertation entitled *A History of the Concise English Dictionary*. Currently, she works at the University of Applied Sciences in Nysa, where she teaches undergraduate English studies courses, including practical English, translation, and the history of the English language.

Mariusz KAMIŃSKI

University of Applied Sciences in Nysa

THE TREATMENT OF POLYSEMY IN DICTIONARIES

The aim of this paper is to show how lexicographers distinguish and present polysemous senses. We will consider semasiological dictionaries, which take a form of a word as a starting point for the description of meaning. We will first look at how contemporary dictionary makers use corpora in discriminating between meanings and then move on to the discussion of problems that arise from the lexicographic convention of separating senses. Special attention will be paid to the vagueness of meaning and the presentation of metaphor. A separate section will be devoted to the discussion of sense ordering in English dictionaries published in the past and modern times.

1. How do lexicographers distinguish between meanings?

A vast number of English words are polysemous, which means that they have two or more related meanings (Crystal 2003). It suffices to look at corpora to see that the multiplicity of meaning is a commonplace phenomenon. One may be tempted to say that polysemous words impede communication. Yet, even though English speakers frequently use such words, such as *do*, *give*, *make*, the hearer easily disambiguates between the meanings. The success of the whole operation is ensured by the fact that the interlocutor knows or explores the context of use of the word, thus obviating the range of possible meanings (Stock 1984, Brodine 2001).

In a much similar way, i.e. basing on contextual information, contemporary lexicographers distinguish between senses found in a corpus. However, the problem arises with how to present the vast array of meanings, which computational analysis yields, in a dictionary limited by space. A method widely used by lexicographers consists in clustering similar senses together. Having retrieved a concordance list, they make out how the senses fit together and then arrange them in groups accordingly (Kilgarriff 1997). Once they have determined the linking

idea, they proceed to construct definitions on the basis of the cluster of senses (ibid.). Thus, the definition, which is a direct product of the corpus-driven approach, is formulated on the basis of not only the lexicographer's intuition but also the actual data (ibid.).

Apart from semantic grouping, corpus lexicographers follow more formal and less intuitive guidelines for distinguishing senses, namely by analysing syntactic and collocational patterns of the use of the word (Stock 1984). As regards the syntactic analysis, they assign separate senses to lexical items which represent different word-classes, and different sub-categories of verbs and nouns. With regard to nouns, the fact that a noun, say *question*, appears in a corpus as both countable and uncountable may prompt the lexicographer to make two separate lexicographic senses, as exemplified in the sentences below. Actually, this decision can be supported by differences in meaning that anybody who is literate in English can intuitively see: while the first is close in meaning to *query*, the second means *doubt*:

1. ... *Can I ask a **question**? ...*
3. ... *He's by far the best candidate, there is no **question** about it.*
(LDOCE)

The syntactic analysis also turns out to be useful in the case of verbs. As shown in the examples below, we can distinguish two patterns of the verb *question*: one in which the verb takes a noun phrase (animate human) as its direct object, followed by a prepositional phrase of the type "about + NP", and another in which the verb takes a wh-clause. While the two patterns represent differences of syntactic nature, they also show differences in meaning: the first is nearly synonymous with "to interrogate", and the second can be paraphrased as "to have or express doubts about whether something is true, good, necessary etc." (LDOCE). Thus, basing on the syntactic analysis of a verb, lexicographers may draw a dividing line between meanings and assign them separate senses in the dictionary.

1. ... *Joseph **questioned** the doctors closely. ...*
2. ... *Are you **questioning** what I'm saying?*
(LDOCE)

The process of distinguishing between senses can be facilitated by the examination of the collocational environment of the word (Stock 1984). This is especially the case when the identification of the syntactic pattern in which the word appears is insufficient for the lexicographer

to make a decision as to where the boundary line between senses should fall because the verb is followed by the same syntactic structure. For example, all the sentences presented below demonstrate that the verb *draw* takes a noun phrase as its direct object. Although the syntactic analysis is not revealing in this case, we somewhat feel that the verb *draw* is involved in three different uses. As soon as we notice that the complementing nouns represent totally different semantic areas, we have a sound reason to classify the instances of *draw* under separate senses. And this is exactly what has been done in *LDOCE*:

1. ... Katie had **drawn a cottage** with a little stream ...
2. ... I have been asked to **draw your attention** ...
3. ... It would be unwise to **draw firm conclusions** from ...
(*LDOCE*)

2. The problem of the vagueness of meaning

The methods of disambiguating senses presented above are used by working lexicographers. However, the application of these methods is limited to the obvious cases of polysemous senses (Stock 1984). Language presents us with numerous words whose meanings are vague and difficult to pinpoint. Such words often turn out to be very useful in production. As Stock (1984, 139) points out, in the discussion of the word *culture*, “[i]t is precisely the lack of clarity in our use of the word *culture* which makes it such a handy word to have at one’s disposal”. However, from the lexicographic point of view, the vagueness of words makes the lexicographer’s job difficult, especially when one is expected to follow the convention whereby senses figure as distinct entities. In reality, the senses of many words blur into on another, with no clear boundary lines between them. It follows that it is more appropriate to talk about the continuity of meaning rather than about distinct meanings.

According to Wierzbicka (1985), many traditional definitions testify to the lexicographer’s failure in capturing the meaning. One of the signs of the lexicographer’s “resignation” is the use of various qualifiers, such as *especially*, *usually*, *chiefly*, as well as the conjunction *or* (Wierzbicka 1985: 270). While these devices are meant to fill in the gap caused by the lack of precision of the definition (*ibid.*), they attract a good deal of criticism from linguists. One of the most quoted examples of a thing whose definition has been a cause for concern is *cup*. The point is that cups come in a variety of shapes, sizes and materials, which

extends the range of potential candidates to be defined by lexicographers, making it difficult for them to define the word in definite terms. The dictionary definitions of the word almost invariably use vague expressions such as “usually with a handle”, “typically with a handle”, “with or without a handle”, the wording which is so imprecise that, according to Labov (1973: 350), the feature of having or not having a handle can be attributed to “any object in the universe” (Wierzbicka 1985: 10).

From the discussion above, it follows that the real problem with distinguishing lexicographic senses is the definition itself, in particular the analytical one (cf. Stock 1984). The definition classifies the word, or the object being defined, in terms of its superordinate and characteristic features which make it different from other words or objects. When constructing the definition, the lexicographer runs the risk of not delineating the semantic boundaries appropriately. When dealing with difficult cases, it may be worthwhile conducting the semantic analysis along the lines advocated by Wierzbicka (1985). Aiming at the completeness of the description of a concept, Wierzbicka proposes definitions based on semantic primitives, that is simple terms which are semantically indivisible.

Although Wierzbicka’s definitions cannot be used in full in dictionaries, owing to their length¹, the approach she advocates may be a good starting point for the lexicographer to “capture the invariant” and to find the most salient features of the object defined (Wierzbicka 1996). As Wierzbicka (1996: 272) points out, determining “core” features is essential in claiming polysemy. By way of example, she notes, *typewriter ribbon* is not a type of *ribbon* but only resembles one (ibid.). The two uses of the word *ribbon* represent the categories that lack a sound “common denominator” (ibid.).

Another suggestion of solving difficult cases is put forward by Stock (1984). Discussing the disambiguation of the senses of the vague word *cup*, she proposes taking into consideration near-synonyms, such as *mugs* and *glasses*. She explains that a single sense should be assigned to all cups, whether made of paper or plastic, or with or without a handle, as long as the objects in question are called *cups*, and not *mugs* or *glasses* (Stock 1984). She adds that the precision of the definition should extend to the point that is *sufficient* to differentiate cups from mugs and glasses.

¹ Definitions constructed by Wierzbicka are several lines long, which is unavoidable if one aims at an exhaustive description of word senses.

Although such an approach does not provide a complete picture of the object defined, it is sufficient for lexicographic purposes. After all, the definition does not stand alone but is completed by other information in the entry. For example, the definition “a small round container, usually with a handle, that you use to drink tea, coffee etc.” (*LDOCE*) does not mention what cups are made of. It is no wonder that lexicographers are unwilling to mention material as this is a changeable feature: cups may be made of china, plastic, glass, and even paper. However, the fact that the definition is incomplete² in terms of the checklist theory is not a drawback at all. What is unexpressed in the definition is provided by means of collocations and exemplifying sentences: “paper/plastic/ china etc. cup *They drank cheap wine from plastic cups.*” (*LDOCE*). This example shows how an illustrative sentence can be helpful in filling in the gap left by the definition and how the dictionary entry is treated as an inseparable whole. Rather than distinguishing separate numbered senses, it is more appropriate to collect illustrative examples, thus showing the continuity of senses. Looking for a new approach to the presentation of senses, Stock (1984) considers extensive use of illustrative examples in support of near-synonyms. The idea is that the latter should replace the conventional analytical definition. However, as she concludes, dictionary makers would be reluctant to adopt this method because of space limits imposed by printed dictionaries.

3. The problem of metaphor

Another source of lexicographic problems is metaphor. The problem with metaphor is that it can be created ad hoc, whenever a need arises and for the lack of a better term. Such metaphors are restricted to an individual author, and may not be supported sufficiently by a corpus, which is why they may escape the lexicographer’s attention. As a result, they may not be recorded in dictionaries. It is only when the metaphors become recurrent and institutionalised that lexicographers notice them and grant them the place in the dictionary.

In many dictionaries, metaphorical senses are placed following their literal counterparts. By way of example, let us look at some entries for the names of animals: *dog* and *monkey*. Both words, like others in the domain of animals, are exploited in the domain of people.

² It must be emphasised that the fact that definitions are not complete in semantic terms does not make them useless for the dictionary user.

- Chambers*: **dog** ... a wild or domestic animal ... ; a term of contempt for a man or boy ...; a boring or unattractive woman (offensive sl.)
- COED*: **dog** ... 1. a domesticated carnivorous mammal ... 2. *informal* a contemptible man ... 3. *informal, derogatory* an unattractive woman.
- LDOCE*: **dog** ... 1. a common animal ... 3. *informal not polite* an offensive word meaning an unattractive woman
- OALD*: **dog** ... 1. an animal with four legs and a tail ... 5. (*slang, especially AmE*) an offensive way of describing a woman who is not considered attractive ... 6. (*informal, disapproving*) used, ... to describe a man who has done sth bad
- Chambers*: **monkey** any mammal of the Primates ... ; a term of contempt, or of playful endearment, for a mischievous or badly-behaved child or person
- COED*: **monkey** 1. a small to medium-sized primate ... 2. a mischievous person, especially a child
- LDOCE*: **monkey** ... 1. a small brown animal ... 2. *informal* a small child who is very active and likes to play tricks
- OALD*: **monkey** 1 an animal with a long tail ... 2 (*informal*) a child who is active and like splaying tricks on people

In all entries above, the order of senses apparently conforms to both the usage and historical principles (discussed in the following section). The metaphorical senses are usually indicated with style and attitude labels, which mark the restricted usage, but sometimes diasystematic information is embedded in the definition itself, as in *Chambers* in the entries for *dog* and *monkey* (“a term of contempt ...”), and in *LDOCE* at *dog* (“an offensive word ...”).

Noteworthy is the fact that while the lexicographers pay relatively more emphasis on the classification of senses, along one or two dimensions of usage, they do not make it explicit that the senses are metaphorical, nor do they explain the metaphoricity of the concept (cf. Moon 2004). The latter point mentioned may not be as acute in dictionaries for native speakers, like *COED* and *Chambers*, as in dictionaries addressed to EFL learners, like *LDOCE* and *OALD* (cf. Piotrowski 1988). The learners may take great advantage from the information on how the metaphor works, especially with regard to which features are transferred from one domain into another (Ayto 1988). Such information, if presented explicitly to the non-native learner, would raise his/her “awareness of meaning extension” (van der

Meer 1999: 196). This is not only a matter of single words that happen to be transferred from the source to the target domain but also collocates and the whole patterns of usage that are mapped onto the target domain. This problem was vividly illustrated by van der Meer (1999) in his discussion of the word *defuse*³. In his model of the entry for the word, van der Meer constructed the definition of the metaphorical sense by bringing to the user's attention the parallels with the literal sense ("viewed as bomb-like") and the list of collocates with the word *defuse*. In addition, he provided supporting illustrative examples.

DEFUSE: When someone **defuses** a bomb, they take away or destroy the device (the FUSE) that makes it explode ... When someone **defuses** situations or sentiments that are viewed as bomb-like in that they are dangerous ("explosive"), such as *criticism, disputes, danger, threats, arguments, anger*, it means that they take away the immediate cause of the danger. (van der Meer 1999: 196)

In the definitions of metaphorical senses, however, dictionary compilers rather rarely make explicit reference to the literal senses. Actually, few EFL dictionaries have attempted to describe metaphoricity in a systematic way. This is surprising, given the fact that metaphors are pervasive in language, as it has been convincingly demonstrated by Lakoff and Johnson (1980). On the other hand, a systematic treatment of this phenomenon generates numerous problems, which are not easy to solve, especially in alphabetical dictionaries, which go from form to meaning. One of the dictionaries attempting to incorporate the conceptual theory of metaphor is *MED*. This dictionary offers forty entries containing the information on metaphor. The information is provided under the headword representing the target domain, for example, under *achieve* we find the following:

Something you achieve is like a **building**, and the process of achieving it is like the process of **building** something.
*They **built up** the business over 20 years. The organization was **built** on traditional principles. This web site is still **under construction**. They **laid the foundations** for future success with a carefully balanced range of products. (MED)*

³ Dictionaries usually cite two senses of the word *defuse*, for example *Collins Cobuild*: "1 If you defuse a dangerous or tense situation, you calm it. ... 2 If someone defuses a bomb, they remove the fuse so that it cannot explode." (cited in van der Meer, 1999, 196).

The metaphor entry above shows explicitly the mapping from the domain of building onto the domain of achieving something. The explanation of the metaphor is supported by well-chosen illustrative sentences. The entries devoted to metaphors are admirable but one may wish they had been provided more systematically.

4. How do lexicographers order polysemous senses? – present and past

In contemporary English lexicography senses tend to be arranged according to the principle of usage, or frequency (Hanks 2006). This means that a sense deemed most frequent in the language is given first in the entry while others, less frequent senses, follow. The execution of this principle is much easier now than in the past, as modern lexicographers are assisted by a computerised method of collecting corpora and within a matter of moments can retrieve frequency lists upon which they base their decision. However, the problem remains whether it is the most frequent sense that the user really looks up (Kipfer 1984). An argument against applying the usage principle in dictionaries for native speakers is the fact that such users know frequent senses and may not feel the need to look them up in their dictionaries. It is rather rare, obsolete, novel and “learned” meanings that they are likely to seek in dictionaries. After all, the first monolingual dictionaries were a collection of Latin borrowings, that is learned words which were regarded as “hard”. On the other hand, giving priority to frequent meanings may aid the EFL student in learning the language, especially at a lower level of language competence. Apparently, the way senses are arranged in the entry is largely dependent on the profile of the intended user.

Looking into the history of English lexicography, we will see that it was not the usage but historical principle that dictionary makers aimed to follow. The problem of how to arrange senses became acute as soon as the eighteenth century lexicographers set out to record language as a whole, especially common meanings. This was actually a deviation from the hard-word tradition of the previous centuries, in which the compilers had limited themselves to the description of difficult words. A prevailing lexicographic practice among the eighteenth century lexicographers⁴ was to put “original” sense first, and to arrange

⁴ Bailey, Martin, and Johnson are well-known representatives of this period in English lexicography.

others in a more or less principled way. Johnson, for example, in the initial stage of the work, aimed to arrange senses in the following order: he began with “the natural and primitive” sense, which in effect meant the earliest known sense, and went on to list “the consequential meaning”, “the metaphorical”, “any [sense] that arises from the comparison of one meaning with another”, “the accidental or consequential”, “the remoter or metaphorical”, “the poetical”, “the familiar”, the burlesque”, and finally “the peculiar” (Johnson 1747: 22-24). Although he actually failed in executing this plan⁵, he ended up arranging senses in the order which was close to the historical one (Landau 2001).

As soon as the comparative method had flourished in the nineteenth century, British lexicographers sought to employ the advances of this science in order to arrange senses in a way that was to reflect their real historical development. The monumental *OED* is probably the best known dictionary with senses arranged chronologically, as far as it could be established from the print material available. The method of inference based on real texts worked fine as long as it could be supported by sufficient textual evidence. Whenever a given period of time was underrepresented, as it was often the case, the lexicographers had to resort to their own logic to make an informed guess, for example when it came to put several metaphorical senses after their literal sense. This resulted in a hierarchical order, in which similar senses were clustered together under their core meaning (Kipfer 1984). Thus, the historical principle of sense ordering was actually combined with the logical one (*ibid.*). The alternative arrangement, in which senses were merely enumerated one after another, was not adopted as it did not do justice to many intricacies of the development of meaning, especially when a sense gave rise to the development of more than one new sense.

The *OED*, like other large dictionaries, provided a ready-made source of material for the compilation of smaller dictionaries. *Chambers* (1901) and *COD* (1911) were among the first concise dictionaries compiled on the basis of the *OED*. The dictionaries in question adopted features characteristic of the parental *OED*, including historical sense ordering which was followed in subsequent editions rather uncritically. It was only recently that the lexicographers began to place systematically current senses first in the entry (Hanks 2006, Kamińska 2010, Kamiński 2009). Thus, while the modern trend favours a synchronic description

⁵ Given the vague nature of meaning, it would have been surprising if he had done.

of the language, English lexicography shows a strong bias towards historicism (cf. Hanks 2006).

5. Conclusions

With the aid of corpora, the problem of sense disambiguation is much easier to handle now than it was the case in the past. Contemporary lexicographers have access to material and tools that past dictionary makers could dream of. Yet the ultimate decision should be supported by a careful analysis of the semantic and syntactic properties of the word. Sense disambiguation is difficult in the case of vague words. The problem is made even worse by the lexicographic convention of defining by analytical definition and providing senses in lineal order, the tradition which calls for clearly delineated boundaries between senses. Metaphors pose a challenge which is especially difficult to handle in a systematic way, and few English dictionaries have attempted to treat them in a satisfactory way.

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MARIUSZ KAMIŃSKI, Pd.D. in linguistics (received from Opole University in 2009 on the basis of the thesis titled: *A History of the Chambers Dictionary*), a linguist and a theoretician of lexicography. He is particularly interested in the history of English lexicography but his interests extend to other related fields such as lexicology, specialised languages, and corpus linguistics. He is a lecturer in the Institute of Modern Languages of the University of Applied Sciences in Nysa.

Piotr STALMASZCZYK
University of Łódź

SEMANTIC CONFLATION AND LOAN TRANSLATION IN IRISH ENGLISH VOCABULARY

Introduction

This paper discusses two processes characteristic of vocabulary formation in language contact situations: semantic conflation and loan translation. Semantic conflation (also known as ‘fusion of meaning’ or ‘sense blending’) is a process in which, due to diachronic changes or language contact, one word ‘fuses’ or ‘blends’ two (or more) senses¹. Loan translation, on the other hand, involves semantic translation (or calquing) from the source language into the target one.

In the Irish English (Ir.E) context it is a process in which (Standard) English words that replaced Irish terms inherit their scope of meaning, giving rise to what Henry (1958: 166) dubbed “English words and Irish meanings”, hence it might be also referred to as ‘semantic hybrids’, or ‘transfer of scope’, as discussed in Hickey (2007: 363). Another possible term for this phenomenon could be ‘Irish English false friends of Standard English’. The issue is further elucidated upon by Moylan (1996: 328):

At the level of meaning a symbiotic relation often exists between the Eng. side of the vocabulary and its Ir. predecessor. What seems to have happened is that as Ir. words were discontinued their meanings were sometimes assigned to the Eng. terms which replaced them.

The above mentioned process occurs in cases where one polysemous Irish word requires two (or more) English substitutes to cover its different denotations. Well-known examples include words like

¹ This process is interesting from the perspective of studying both terminology, and interdialectal translation, two, among the plethora of topics within the field of interest and expertise of Professor Julian Maliszewski, to whom this note is dedicated on the occasion of his 60th birthday. This note is based on sections 3.3 and 3.4 of Stalmaszczyk (2009).

garden, bold, dark, soft, and several others discussed briefly in the forthcoming sections. The note concentrates predominantly on Irish English, with remarks on Ulster English, Scots and Manx English. The data is taken almost exclusively from dictionaries, glossaries and grammar books (listed in the references)².

1. *Bog* 'soft'

Irish *bog* means 'soft' (of place), 'soft, tender, agreeable, young' (of people), and 'fair, mild, damp, wet, mizzling' (of weather). The first sense extends to *bog* 'a wet place where peat, or turf, is cut', cf. Ó Muirthe (1996: 40-41). The second sense of Ir. *bog* is realized through Ir.E *soft* 'tender, young' as in: "The children are too soft to go to school", cf. Ó Muirthe (1996: 40-41), also Joyce ([1988]: 38) gives an appropriate example: "You want me to give you £10 for that cow: well, I'm not so soft *all out*". In several other entries, Joyce uses the word *soft* with expressions where the context indicates contemptuous associations, e.g. *gawn* 'a soft foolish fellow' (p. 261), *googeen* 'a simple soft minded person' (p. 265), *slob* 'a soft fat quiet simple-minded girl or boy' (p. 327), etc. Also Fenton (2000: 21) provides a similar example: *bochan* 'a coward, a softie' (< Ir. *bogán* 'a soft fellow'), and Traynor (1953: 270) explains this sense as 'silly, weak, easily imposed upon, effeminate'. As to the third sense, the entry from Macafee (1996: 319) provides additional information: "**soft**: 2. *of the weather* wet, rainy, drizzling, frequently a **soft day** [cf. Irish *lá bog* 'a soft day'. In Standard English, *soft* weather is mild and balmy]". Further on, Dolan ([2006]: 221) explains *soft* as 'misty and rainy' adding that this usage is influenced by Ir. *bog*, 'soft and wet'. Share ([2005]: 303) remarks that *soft day* is euphemistic for "anything between sequential showers and a downpour". Joyce ([1988]: 330) mentions a usual salute: *soft day* 'a wet day!', and Wall (2001: 320) comments that "the phrase is one of a number of reflections of the Irish climate in HE". However, as pointed out by Ó Muirthe (1999: 61), the expressions with *soft* referring to weather are also known in Cornwall, Devon and Scotland³, which shows that semantic conflation is

² For the methodological limitations and shortcomings of such an approach, see Stalmaszczyk (2009: 60-62).

³ Cf. Sc. *saft* 'mild, not frosty; wet, rainy, damp' (Robinson 1985: 577), Sc.G *bog* 'soft; boggy; tender; silly, foolish; moist, damp; mellow' (Dwelly [2001]: 105), and Ulster-English *saft day* 'mild weather' (Pepper 1981: 71).

not the only process involved. In such cases it is possible to talk of **semantic reinforcement** in words and phrases of multiple etymology.

It might be noted at this point, that the multiple etymology underlying this item carries a considerable potential for literary exploitations. For example, Seamus Heaney explicitly refers in *Kinship* (one of the 'Bog poems') to the double meaning of the word *bog*⁴:

But bog
meaning soft,
the fall of windless rain,
pupil of amber (...).

2. *Dána* 'bold'

Ir. *dána* ('bold', 'audacious', 'forward', 'shameless', 'bad behaviour') influenced the Ir.E usage of *bold* with the meaning of 'naughty; disobedient'⁵. According to Joyce ([1988]: 219) *bold* is applied to girls and boys in the sense of 'forward', 'impudent'. More recently, Dolan ([2006]: 28) notes that:

In S[tandard]E[nglish] 'bold' is primarily associated with courageousness, but in HE the primary meaning (possibly with influence from Ir *dána*, *adj.*, bold, forward, audacious, daring) suggests mischievous behaviour.

Macafee (1996: 33) gives the following meanings: (specifically of a boy or girl) 'bold, forward, impudent', and (of a child) 'naughty, fractious, but not necessarily forward or spirited', whereas Share ([2005]: 34) adds that the word *bold* with the meaning 'naughty' has sexual connotation, and notes the phrase *the bold thing* 'sexual intercourse'.

Additionally, Scots *bauld* may mean, among others, 'pungent; fiery-tempered; harsh', cf. Warrack ([2000]: 34), and the reinforcing influence of Sc.G *dàna* 'adventurous, arrogant, bold, daring, forward, impudent, rash' (cf. Dwelly [2001]: 310; Mark 2004: 210), cannot be excluded. Finally, Traynor (1953: 29) notes *bold* in reference to wind and weather, meaning 'desperately severe, harsh'.

⁴ The example comes from Amador Moreno (2002), who discusses etymological puns in the context of translating HE literature into Spanish.

⁵ For the development of meaning of OIr. and MidIr. *dánae*, see the relevant entry in Quin, ed. (1990: 182).

3. *Dearg* 'red' and *dubh* 'black'

Coalescence of meaning in Ir.E can be further illustrated by two colour terms, *red* and *black*, which retain the metaphorical senses and intensifying force of Ir. *dearg* and *dubh*, respectively. According to Dinneen ([1979]: 319), Irish *dearg* has the following meanings "red, crimson, ruddy, fallow, bloody, intense, inveterate, great, real", and in compounds it sometimes functions as merely a strong intensifier, e.g.⁶:

dearg-ár 'utter slaughter';
dearg-éitheach 'absolute falsehood';
dearg-leathadh 'wide open';
leap dearg 'great trouble'.

Ir. *dearg* transfers the meaning of 'real; intense, utter, great' into Ir.E *red*, e.g.:

red edge 'very keen edge' (cf. Ir. *faobhar dearg*);
red enmity 'huge enmity' (cf. Ir. *gráin dearg*);
red war 'bloody conflict' (cf. Ir. *cogadh dearg*);
red rotten 'completely decayed' (cf. Ir. *dearg lofa*);
red bad luck 'very bad luck' (cf. Ir. *mí-ádh dearg*);
There was red war ('there was great trouble').

Also in Scottish Gaelic *dearg* may function as a superlative adjective, usually with the meaning 'in a bad sense' (MacLennan [1984]: 121), 'notorious' (Dwelly [2001]: 322), 'a sense of disapproval or condemnation' (Mark 2004: 219), e.g.:

dearg-amadan 'perfect fool; maniac';
dearg-theinn 'great difficulty';
dearg-mheirleach 'notorious thief';
dearg-nàmhaid 'sworn enemy';
dear rag-mhuinealas 'sheer stubbornness'.

The intensifying function of this colour adjective occurs also in Scots, as in, e.g. *red-mad* 'raging mad, furious, intensely eager', and *red-hunger* 'the rage of hunger' (Warrack [2000]: 446), and the influence of Gaelic cannot be excluded.

Ir. *dubh* means primarily 'black', but also 'black-hearted, malevolent, bigoted; strange; unknown' (Ó Dónaill 1977: 457), and, as a

⁶ For the development of meaning of OIr. and MidIr. *derg*, see the relevant entry in Quin, ed. (1990: 204).

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prefix 'black; great, intense, downright; evil; unknown', to which Dinneen ([1979]: 374) adds 'morose, severe, rigorous, violent', e.g.⁷:

dubh-obar 'hard work';
dubh-smacht 'great oppression';
dubh-ainbhfios 'profound ignorance'.

This intensifying function is not so widespread in Sc.G, however, comparable expressions exist in that language as well, e.g. *dubh ghrain* 'extreme disgust' (Dieckhoff [1992]: 74), *dubh-chàineadh* 'a heated verbal attack' (Mark 2004: 247), or *dubh-fhocal* 'dark saying' (Calder [1990]: 34).

Irish English *black* retains the intensifying function ('severe; rigorous') of Irish *dubh* in such expressions as: *black frost*, *black starvation*, *black fast* ('rigorous fast')⁸, *black corruption*, *black curse*, etc. Also the following sentences are illustrative of this usage:

An old black wind blew in over the bog.
'a harsh, bitter wind blew over the bog' (Henry 1957: 126)
The people drew themselves in against the black cold of a gathering winter. (Moylan 1996: 33)

The intensifying force of *black* is also noted by Traynor (1953: 24), to which he adds 'extremely, entirely', and exemplifies this usage with the following sentence: 'The fire's black out'.

Reference to *black wind* is common, also in poetry, as in W. B. Yeats' "Red Hanrahan's Song about Ireland" (1904)⁹:

The old brown thorn-trees break in two high over Cummen Strand,
Under a bitter black wind that blows from the left hand;
Our courage breaks like an old tree in a black wind and dies, (...).

An interesting example of the intensifying function of the adjective *dubh/black* is mentioned by Seamas Ó Catháin (in Watson 1989: 50), who discusses English loanwords in modern Irish dialects

⁷ On the extension of meaning of OIr. *dub*, see the relevant entry in Quin, ed. (1990: 253).

⁸ Cf. the following comment in the respective entry in Joyce ([1988]: 215): "among Roman Catholics, there is a 'blackfast' on Ash Wednesday, Spy Wednesday, and Good Friday, i.e., no flesh meat or *whitemeat* is allowed – no flesh, butter, eggs, cheese, or milk".

⁹ For interesting examples of usage of the intensifying *black* in the novels of Patrick MacGill, see Amador Moreno (2006: 215-217).

and provides the following phrase: *bhí sé black dubh* (lit. 'it was black black'). Very characteristically, an almost identical phrase has been noted in Welsh: *du fel black* 'black as black', cf. Parry-Williams (1963: 46), who calls it an example of a 'pleonastic expression' or 'hybrid tautology', but probably also in this case the first element (i.e., *W du* 'black') functions predominantly as an intensifier.

Also in Scots the word *black* functions as an intensifier, with the adjectival sense 'utter, downright' and adverbial 'completely, utterly' and 'intensely, extremely, quite, thoroughly', cf. Robinson (1985: 44), and Warrack ([2000]: 46), who provides the following examples: *black-fasting* 'practising severe fasting', *black frost* 'hard frost'.

One of the intensifying meanings of Irish *dubh* is 'strange, unknown', as in the title of Gerard Healy's play *The Black Stranger* (Dublin, 1950). This sense can be seen in the Scottish Gaelic word *dubhghall*, glossed by MacLennan ([1984]: 138) as 'dark stranger, a foreigner' and, more interestingly, as 'a real Lowlander' by Dieckhoff ([1992]: 74)¹⁰, to which Dwelly ([2001]: 369) adds 'mean-spirited fellow'. Also Manx English provides similar examples of expressions with the word *black* used as an intensifier, for example *black stranger* 'unknown person', and the phrase *I don't care a black dog* (Moore 1924: 14), whereas Joyce ([1988]: 89) mentions HE *I'm black out with you*.

Yet another meaning of Irish *dubh* is 'extreme, malevolent, bigoted' and hence *black man* 'black fellow: a surely vindictive implacable irreconcilable fellow' (cf. Joyce ([1988]: 215), and 'devoted to the Protestant cause'. This meaning is manifest in such Ir.E expressions (especially in Ulster) as: *black Protestant*, *black hole* ('an all-Protestant town'), *blackmouth* ('a Presbyterian; an Orangeman'), *the black North*, as in, for instance, the title of Aodh de Blacam's book *The Black North: An Account of the Six Counties of Unrecovered Ireland* (Dublin, 1938), or in the first line of Gerald Dawe's poem *Names* (1978):

They call this 'Black North',
black from the heart out.

¹⁰ This is the origin of the Scottish surname Dougal/Dougall 'the black stranger', used to denote a Lowlander, cf. the Irish surnames Doole, Dowell, Dougall etc., 'the black stranger', originally a name given by the Irish to the Danes, in both cases the name is derived from the compound *dubh* 'dark' + *gall* 'stranger'. For the semantic development of *gall* in the history of Irish, and its range of meanings (a Gaul, a Scandinavian invader, an Anglo-Norman, a foreigner), cf. the relevant entry in Quin, ed. (1990).

Also Fenton (2000: 18) mentions the offensive use of words such as *blakmooth* and *blakneb*, both meaning a Presbyterian. And finally, Wall (2001: 72) notes the phrase *to stand black* ‘to profess extreme loyalty to someone’.

4. *Dorcha* ‘dark’

Irish *dorcha* (‘dark’ and ‘blind’) influenced the Irish English usage of *dark* with the meaning ‘blind’. According to Joyce ([1988]: 246), the term was also used in official and legal documents, especially in Munster¹¹. On the other hand, Dolan ([2006]: 73) suggests English dialect origin for this meaning, and obviously, the connection between the concepts ‘dark’ and ‘blind’ is not limited to Irish or English, cf. Polish *ciemny* ‘dark’ and *ociemniaty* ‘blind’. Dolan ([2006]: 73) also provides an interesting example where *dark* intensifies the meaning of *blind*: “She was dark blind”.

5. *Garraí* ‘garden’

The Ir. word *garraí* means both ‘garden’ and ‘small (enclosed) field’, and this results in the Ir.E usage of *garden* in both senses. Bliss (1979: 280) notes that:

In Standard English and in most dialects the word *garden* means a flower-garden; in Ireland however, unless the word is qualified in some way, it refers to a small field, usually used for the cultivation of vegetables.

Bliss (1979) also provides an example of an early usage of this word in HE from Thomas Sheridan’s *The Brave Irishman* (1740/1754):

[T]here isn’t one of these spalpeens that has a cabin upon a mountain, with a bit of potatoe-garden at the back of it, but will be keeping a gun.

Furthermore, Joyce ([1988]: 260) observes that: “garden in the South, is always applied to a field of growing potatoes”. Also the recent dictionary of the Ulster dialect gives a similar definition of *garden* (sense 3): “a paddock, a small field” (Macafee 1996: 140), and Ó Muirthe (1996: 106) notes the form *garry* ‘a plot of potatoes’.

¹¹ For interesting examples of the word *dark* with the meaning ‘blind’ in the works of John M. Synge and James Joyce, see the respective entry in Ó Muirthe (1996: 85).

6. *Uasal* 'gentle'

The Ir. word *usal* means 'noble, high-born; gentle' and, euphemistically, 'inhabited by fairies, enchanted', not surprisingly, Ir.E *gentle* means also 'enchanted or visited by the fairies', cf. Traynor (1953: 118), Wall (2001: 179). This meaning is preserved in compounds such as *the gentle place* 'place inhabited by fairies', *the gentle people* 'the fairies', and *gentle thorn* 'a fairy thorn'. A fairy thorn is a "hawthorn bush left standing in the middle of a field in the belief that misfortune would result from cutting it down" Macafee (1996: 119). A thornbush where fairies meet is a 'gentle bush', the hazel and the foxglove are 'gentle plants' (Joyce [1988]: 261).

Also the word 'gentry' (as in *The Gentry*) refers in Ir.E to the fairies, especially evil fairies, and as an adjective means 'enchanted'. Other euphemisms for fairies, which are literal translations from Irish, include the phrases 'wee folk' (< *Daoine beaga*), and 'good people' (< *Daoine maithe*).

7. Loan translations

The process of semantic conflation often involves literal translation (calque) from the source language into the target one. The following compound nouns in Irish English constitute prime examples of loan translations:

half-twin 'a twin' (< Ir. *leathchúpla* 'one of twins, twin' < *leath* 'half' + *cúpla* 'couple, pair', cf. Moylan (1996: 146));
widow-woman 'widow' (< Ir. *baintreach mná* 'a widow' < *baintreach* 'widow' + *mná* gen. of *bean* 'woman', cf. Dolan ([2006]: 254), and the comment in Joyce ([1988]: 350): "*Widow-woman* and *widow-man*; are used for *widow* and *widower*, especially in Ulster: but *widow-woman* is heard everywhere").¹²

Another interesting case is posed by the form *devil's needle* 'dragon fly'. In some sources this word is considered a calque from Irish *snáthaid-an-diabhail* 'dragon fly, crane fly, daddy-long-legs' (< *snáthaid* 'needle' + *diabhail* 'devil'), cf. Joyce ([1988]: 246), Ó Muirthe (1996: 183), Dolan ([2006]: 75-76). However, Andrew Breeze (personal communication) has pointed out to me that since *devil's darning needle* is certainly an English dialectal expression, the quoted example might

¹² These forms have been also noted in MxE, cf. Gill (1934) and Moore (1924).

rather be a calque from English¹³. Also Scots has the form *deil's darning needle* 'dragon fly', cf. Robinson (1985: 140), though no comparable form seems to be present in Scottish Gaelic. I have been unable to find enough evidence to settle the issue conclusively. Dinneen ([1979]: 1074-75) notes the usage of *snáthaid-an-diabhail* in Donegal, and *devil's needle* has been noted throughout Ireland: in Cavan (cf. Dolan [2006]), Wexford (cf. Ó Muirthe 1996), Donegal (cf. Traynor 1953: 78), Ulster (cf. Macafee 1996: 95-96), also Fenton (2000: 58) notes the Antrim form *divil's-needle* 'the crane-fly'. It needs to be noted though, that this name for the dragonfly may show additional traits of common European folklore, cf. one of the German names *Teufelsnadel* 'devil's needle', and the French compound *l'aiguille du diable* 'needle of the devil'.

Literal translation involves not only compound nouns but also noun phrases, fixed idiomatic expressions and occasionally verbs:

the man of the house 'master, householder' (< Ir. *fear an tí*);
the woman of the house 'landlady' (< Ir. *bean an tí*);
(a hundred) thousand(s) welcomes (< Ir. *céad míle fáilte*);
heart of the hand 'centre of the palm' (< Ir. *croidhe na baise*);
great with 'very friendly with' (< Ir. *mór le*);

poor mouth 'persistent complaint of poverty; the habit of pretending poverty' (< Ir. *béal bocht*)¹⁴. Cf. Joyce ([1988]: 304): "making the poor mouth is trying to persuade people you are very poor – making out or pretending that you are poor". The same idiom exists in Ulster dialect: *make a poor mouth* 'plead poverty'. Macafee (1996: 259) observes that it is probably a translation from Irish *an béal bocht* 'the poor mouth', she notes, however, that it is also found in Scots. Cf. Sc. *mak a puir mouth* 'complain of one's poverty, exaggerate one's need', Robinson (1985: 425). In the latter case, however, the influence of Gaelic cannot be excluded, cf. Sc.G *beul-bochd* 'pleading of poverty', Dwelly ([2001]: 89)¹⁵.

¹³ On the related problem of dual etymologies, see Kallen (1997: 145) and the references therein.

¹⁴ As in the title of Flann O'Brien's pungent satire *An Béal Bocht* (Dublin, 1941), translated by Patrick C. Power (*The Poor Mouth*, London 1993). Power provides the following, not strictly lexicographic, explanation of the idiom: "In Gaelic and in Anglo-Irish dialect, 'putting on the poor mouth' means making a pretence of being poor or in bad circumstances in order to gain advantage for oneself from creditors or prospective creditors" (Power 1993: 5).

¹⁵ This idiom was also recorded in MxE: *to put a poor mouth* 'to complain excessively; to make the worst of things', cf. Gill (1934: 167).

redden 'to light a pipe or fire' (< Ir. *deargadh* 'reddening; glowing, lighting', verbal noun of *dearg* 'redden', cf. Macafee (1996: 273), Moylan (1996: 216), and the comment in Joyce ([1988]: 311): "An Irishman hardly ever lights his pipe: he *reddens* it").

Some items appear in Irish English both as a loan and as a calque. Apart from the above mentioned calques *woman of the house* and *man of the house*, dictionaries note also the words *banatee* and *faratee*, anglicized forms of the respective Irish phrases, cf. Wall (2001: 60), Macafee (1996: 14; 120).

The Irish word *gráinneog* means a 'hedgehog' and 'a roll of grass cut for hay', hence the Ir.E usage of *hedgehog* with the meaning "a small roll of hay made by hand" (Macafee 1996: 169). Also the original Ir. word, in the form *granyog* or *grannog*, appears in Ir.E, both with the meaning 'hedgehog' and 'a roll of grass cut for hay' (Macafee 1996: 153). This word, in the form *graanogue* (only with the meaning 'hedgehog'), is also attested in Poole's *Glossary* (Dolan and Ó Muirthe 1996: 49).

And finally, the last example. The Irish name for an otter is *madra uisce* or *dobharchú*, both literally meaning 'water dog/hound' (*madra* 'dog', *uisce* 'water'; *dobharchú* < *dobhar* '(dark) water' + *cú* 'hound'), which gives the Ir.E compound calque from *water dog* 'otter'. Additionally, the second word, *dobharchú*, found its way into English, in the form *dorcu*, *durko*, *dhorko* and *durka*. The Ir. word had, especially in Donegal, one more meaning, "a mythical animal, like an otter" (Dinneen [1979]: 348), or "a fabled animal, an Irish equivalent of the unicorn, said to have lived in the forests" (Wall 2001: 143). Also in Ir.E the loan refers to "an imaginary monster living in remote loughs" (Macafee 1996: 112). It seems appropriate to close a section dealing with, *inter alia*, hybrids, with a closer description of the *Dhorko* 'a fabled monster, the Phooka or lake-seal of Lough Gartan'¹⁶:

A Dhorko is an amphibious animal, shaped much like a greyhound, with this one material difference, that the snout of the Dhorko is prolonged, running with a straight hand, very hard, sharp-pointed horn, some two feet or more in length, with which weapon it is enabled to execute fearful vengeance on its foes. This Dhorko was at one time common to all lakes of Ireland (...).

¹⁶ Seamus Mac Manus *The Leadin' Road to Donegal and Other Stories* (London, 1895), quoted in Traynor (1953: 79).

Abbreviations used in the paper:

E – English,
Ir. – Irish,
Ir.E – Irish English,
HE – Hiberno-English,
Lat. – Latin,
Mx – Manx,
OE – Old English,
OIr. – Old Irish,
Sc. – Scots.

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PIOTR STALMASZCZYK is professor of English and general linguistics at the University of Łódź, where he holds the Chair of English and General Linguistics. He is also the Dean of the Philological Faculty. His research interests cover linguistic methodology, philosophy of language, generative grammar, and Celtic languages. His publications include *Structural Predication in Generative Grammar* (habilitationsschrift, Łódź 1999), *Studies in Celtic Languages and Celtic Englishes* (Leksem 2009), three edited volumes on methodologies in language studies (in Polish), a co-edited volume on *Cognitive Approaches to Language and Linguistic Data* (Peter Lang 2009). He also edited two volumes on *Philosophy of Language and Linguistics* (Ontos Verlag 2010), and a volume on *Turning Points in the Philosophy of Language and Linguistics* (Peter Lang 2011).

Marcin WALCZYŃSKI

University of Applied Sciences in Nysa

THE STUDY OF PIDGINS AND CREOLES AND SOCIETY – AND CULTURE – RELATED FIELDS OF LINGUISTICS

Introduction

Language plays a vital role in society because it is the power that, in a sense, shapes society, and – on the other hand – it is the outcome of society members' behaviours and activities or more generally – culture. Language is a force, thanks to which people can organise themselves for in order to do so, they have to communicate their messages. It is thus right to say that society cannot do without a system of communication – *i.e.* language, and that language cannot exist in a vacuum – *i.e.* when there are no people (or more precisely – a community) who use it. This interdependence between language, society and the society's culture can be studied within the frameworks of many sciences; however, in this article attention is focused on three of them: anthropological linguistics, sociolinguistics and language contact studies. These three branches of linguistics contribute greatly to creolistics – the study of pidgins and creoles. Sometimes it even appears that in many cases creolistics may be thought of as part of these disciplines (*i.e.* anthropological linguistics, sociolinguistics and language contact studies). This indicates that anthropological linguistics, sociolinguistics, and language contact studies on one side and creolistics on the other side overlap in many points.

In view of the foregoing, the present article touches upon the issue of the place of pidgin and creole studies (also known as pidgin and creole linguistics or creolistics) within those paradigms of language study which try to account for various linguistic phenomena through the prism of such concept as culture, society or community. Therefore, this paper attempts at showing various connections, overlaps and embeddings between creolistics and the three aforementioned fields of language study: anthropological linguistics, sociolinguistics and contact

linguistics. Additionally, certain paths of further research of pidgins and creoles within the abovementioned fields of linguistics are provided. Generally speaking, the aim of the article is to show how creolistics intermingles with anthropological linguistics, sociolinguistics and contact linguistics.

1. Anthropological linguistics and pidgin and creole languages

One of many paradigms for studying pidgins and creoles is anthropological linguistics. The languages in question do not emerge on their own. There must be at least two – but in the majority of cases more than two – communities which are involved in the process of pidgin formation. Each community whose participation is reflected in the structure of a pidginised language has its own cultural background. Hence, it is possible to claim that the creation of pidgins is culturally conditioned, that is, a mixing of languages which produces a pidgin is also a mixing of cultures of the interacting parties. As a result, the frameworks of anthropological linguistics appear to be convenient for examining pidgins and creoles as the products of intertwining not only of languages but also of cultures.

However, before embarking on the discussion of the role of anthropological linguistics in studying pidgin and creole languages, a brief mention should be made about the terminological controversies relating to the two different names: *linguistic anthropology* and *anthropological linguistics*. In many cases these two terms are often treated as synonyms, but – following Alessandro Duranti's (2001) point of view – this does not necessarily have to be so. Anthropological linguistics is defined as a "(...) sub-field of linguistics which is concerned with the place of language in its wider social and cultural context, its role in forging and sustaining cultural practices and social structures" (Foley 1997: 3). On the other hand, linguistic anthropology is often seen as "[t]he study of language and language use from an anthropological perspective, drawing on anthropological methods and procedures" (Swann *et al.* 2004: 185). From the two above-quoted definitions it emerges that this terminological ambiguity results from the fact that anthropological linguistics is deemed to be a branch of linguistics whereas linguistic anthropology is viewed as a subdiscipline of anthropology. Thus, the crucial difference lies in the methodological approaches to, often the same, objects of research. This view is supported by Duranti who says that many important books whose

authors claim to be either anthropological linguists or linguistic anthropologists frequently cover the same issues. Such are, for instance, *Anthropological Linguistics* (1997) by William Foley and Duranti's *Linguistic Anthropology* (1997) (Duranti 2001).

The difference in applying the two names for the study of language-culture interplay lies presumably in the fact that there have been generally two circles of scholars dealing with what can be called language-culture studies. The American circle is given the credit for coining the term *linguistic anthropology*. This might be due to the fact that many researchers (e.g. Alfred Kroeber, Edward Sapir, Alessandro Duranti) have been primarily anthropologists who – while analysing various linguistic phenomena – have made use of anthropological tools. However, as explained by Duranti (2001), at the turn of the 19th and 20th centuries there were also many scholars who considered themselves anthropological linguists because they engaged themselves in documenting the languages of indigenous peoples of America – Indians. In their work, they focused on:

(...) the documentation of grammatical structures of American Indian languages and other indigenous languages without writing, (...) language as the medium through which myths and historical narratives could take form, and (...) the use of language as a window on culture (understood as worldview or *Weltanschauung*) (Duranti 2001: 3-4).

The shift in focus was observed a few decades later when linguistic anthropology started to be considered a subdiscipline of anthropology. It coincided with two important research programmes: one carried out by Charles Ferguson and John Gumperz in South Asia (research into South Asian dialectal variation and contact between languages), the other one – named *the ethnography of communication* – conducted by Dell Hymes. *Ethnography of communication*, sometimes used interchangeably with the notion *ethnography of speaking*, is a term coined by Dell Hymes (e.g. 1964) to analyse a variety of ways in which human communication takes place. By proposing this term, Hymes drew attention to the fact that actually every aspect of communication (e.g. language, speakers, speech act, setting, subject *etc.*) matters. Initially Gumperz and Ferguson did not classify themselves as scholars working within the paradigm of anthropology but, as it turned out, their research could clearly be regarded as a contribution to linguistic anthropology.

The very term *linguistic anthropology* was offered by Dell Hymes who claimed that:

(...) there is a distinctive field, linguistic anthropology, conditioned like other subfields of linguistics and anthropology, by certain bodies of data, national background, leading figures, and favorite problems. (...) Its scope is not defined by logic or nature, but by the range of active anthropological interest in linguistic phenomena. (...) In sum, linguistic anthropology can be defined as *the study of language within the context of anthropology*¹. (Hymes 1964: xxiii; quoted after: Duranti 2001: 4)

From that time language started to be viewed as one of the central notions of anthropology. Linguistic anthropologists in the United States began to perceive language in a broad social and cultural context, which was opposed to the trend in linguistics connected with Noam Chomsky. Linguists working in Chomskian tradition were not interested in studying the relation between language and culture. They saw language as an ideal entity stripped of any cultural or social context. They preferred to look at “[language] *forms in isolation*² rather than *forms in relation* to the context of their use” (Duranti 2001: 5).

Being one of the most renowned representatives of linguistic anthropology, Duranti is of the opinion that linguistic anthropology has much more to offer than only documenting yet unknown languages. He notes that (2001: 5):

[Linguistic anthropologists have ventured into the study of everyday encounters, language socialization, ritual and political events, scientific discourse, verbal art, language contact and language shift, literacy events, and media. To the extent to which anthropology can offer the intellectual institutional support for such a broad research program, it makes sense to use, as Hymes proposed, the name “linguistic anthropology” for such an enterprise.

It has already been mentioned that apart from the American circle, there was also another trend connected with the research into language and culture. This circle was formed in Europe and in Australia (and that is why it is termed “non-American”). The representatives of the non-American trend (*e.g.* William Foley) have been focused on the research and the documentation of linguistic phenomena which are present in the original languages of Australia. Such scholars have aimed at providing written descriptions of Aboriginal languages which have yet to be documented and fully studied (mostly through fieldwork). This task is primarily a domain of linguistics, and probably therefore, the

¹ Original italics.

² Original italics.

non-American circle preferred to be classified as linguists who used anthropological tools to gather information on the systems of communication employed by the native inhabitants of Australia.

From the above discussion it emerges that the two terms *linguistic anthropology* and *anthropological linguistics*, in many instances, refer to the same issues. This is supported by Swann *et al.* (2004: 185) who claim that:

(...) while this [anthropological linguistics] may be seen as a branch of linguistics (rather than anthropology) and may orient more towards linguistic concerns (e.g. the documentation of previously undescribed languages) the two terms [*i.e.* linguistic anthropology and anthropological linguistics] also overlap and are used to refer to the same traditions and bodies of work.

To remove any ambiguity concerning this terminological dichotomy and for the purpose of the present article, the term *anthropological linguistics* is preferred for the present discussion. Thus, this notion is to be understood as a study of the interdependencies between language and culture; a study of how language views culture and how culture views language.

One of the major notions in anthropological linguistics is the concept of *culture* which has been defined differently by different scholars. Among many approaches to culture, two seem particularly interesting because they are, arguably, quite comprehensive. These are as follows:

(...) culture is that complex whole which includes knowledge, belief, art, law, morals, custom and any other capabilities and habits acquired by man as a member of society. (Tylor 1871: 1)

(...) the totality of the mental and physical reactions and activities that characterizes the behavior of the individuals composing a social group collectively and individually in relation to their natural environment, to other groups, to members of the group itself and of each individual to himself. It also includes the products of these activities and their role in the life of the groups. (Boas 1911/1963: 149, quoted in Duranti 1997: 25)

It follows from the above definitions that culture is very broad and encompasses almost all human activities and mental as well as material products of such activities. These explanations also point to the “social genesis” of culture, which means that knowledge, belief, art, law,

morals *etc.* are present in human life because they all result from and contribute to social life (Nobis 2006: 16-17). If so many aspects of human activity are subsumed into culture, then certainly language constitutes an important part of it because people's interactions leading to the generation of material and mental products are carried out primarily by means of a system of communication – language. Language thus may be understood as a certain mental property typical only of humans and as a kind of an activity, a social phenomenon, which all people perform whenever they want to convey some message or create some material or mental construct.

One of the most hotly debated issues related to the study of language-culture interrelation is *the Sapir-Whorf hypothesis* (also known as *linguistic relativity hypothesis* or *linguistic relativity principle* (e.g. Duranti 1997)). It should, however, be borne in mind that the name *Sapir-Whorf hypothesis* was coined to stress the links between the Sapir's and Whorf's views on the relationships between language, culture and thought but actually Sapir and Whorf did not postulate it together. This hypothesis has two aspects: *linguistic determinism* which holds that the way people perceive the world, or more generally – the way people think – is determined by the languages they speak; and *linguistic relativity*, according to which languages are different and these dissimilarities must be reflected in the worldviews of the speakers of these languages (e.g. Salzmann 2007). To put it differently, this hypothesis holds that language influences thinking and that different languages impose on their speakers different ways of perceiving the reality and even if it is the same for the speakers of various languages, they are likely to arrive at somewhat different interpretations of this reality. To support this hypothesis, Whorf used numerous examples from the Hopi language spoken in north-eastern Arizona. The Indian tribes speaking this language are said to perceive some phenomena differently from people speaking Indo-European tongues. Among many examples taken from Hopi, there is the Hopi's way of perceiving time as events. Whorf is of the opinion that the Hopi language has no words or grammatical structures (e.g. tense markers) that could equal the "traditional" understanding of time as the past, the present and the future and that the Hopi, having no such resources in their language, look at the concept of time rather in terms of events, which is manifestly different from how it is perceived by, for example, speakers of English, French or German. This might point to the fact that language is "the shaper of ideas" (Whorf 1940: 231) and that it has an influence of

people's perception of the reality. However, it appears that Whorf's assumptions about the relationship between language and thought were somehow exaggerated because if his implications were correct, then cross-cultural communication would be heavily impaired or even impossible. What is more, it was observed that the Hopi have certain means of marking tenses (*e.g.* Salzmann 2007). Nevertheless, the Sapir-Whorf hypothesis has been one of the central issues of anthropological linguistics and many research projects have been carried out to verify what it postulates.

Pidgins and creoles may be, and have indeed been, investigated within the frameworks of anthropological linguistics. The work done among pidgin- and creole speaking communities by the missionaries who recorded and collected some local folk stories in pidgins or who taught pidgins to the indigenes of Oceania may be deemed to be true (although frequently unconscious) instances of anthropological linguistics in practice. Furthermore, it might be interesting to investigate stable or/and expanded pidgin-speaking communities to see how they categorize the surrounding reality and which language plays the key role in this categorization. It is interesting because pidgin speakers usually know more than one language (*i.e.* the pidgin) and such investigation would perhaps bring some information on the role of pidgins (or the lack thereof) in forming the worldview.

Another question which may be explored within anthropological linguistics is whether the process of pidginisation may be reckoned to be a case of acculturation – the exchange, incorporation and mixing of cultures. If language is thought of as part of culture, then pidginisation – the mixing of languages – may be deemed as a process of cultural change – acculturation (*cf.* Walczyński 2010). This issue may be, at least partially, connected to the problem of multiculturalism and multilingualism. It is evident that pidgin-speaking communities are groupings where bi- and multilingualism are the norm. An anthropological linguist might therefore wish to analyse such communities to find out what constitutes the culture of this community and what role language plays in such multicultural societies.

As a conclusion of this section, it might be said that anthropological linguistics seems to provide good theoretical frameworks for the study of pidgins and creoles and the societies speaking these languages. Collecting folk stories in pidgins, analysing spoken pidgins and the worldviews expressed by means of these languages or looking

at pidginisation as the exchange and mixture of the elements of cultures – these all seem to be the enterprise of anthropological linguistics.

2. Sociolinguistics and pidgin and creole languages

Sociolinguistics, a branch of linguistics which grew out of interests in the relationships between society and language in the 1960s, partly as the continuation of the trends initiated within anthropological linguistics, stands in opposition to theoretical linguistics, in particular to Chomsky's generative grammar, which treats language as an abstract, idealised and homogeneous phenomenon with its source in the human mind. For Chomsky and his followers, what counts is *competence* – the knowledge of grammar rules. Such an approach to language often ignores the context in which it is used and instead, it examines native speakers' internal (tacit) knowledge of language (*e.g.* Haegeman 1994). Looking at language as a social phenomenon, sociolinguists try to answer the questions of what and how language contributes to the development of a community and in what way this community models its language. Additionally, sociolinguists investigate the issues of language variation, for which there was no place within the paradigm of Chomskian linguistics. Actually, it turns out that variation is observable even in monolingual groups and therefore it seems that the Chomskian notion of ideal speaker's competence (*e.g.* the knowledge of the grammar of a particular language) cannot be accepted by sociolinguists. Instead, they talk about *communicative competence* (*e.g.* Hymes 1974), which may be explained as the knowledge of language as well as of social and cultural rules (and the ability to use them) connected with language use which are learnt by children. Communicative competence is thus reflected in the ability to use language under a variety of social conditions and in a variety of situations such as talking to parents, talking to teachers, talking to peers *etc.*

Sociolinguistics is different from other formal approaches to language in terms of its methodological foundations. It obviously makes use of linguistic data collection and processing techniques such as interviews, questionnaires, participant observation, elicitation *etc.* but above all it attempts to describe various linguistic behaviours observed on the level of society whereas theoretical linguistics (*i.e.* linguistics proper) aims at verifying different theories and hypotheses it puts forward.

The interests in the relations between language and society were already shown by scholars who can be grouped under the umbrella term *anthropological linguistics*. In fact, the issues which are nowadays discussed within sociolinguistics could equally well be touched upon within anthropological linguistics and therefore it is undeniable that these two fields of language studies *do* overlap in many points. Duranti (2001), however, sees these two areas as distinctively different. He says that sociolinguists, while researching language patterns, use such sociological criteria as gender, race, social class *etc.* and these concepts are not understood in the same way by anthropological linguists³ who regard them as cultural constructs. This is what sociolinguists seem to ignore. Another contrast Duranti brings to light is that sociolinguistics pays little attention to the context understood as "(...) a constantly changing frame that needs reference to speech itself as one of its constitutive elements" (2001: 7). What is more, sociolinguists, as argued by Duranti, tend to rest their observations on usually monologic interviews with informants but this method is insufficient for linguistic-anthropological studies as speaking is understood in this field as verbal interaction, in which speaker's pauses, hesitations, questions and answers (or generally, the interaction between the informant and the fieldworker) are important. In this respect, sociolinguistics tends to be more quantitative whereas anthropological linguistics – more qualitative. On the other hand, as abovementioned, there are a number of linguistic issues which are discussed within both of these disciplines. Salzmann (2007: 214), in his book on linguistic anthropology, says that anthropological linguists⁴ pay attention "(...) to such questions as: What are the linguistic varieties used in a speech community, and how are they related to social differences? What are a community's attitudes toward speech and its varieties? and What is the function of language and speech in the exercise of social control?" As it seems, these problems may also be (and indeed are) successfully discussed within sociolinguistics because they all refer to language as a social phenomenon.

Sociolinguistic scholarship can be divided into two branches: *micro-sociolinguistics* and *macro-sociolinguistics*. The former attempts to describe the influence a social status has on language use by taking into account such parameters as age, sex, social class *etc.* *Macro-sociolinguistics* (sometimes also referred to as *the sociology of language*),

³ Duranti uses the term *linguistic anthropology* and *linguistic anthropologists*.

⁴ Salzmann calls them *anthropologists*.

on the other hand, investigates society's activities and attitudes connected with language. As put by Joshua A. Fishman (1997: 25), "[t]he sociology of language focuses upon the entire gamut of topics related to the social organization of language behaviour, including not only language use *per se* but all language attitudes and overt behaviours toward language and toward language users". What should be emphasised, however, is that the division between micro- and macro-sociolinguistics is by no means clear-cut and, in the words of Florian Coulmas (1998: 2), "[m]any questions can be investigated with equal justification within micro- and macro-sociolinguistics". It means that many aspects of the inquiry into language-society relationships belong both to micro- and macro-sociolinguistics. This can be exemplified by pidginisation and creolisation, both of which involve a number of micro- and macro-sociolinguistic aspects. In that case, it seems that the division into micro- and macro-sociolinguistics is not necessary.

The scope of sociolinguistic research is enormous and encompasses numerous aspects of language use in social contexts. One of the key issues touched upon within sociolinguistics is *speech community* (or *linguistic community*). Being also relevant to creolistics, the term *speech community* generally refers to a group of people "(...) who are in habitual contact with each other by means of language – either by a common language or by shared ways of interpreting linguistic behaviour where different languages are in use in an area" (Swann *et al.* 2004: 293). A speech community is thus a grouping of people who, thanks to language, are in contact with one another either by speaking this language or by sharing certain patterns connected with interpreting the use of this language. A speech community may be very small such as a family, a school class or a group of the inhabitants of a tiny village in the Pacific Ocean where villagers communicate with one another and have face-to-face contact or, conversely, it may be spread over a vast territory such as the United States where speech community members share some patterns of linguistic behaviour and of the interpretation of this linguistic behaviour but have no (or very limited) face-to-face contact.

Of special interest are pidgin speakers who belong to speech communities where non-pidgins are commonly used. Due to the fact that pidgins, especially the incipient ones, initially are not the languages of any particular speech groups, it might be somewhat confusing to talk about pidgin-speaking communities. This points to the fact that communication in pidgin languages takes place although there are yet no clearly defined pidgin-speaking groups. However, such are formed

when the pidgin becomes more stable and when certain linguistic and social norms connected with language use arise. Thus, along with the observation of the development of a pidgin language, sociolinguists have a chance to observe the formation of pidgin-speaking communities.

Speech communities can be classified into four types: multilingual, bilingual, diglossic and monolingual (Kachru 2001). Pidgin- and creole-speaking communities are very good examples of mostly bi- and multilingual groups. However, there are some cases in which pidgin- and creole-speaking communities may be termed diglossic. Such is, for example, Haitian creole-speaking community where Haitian creole is considered the low language and French – the high language (Kachru 2001). In pidgin and creoles communities, which may be bilingual, multilingual or diglossic, social factors connected with language use are particularly visible: pidginisation and creolisation, pidgin and creole standardisation processes, attitudes to pidgins and creoles and their status as national/official languages, bi- and multilingualism of such communities – these are the sociolinguistic issues studied within pidgin- and creole-speaking groups.

Another area that is studied by sociolinguists is language variation. Such variation can be understood as the existence of more than one form of a language. Languages are variable and depending on different criteria, a number of language forms may be distinguished. Accordingly, sociolinguists characterise language forms on the basis of such aspects as gender, age, ethnicity or social class. Pidgins and creoles are also examined as variable linguistic entities. Especially the first phase of pidgin/creole life cycle – the jargon stage – is subject to much variation. What is more, pidgin and creole tongues have different regional and social variants, which is observable, for example, in the forms of Tok Pisin. There are some differences between Tok Pisin spoken in the capital city (Port Moresby) and in some other urbanised areas of Papua New Guinea. Variation based on social class has also been observed and this has led to distinguishing a few sociolects. Additionally, the dichotomy between written and spoken versions of pidgins/creoles has been studied as the case of variation.

Yet another issue taken up by sociolinguists is the attitude to language and its status in a speech community. Owing to the fact that sociolinguistics explores the relation between society and language, it cannot fail to notice the importance a community attaches to its language(s) and the outcome of community's positive or negative attitudes to their tongue(s). Such studies have also been carried out in

pidgin- and creole-speaking communities. Sociolinguists have investigated the attitudes to pidgin/creole languages, pointing out a number of interesting things: if a speech community does not regard its pidgin/creole as prestigious, such a language is usually lost because its speakers shift to some other – a more esteemed system of communication (*e.g.* the case of Tai Boi). On the other hand, some communities may adopt their pidgins/creoles as official or national languages. This is in many cases connected with the processes of language planning, standardisation or the implementation of education in a pidgin/creole. What is more, such official pidgins/creoles are the languages used in the media or in literature, the observations of which might also be taken up from the sociolinguistic point of view as these pidgin/creole forms might differ from the ones used in colloquial everyday speech in the community.

As has been shown, sociolinguistics provides good frameworks for studying social aspects of pidgins and creoles because this discipline treats language as a social construct, thanks to which communities may interact with one another and which is subject to the influence of such interactions, let alone the fact that pidgin and creole formation, development and demise are mechanisms in which the role of social factors cannot be denied.

3. Contact linguistics and pidgins and creoles

The third research paradigm for studying pidgins and creoles is provided by contact linguistics. Although contact linguistics may be classified as one of the domains of sociolinguistics, this field of language inquiry deserves special attention in the case of pidginised and creolised languages because they are perfect examples of linguistic entities whose emergence is due to language contact.

The aim of contact linguistics is “(...) to study varied situations of contact between languages, the phenomena that result, and the interaction of linguistic and external ecological factors in shaping these outcomes” (Winford 2003: 5) and “(...) to uncover the various factors, both linguistic and sociocultural, that contribute to the linguistic consequences of contact between speakers of different language varieties” (Winford 2003: 10-11). In other words, contact linguistics deals with the question of how languages change under the influence of other tongues, as well as of what and how social factors contribute to these changes.

The contacts between languages and speech communities have always attracted linguists' attentions. This is well noticeable in, for example, the works of Schuchardt (1980), Sapir (1921) or Bloomfield (1933) who paid attention to such issues and contact-induced language change or language mixture. What is more, the issue of contact-induced language change was quite controversial in the past especially for historical linguists who were not unanimous on the role of this change in the development of languages. The view of "language family tree" (that generally languages emerged from a single parent tongue and thus belong to language families), was maintained by some linguists whereas others claimed that languages (especially their grammatical component) mix with one another, giving sometimes birth to new varieties such as pidgins, creoles or bilingual-mixed (intertwined) languages (these are languages which are mixtures of two other tongues. They usually have grammar derived from one language and vocabulary drawn from another. A good case in point is Anglo-Romani, which has English grammar and Romani lexicon (*e.g.* Winford 2003)). Probably the work which made contact linguistics an established branch of language study was Uriel Weinreich's *Languages in Contact: Findings and Problems* (1953), where he states that the purpose of contact linguistics is "[t]o predict typical forms of interference from the sociolinguistic description of a bilingual community and a structural description of its language (...)" (Weinreich 1953: 86, after: Winford 2003: 9). However, the present-day contact linguistics has a much broader scope because it focuses not only on bilingual communities but actually on all language contact-motivated changes and phenomena observed in languages and speech communities.

Contact linguistics studies contacts between languages and the factors which lead to changes the languages are affected with. The outcomes of language contacts may be classified according to internal (*i.e.* structural) and external (*i.e.* social and psychological; also referred to as extralinguistic) factors into three major categories: language maintenance, language shift and language creation. The internal factors of language contact are connected with changes of linguistic structure of the languages in contact, that is, changes in vocabulary, phonology and phonetics, syntax, morphology *etc.* What is more, thanks to the observation of the changes of linguistic structure caused by the internal factors, different interesting conclusions relevant to the typology of languages can be drawn. The external factors are those which refer, broadly speaking, to the speakers of the tongues in contact and the

character of the interaction between them such as the size of the interacting speech communities, the duration of the contact, attitudes to languages, language prestige, language functions *etc.* (Winford 2003). It is thus right to claim that language contact studies concentrate on two aspects of language contact: the purely linguistic one and the social (or sociolinguistic) one.

Among the problems contact linguists investigate, many are relevant to creolistics. The very formation of pidgins and creoles, referred to in contact linguistics as *language creation* (Winford 2003), is an interesting field of inquiry. Pidgin and creole languages come into being due to the contacts between speech communities who share no mutually understandable means of communication. Not being able to communicate verbally, they resort to creating a variety composed of the elements of the interacting communities' languages. As the studies of pidginisation have shown, the external factors of language contact which are addressed by contact linguists *do* matter and, interestingly enough, such aspects as power relations or community size are even reflected in the internal structure of pidgins, in particular in vocabulary. The language of the dominating group brings the majority of lexical items whereas the elements of the language(s) of the dominated groups are more visible in the grammar of the newly formed pidgin. What is more, contact linguists also study borrowing. Borrowed elements are present in pidgins already during the period of formation because, as abovementioned, the pidginised tongues are composed of items derived from other languages. Only at later stages of pidgin/creole life cycle (*i.e.* the expanded pidgin and creole phases) does the pidgin start to make use of various word-formation processes which ultimately lead to the expansion of lexicon. Borrowing in pidgins and creoles is thus an interesting area of exploration because such analyses have given an insight into the questions of how and under what social and linguistic conditions pidgins and creoles came into being and further developed.

The members of pidgin- and creole-speaking societies on a regular basis make use of more than one tongue (*i.e.* a pidgin/creole). Having a command of a few languages, pidgin/creole speakers sometimes switch from one language into another. Such code-switching has also been subject of contact linguists' analyses. Apart from providing linguistic data in the forms of transcripts or records, contact linguists sometimes are able to specify the situations in which code-switching occurs and which language is spoken on what occasion. Besides, within the scope of contact linguists' interests lie the questions connected with

the issue of a *linguistic area* which is glossed as “(...) a geographical region containing a group of three or more languages that share some structural features as a result of contact rather than as a result of accident or inheritance from a common ancestor” (Thomason 2001: 99). The very term *linguistic area*, for which sometimes a broader name – *sociolinguistic area* (e.g. Swann *et al.* 2004) – is used, is a translation of German *Sprachbund*, which was coined by Nikolai S. Trubetzkoy (Thomason 2001). The languages which form a linguistic area, due to language contact, often start to exhibit features that are also found in other tongues in contact. This is to mean that owing to the fact that these systems are used in a linguistic area, they become more similar to one another. If these languages belong to different language families, they, by becoming structurally more alike, diverge simultaneously from other members of the language same family. Pidgins and creoles are also spoken in linguistic areas, one of the most outstanding cases being Papua New Guinea with a huge multitude of languages. Papua New Guinea pidgins and creoles were, and some still are, spoken by people who use(d) also some other languages. The influence some indigenous languages have exerted on, for example, Tok Pisin, which shares a few grammatical features with the local, indigenous tongues of Papua New Guinea, is undeniable and easily visible (e.g. in the system of Tok Pisin pronouns, among which there are inclusive and exclusive pronouns). Interestingly enough, places where pidgin/creole continua emerge may also provide interesting data for contact linguistics because, as is known, such continua comprise a number of varieties of a given pidgin/creole language and, additionally, usually some other tongues (e.g. lexifiers) are used alongside the forms of the pidgin/creole. What is more, perhaps as linguistic areas where pidgins and creoles were used, contact linguists could recognise the plantations in the Atlantic and in the Pacific where numerous pidgins and creoles were formed among the slaves who were the speakers of a variety of African languages. These substrate tongues contributed to the developments of pidgins and creoles by, among others, providing some structural properties (e.g. the structure of a syllable, some aspects of morphology (Arends, Kouwenberg, Smith 1995)). In this way, it might be argued that many of the plantations where pidgins and creoles developed could be classified as linguistic areas.

Another area of interest for contact linguists is language death mechanisms caused by language contact. Pidgins and creoles are no exception in this respect because they also at times die out. Their

speakers by coming into contact with some other speech community may shift to this community's language (*e.g.* Pidgin Fijian).

As has been shown, contact linguistics has made a very important contribution to the development of creolistics. It might be argued that creolistics derives much from contact linguistics and, what is more,

in some respects it may be even recognised as part of language contact studies because pidgins and creoles are perfect examples of languages which come into being exclusively through contacts between speech communities.

4. Creolistics and society-related fields of linguistics: conclusions

After the discussion of the three society-oriented research paradigms, within which pidgins and creoles may be studied, it is now time to answer the question of the relation between these disciplines and creolistics.

As has been shown in the previous sections, pidgins and creoles can be, and indeed frequently are, studied within anthropological linguistics, sociolinguistics and language contact studies. It is, however, worth mentioning that these branches of language study are not the only frameworks, within which the languages in questions are explored because they are obviously investigated from other perspectives, including historical, typological or generative linguistics. However, it is just those three disciplines which seem of vital importance since they pay particular attention to language and society – the two concepts without which creolists would not have been able to advance their field of study to the present state.

Language is primarily a social and cultural phenomenon, an indispensable instrument of verbal communication and analysing it without making reference to its users cannot provide adequate data on its use and functioning as a medium of verbal contact; neither can it provide information on the society's views about language and attitudes to it. This holds particularly true of pidgins and creoles for not referring to the social histories of these languages (*i.e.* the external factors involved in the processes of pidginisation and creolisation) is a great barrier to the description of these languages. In most cases, it is just the external (*i.e.* social) history of a language that lets linguists assign these languages a property status of a pidgin/creole. It thus seems important to pay attention to the social and cultural embedding of pidginised and

creolised languages as without taking into account the social conditions underlying their formation it is not possible to arrive at an adequate and full account of these linguistic forms. A language cannot exist in a vacuum, with no speakers, and pidgins and creoles are, in this respect, no exceptions.

Anthropological linguistics, sociolinguistics and contact linguistics, as demonstrated above, in many points, focus on similar objects of research. It is true, however, that anthropological linguists, sociolinguists and contact linguists approach pidgins and creoles slightly differently. Anthropological linguists are interested more in the issues of language and culture, and thus they seek to answer the questions of what constitutes the cultures of pidgin- or creole-speaking communities, how these communities view their languages within their cultures or whether especially pidginisation could be considered a special type of acculturation. Although many of these interests are also shared by anthropological linguists, sociolinguists are more focused on the social use of pidgins and creoles, that is, how the use of pidginised and creolised languages is socially determined, how pidgins and creoles can differ in terms of such criteria as social class, ethnicity/race, education, sex or region. Moreover, sociolinguists analyse the status of pidgins and creoles, language planning activities in pidgin- and creole-speaking communities or bi- and multilingualism in such groups. The issue of bi- and multilingualism is also sometimes studied within contact linguistics but the focus here is rather on the linguistic and social factors leading to changes in languages. Pidgins and creoles, as abovementioned, are examined by contact linguists as these languages are perfect examples of the outcomes of language contacts.

Creolistics is then a meeting point for these three branches for it seems that it encompasses all research done on pidgins and creoles, including the one carried out from the stand of theoretical linguistics. This is (however, it does not include anthropological linguistics) supported by Glenn Gilbert's (2002b: 2) view that creolistics – “the study of pidgin and creole languages in the broader sense” – is part of language contact (“creolistics, second language acquisition, intertwined languages, convergence, and codeswitching”) which is included in sociolinguistics (“variation theory, language contact theory, dialectology, language planning, communication analysis, and so forth”). Sociolinguistics, according to Gilbert, belongs to hybrid linguistics (“sociolinguistics, psycholinguistics, neurolinguistics, and so forth”), which, in turn, is classified as linguistics (which is divided by Gilbert (2002b: 2) into

“core” (*i.e.* morphology, phonology, syntax *etc.*), “hybrid” (this is where he puts creolistics) and “applied”).

It has been stated many times that creolistics is a point of overlap of anthropological linguistics, sociolinguistics and contact linguistics. This is presented in Figure 1.

Figure 1, however, should not be interpreted too literally because, as aforementioned, creolistics also encompasses much research done within the frameworks of theoretical linguistics. It is just to present that creolistics in large measure could be recognised as a place where socially-oriented branches of linguistics meet and converge. This points to the important and well-justified claim that creolistics is an interdisciplinary approach to pidgins and creoles, with particular stress put on social aspects of the emergence, development and death of these languages. All in all, it might be safely stated that all research carried out into pidgins and creoles proves the multidimensionality of creolistics and its direct and close links with other branches of language study. This, in turn, makes this discipline truly interdisciplinary as not only does it take much from other fields of linguistics but it also heavily contributes to the advancements of other disciplines of linguistic inquiry – especially of those society- and culture-related ones.

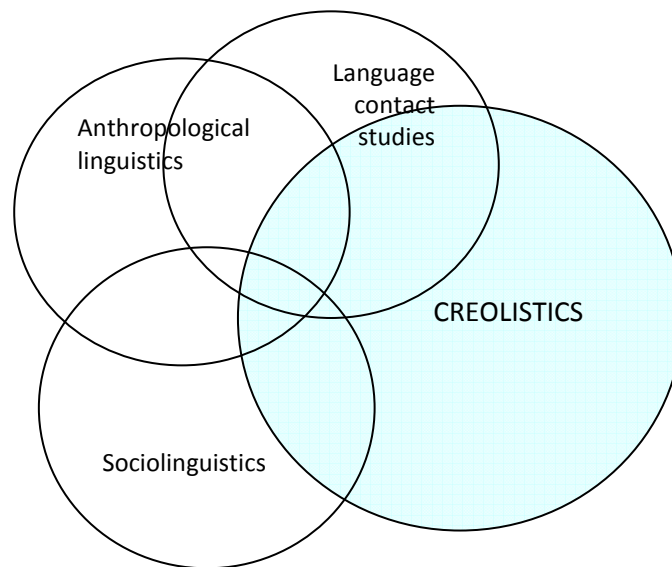


Figure 1. Creolistics and other "social" branches of linguistics

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MARCIN WALCZYŃSKI, Ph.D. in linguistics, is an assistant professor in the Department of Translation Studies of the Institute of English Studies at Wrocław University, a lecturer in the Section of Business English of the Institute of Modern Languages of the University of Applied Sciences in Nysa. His research interests include sociolinguistics, anthropological linguistics, contact linguistics and creolistics, lingua franca studies, special purpose language studies (business, law, computer technology, medicine and media), translation and interpreting, theory of communication, intercultural communication, journalism and media discourse(s). He has taught numerous courses on various aspects of the English language, translation and interpreting, linguistics and communication sciences, history and culture of English-speaking countries and journalism and the media. He is also a regular translator translating business, legal, medical, technical, artistic and scientific texts.

Glottodidactics and translator education

Glottodidaktik und Übersetzer Ausbildung

Glottodydaktyka i kształcenie tłumaczy

Przemysław JANIKOWSKI, Joanna KRZYWDA
Wyższa Szkoła Lingwistyczna w Częstochowie

**„ICH MÖCHTE ÜBERSETZER WERDEN”.
MŁODZI GERMANIŚCI O SWOJEJ PRZYSZŁOŚCI ZAWODOWEJ**

Kształt rynku usług tłumaczeniowych w Polsce wymaga od dydaktyków tłumaczenia podejmowania takich wysiłków, w wyniku których tłumacze będą się legitymować nie tylko wysokimi kompetencjami językowymi i translacyjnymi, lecz także spójną i realistyczną wizją zawodu tłumacza. Tłumaczeniowa oferta edukacyjna jest niewątpliwie coraz lepsza i bogatsza, ale czy znajduje to odzwierciedlenie w studenckich wyobrażeniach o ekonomicznych warunkach pracy tłumacza, specyfice tej pracy, trudnościach z nią związanych oraz barierach w dostępie do zawodu? Niniejszy artykuł stanowi (jedną z nielicznych) prób udzielenia odpowiedzi na pytania związane z postrzeganiem tej profesji przez jej potencjalnych adeptów.

Wyniki prezentowane w niniejszym opracowaniu uzyskaliśmy w toku realizacji obszerniejszego projektu, w ramach którego postawiliśmy sobie za cel zbadanie postrzegania zawodu tłumacza przez studentów studiów filologicznych pierwszego stopnia. Badanie to wykazało, że w swojej wizji zawodu tłumacza studenci przejawiają tendencję do wyolbrzymiania trudności związanych z wykonywaniem tego zawodu oraz dostępem do niego, jednocześnie pozostając nieświadomymi innych zjawisk odzwierciedlających złożoność pracy, specjalizację czy uwarunkowania ekonomiczne tłumaczenia¹. Analiza danych zrodziła hipotezę, że studencka wizja zawodu tłumacza przybiera różne formy w zależności od wiodącego języka kierunkowego². Mogłoby się zatem wydawać,

¹ Kompletne wyniki badań zaprezentowaliśmy na III konferencji z cyklu *Imago mundi* w tekście pod tytułem *Tłumacz – sługa, pośrednik, twórca?*, która odbyła się w dn. 28-29 maja 2010 w Warszawie, pod patronatem ILS UW. Zostaną one opublikowane w tomie pokonferencyjnym w artykule pt. „*Kim będziesz jak dorośniesz?*” *O postrzeganiu zawodu tłumacza przez młodych filologów*.

² To przypuszczenie okazało się po części tylko trafne w odniesieniu do grupy studentów filologii rosyjskiej, których ogólna wizja zawodu tłumacza różni

że studiujący filologię angielską bądź germańską – z uwagi na popularność tych języków, a co za tym idzie większe „obycie” z rynkiem tłumaczeniowym – będą mieli bardziej skryształizowaną i realistyczną wizję zawodu tłumacza. Celem niniejszego opracowania jest sprawdzenie słuszności tej hipotezy w odniesieniu do jej części dotyczącej studentów filologii germańskiej.

1. Charakterystyka próby badawczej

Badanie przeprowadziliśmy w okresie od marca do kwietnia 2009 roku metodą ankietową na próbie 346 studentów wszystkich lat studiów licencjackich dziewięciu polskich uczelni kształcących na kierunkach filologicznych. Z powyższych placówek dwie to uczelnie niepubliczne, pozostałe to placówki państwowe. Grupa studentów filologii germańskiej, którzy wzięli udział w badaniu, liczyła 178 osób, czyli 51,44% wszystkich ankietowanych. Badani germaniści byli studentami trzech uczelni państwowych i jednej prywatnej. Pozostali studenci poddani badaniu reprezentowali filologie: rosyjską (17,56%), angielską (16%), romańską (7%) oraz specjalności łączone, obejmujące kilka różnych filologii (8%), tak więc badania na grupie niemieckiej uznać można za najbardziej reprezentatywne³.

Wśród ankietowanych, którzy wykazali swoją płeć w grupie porównawczej⁴, 122 osoby stanowiły kobiety (81,33%), a 28 osób mężczyźni (18,67%). Wśród studentów germanistyki kobiety stanowiły grupę 113 osób, czyli 88,28% badanych, a mężczyźni 15 osób, czyli 11,72% badanych. W obu grupach odnotowano ankiety, w których re-

się jedynie w niewielkim stopniu od wizji tego zawodu, jaką mają studenci pozostałych filologii. Wyniki badań dla grupy studentów filologii rosyjskiej przedstawiono w odrębnym opracowaniu – por. Janikowski, Krzemińska-Krzywda 2010.

³ Ten nierównomierny rozkład wynikał nie tyle z planów badawczych, co z dostępności ankietowanych, która przy tak dużych próbach podlega istotnym ograniczeniom. Nie jest on jednak losowo reprezentatywny dla popularności polskich filologii, o czym przekonuje względnie niski procentowy udział anglistów.

⁴ W celu uzyskania przejrzystej formuły prezentowania wyników w dalszej części opracowania będzie mowa o „grupie studentów germanistyki” lub „grupie studentów filologii germańskiej” i „grupie/próbie porównawczej”. Przez ostatnie z tych pojęć będziemy rozumieć grupę studentów pozostałych filologii traktowaną łącznie.

spondenci nie zaznaczyli płci: w grupie porównawczej – 18, a w grupie studentów germanistyki – 50. Przytoczone dane potwierdzają wysoki stopień sfeminizowania kierunków filologicznych. Większość badanych obydwu grup stanowili studenci drugiego i trzeciego roku studiów, z przewagą studentów roku drugiego, w nielicznych przypadkach byli to studenci pierwszego roku (7 osób w grupie porównawczej).

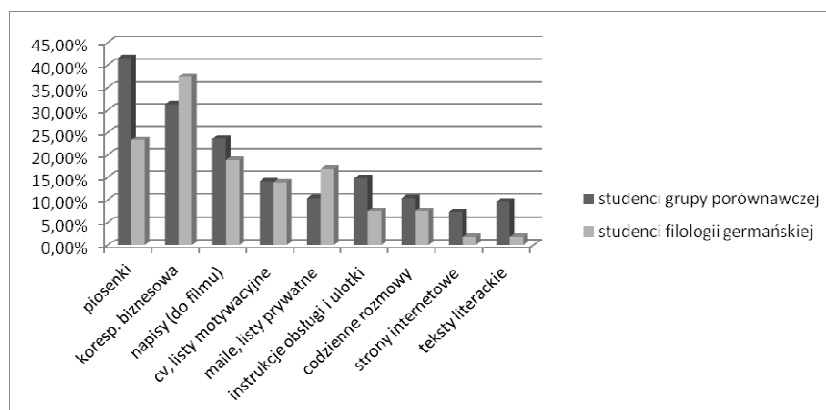
Nieco trudniej określić sposób, w jaki kształtował się w obu próbach rozkład pomiędzy poszczególne specjalności. Wynika to z faktu, że na wspomnianych 346 ankietowanych łącznie aż 148 osób nie podało w ankiecie danych dotyczących specjalności, na jakiej studiują. Jednocześnie wiele osób myliło kierunek ze specjalnością, co może być przejawem roztargnienia, przekonania, że ta część badania nie jest istotna, ale też powszechnego braku wiedzy w zakresie struktury studiów. W pozostałych przypadkach rozkład w grupie porównawczej pomiędzy poszczególne specjalności prezentował się następująco: największą grupę stanowili studenci specjalności „język biznesu” (29,76%), w następnej kolejności studenci specjalności tłumaczeniowych (23,81%), nauczycielskiej (4,17%), literaturoznawczej (0,59%) i specjalności łączonych (1,79%). W grupie studentów filologii germańskiej najliczniej reprezentowana była specjalność tłumaczeniowa (14,61% badanych) i pokrewna „lingwistyka stosowana” (19,1%), a w następnej kolejności specjalność literaturoznawcza (9,54% badanych) i kulturoznawcza (5,62%). Pozostałe specjalności reprezentowane były nielicznie. Różnice w sposobie postrzegania zawodu tłumacza mogą być wprawdzie uzależnione między innymi od specjalności, w ramach których studiują respondenci, jednak nie wyznaczały one kierunku dociekań w tej części badań. Jak wynika z zaprezentowanej charakterystyki porównywanych grup, z wyjątkiem przynależności do poszczególnych specjalności, grupy badanych nie wykazują większych różnic co do struktury.

O ile dostęp do danych na temat specjalności, na jakiej studiują ankietowani, był utrudniony, o tyle jednoznaczne i interesujące wyniki dały pytania o kwestię nawet istotniejszą z perspektywy kształtowania się obrazu przyszłego zawodu, a mianowicie o dotychczasowe doświadczenia tłumaczeniowe. Okazuje się bowiem, że grupa studentów filologii germańskiej ma na tym polu niewielką przewagę. Prawie 90% z nich może pochwalić się jakimś doświadczeniem tłumaczeniowym, podczas gdy wśród pozostałych ankietowanych takich osób jest nieco powyżej 80%. Przewagę tę – choćby nawet niewielką – można łatwo wytłumaczyć dość dużą popularnością języka niemieckiego jako języka powszechnie używanego na przykład w kontaktach biznesowych. Przewa-

ga ta staje się wyraźniejsza, jeżeli z powyższego równania odejmiemy doświadczenia studentów anglistyk. Grupa porównawcza bez anglistów charakteryzuje się doświadczeniem na poziomie nieco powyżej 70%. Wśród osób, które mają doświadczenie tłumaczeniowe zdecydowanie przeważają studenci specjalności tłumaczeniowych: wśród studentów grupy porównawczej stanowią oni 87,5% osób, w grupie studentów germanistyki 80,77%.

Niewielkie różnice odnotowaliśmy także w charakterze studenckich tłumaczeń. W obu porównywanych grupach przeważają tłumaczenia pisemne (odsetek osób, które legitymują się takim doświadczeniem, wynosił w grupie porównawczej 53,33%, a w grupie studentów germanistyki 55,7%). Względnie dużo osób przyznało się do kompleksowych doświadczeń tłumaczeniowych, zarówno ustnych, jak i pisemnych: odsetek ten wynosi w grupie porównawczej 31,11% (42 osoby), a w grupie studentów germanistyki nieco więcej, bo 35,44%, czyli 56 osób. Najistotniejsza różnica dotyczy tłumaczenia ustnego. Odsetek osób, które tłumaczyły tylko ustnie wynosi w próbie porównawczej 15,56%, a wśród studentów filologii germańskiej 7,59%.

Warto także spojrzeć na typy tekstów, z jakimi w swojej karierze tłumaczeniowej spotkali się studenci obu porównywanych grup (rys. 1).



Rys. 1. Doświadczenie tłumaczeniowe studentów grupy porównawczej i studentów filologii germańskiej

Jeśli chodzi o typy tłumaczonych tekstów, to już w dwóch najpopularniejszych grupach, czyli w przypadku tekstów piosenek i tekstów umów i korespondencji biznesowej, dają się zauważyć istotne różnice w doświadczeniu studentów. Podczas gdy wśród tekstów tłumaczonych

przez studentów grupy porównawczej największą reprezentację mają teksty piosenek (41,48%), a umowy i korespondencja biznesowa uplasowały się na drugim miejscu (31,11%), w grupie studentów germanistyki ma miejsce sytuacja odwrotna, tzn. umowy i korespondencja biznesowa są tu najczęściej tłumaczonymi tekstami (37,34%), a piosenki stanowią drugą pod względem „popularności” grupę tekstów tłumaczonych przez studentów filologii germańskiej.

Fakt tak dużego udziału umów i korespondencji biznesowej w tekstach tłumaczonych przez studentów obu grup świadczy o tym, że studenci szybko uzyskują dostęp do poważnych zadań tłumaczeniowych, a studenci filologii germańskiej, wiodą tu prym, co może wynikać z sugerowanych już powyżej uwarunkowań rynkowych, tj. żywej polsko-niemieckiej wymiany handlowej. Duży odsetek piosenek wśród tłumaczonych tekstów, które z pewnością studenci wykonują na potrzeby własne, dowodzi ich prawdziwego zainteresowania tłumaczeniem, ciekawości i prawdziwej pasji.

Pasja ta już na tak wczesnym etapie bywa wynagradzana, na co wskazują dane dotyczące zarobków z tytułu świadczonych usług: w obu porównywanych grupach prawie trzydzieści procent ankietowanych (27,41% w grupie porównawczej i 27,22% w grupie studentów filologii germańskiej) przyznało, że za swoją pracę otrzymało gratyfikację pieniężną. Co ciekawe, w grupie studentów filologii germańskiej tylko 3 osoby spośród tych, które otrzymały wynagrodzenie, studiowało na specjalności tłumaczeniowej. Wyniki te trudno jednoznacznie zinterpretować, na pewno wskazują one jedynie na brak uprzedzeń pracodawców wobec studentów innych niż tłumaczeniowa specjalności, a więc pośrednio na względnie niski status zadania tłumaczeniowego w pojęciu tych ostatnich (do wniosku tego skłania zresztą już sam fakt powierzania zleceń studentom, a nie profesjonalnym tłumaczom).

W ankiecie poprosiliśmy również studentów o określenie, czy mieli w trakcie studiów zajęcia związane z tłumaczeniem w jakiegokolwiek formie. Wprawdzie ta część badania odwzorowuje raczej stan studenckiej pamięci aniżeli rzeczywistą zawartość programów studiów, niemniej pokazuje wyraźnie, że zajęcia z tłumaczenia na stałe weszły do programów nauczania na kierunkach filologicznych. Z drugiej strony daje się tu zauważyć rażącą dysproporcję co do liczby godzin zajęć tłumaczeniowych w programach. O ile w grupie porównawczej zaledwie 12,5% studentów deklaruje, że nigdy nie miało na studiach do czynienia z tym typem zajęć, o tyle w grupie studentów filologii germańskiej taką sytuację deklaruje aż 30,34% ankietowanych. Daje to też w grupie stu-

dentów filologii germańskiej stosunkowo niską liczbę godzin przypadającą na jednego studenta (73,98 godzin), podczas gdy na jednego studenta w grupie porównawczej przypada średnio 117,43 godzin z przedmiotów tłumaczeniowych. Ten fakt stosunkowo trudno wytłumaczyć. Czyżby programy studiów filologii germańskiej w sposób mniej elastyczny niż innych filologii poddawały się nowym wpływom i niewątpliwym trendom?

2. Wyniki badań

Badania przeprowadziliśmy zgodnie z socjologicznymi założeniami klasyfikacji zróżnicowania społeczno-zawodowego. Pytania, które zadawaliśmy studentom, pogrupować można w trzech głównych kategoriach odzwierciedlających funkcjonujące typologie: postrzeganie pozycji społeczno-ekonomicznej, złożoności pracy oraz prestiżu przedstawicieli danego zawodu (Szacka 2003: 292).

W ramach kategorii pierwszej respondenci określali średni dzienny czas pracy tłumacza, wysokość zarobków oraz charakter zatrudnienia. Na pytanie o ilość godzin pracy tłumacza w ciągu dnia najczęściej ankietowanych w grupie porównawczej (38,09%) umieściło ten czas w przedziale 3-5 godzin. Drugą najczęściej zaznaczaną odpowiedzią w tej grupie (35,12%) był przedział 6-8 godzin. 14,88% ankietowanych uważa, że tłumacz pracuje poniżej 3 godzin, a jedynie 8,33%, że od 8 do 12 godzin dziennie, 3 osoby (1,79%) uważają, że tłumacz pracuje powyżej 12 godzin dziennie⁵. Największą liczbę odpowiedzi wskazujących na zakres 3-5 godzin pozwala na wysunięcie wniosku, że młodzi filolodowie sądzą, że praca ta nie odbywa się w pełnym wymiarze i że przez pozostałą część dnia tłumacz zarobkuje być może jeszcze inaczej.

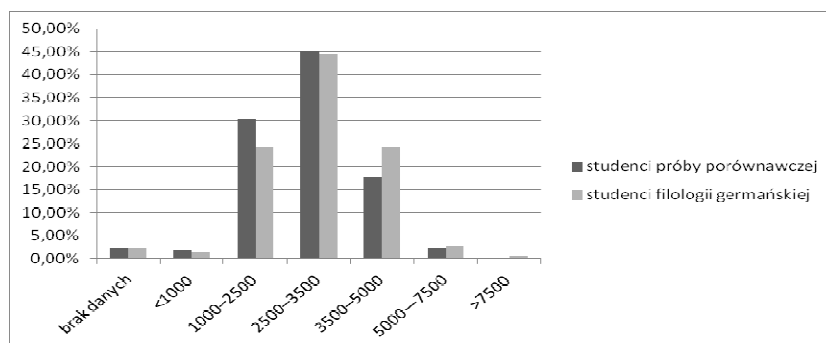
Wyobrażenia studentów filologii germańskiej o tym, ile dziennie pracuje tłumacz nie odbiegają znacząco od zaprezentowanego obrazu, jednak nieco inaczej niż studenci grupy porównawczej wyobrażają sobie oni kwestie zatrudnienia. Podczas gdy na pytanie o najbardziej powszechny charakter zatrudnienia tłumacza respondenci grupy porównawczej najczęściej wskazywali odpowiedź „dorywczo, gdyż tłumacz pracuje często również jako nauczyciel języka obcego, specjalista w jakiejś innej dziedzinie lub np. redaktor, pisarz itp.” a na drugim miejscu znalazła się odpowiedź, że tłumacze na ogół pracują na stałe w firmie

⁵ W pozostałych przypadkach respondenci nie udzielili odpowiedzi na pytanie kwestionariusza.

lub przedsiębiorstwie, które zatrudnia tłumaczy/a, bo potrzebny jest tam ktoś ze znajomością języka, w grupie studentów germanistyki miała miejsce dokładnie odwrotna sytuacja: najczęściej osób było zdania, że tłumacze pracują na ogół na stałe, a na drugim miejscu uplasowała się odpowiedź, według której praca w charakterze tłumacza to głównie praca dorywcza.

Sporą liczbę zaznaczeń odnotowano dla odpowiedzi, zgodnie z którą „tłumacz na ogół ma własne biuro z siedzibą we własnym domu lub w jakimś wynajmowanym lokalu”, jakkolwiek u studentów germanistyki była to odpowiedź statystycznie częstsza. Poza tym w tej części wizja studentów obu porównywanych grup nie różni się zbyt istotnie, choć rozkład odpowiedzi udzielonych na to pytanie przez studentów grupy porównawczej charakteryzuje się nieco większą równomiernością, co pozwala przypuszczać, że w tej części ankiety respondenci nie dysponowali określoną wiedzą i udzielali odpowiedzi przypadkowych. Można by ewentualnie pokusić się o hipotezę, że wizja ta jest bardziej ujednoczona (nawet gdyby miała różnić się z prawdą) wśród germanistów, jej potwierdzenie wymagałoby jednak dodatkowych badań.

Studencką wizję ekonomicznych aspektów wykonywania zawodu tłumacza dopełniają odpowiedzi na pytanie o przeciętne miesięczne zarobki tłumacza netto. Rozkład odpowiedzi na to pytanie w porównywanych grupach przedstawia grafika (rys. 2).



Rys. 2. Przeciętne miesięczne wynagrodzenie tłumacza „na rękę” w złotych według studentów filologii germańskiej i studentów pozostałych filologii

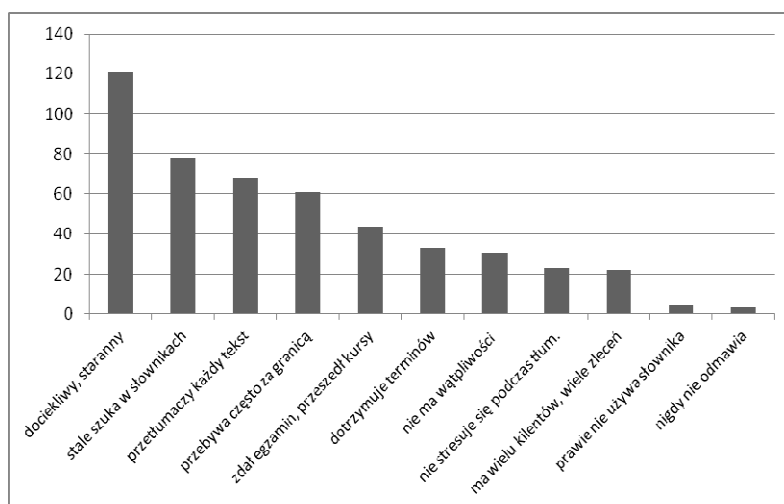
Jak wyraźnie widać na powyższym diagramie, mimo niewielkich różnic, studenci grupy porównawczej i studenci filologii germańskiej nie odbiegają w swoich wyobrażeniach odnośnie do wynagrodzenia za pracę w charakterze tłumacza. Najwięcej osób (w grupie porównawczej

45,24%, a w grupie studentów filologii germańskiej 44,38%) jest zdania, że tłumacze zarabiają od 2500 do 3500 zł, nieco mniej, że tłumacze zarabiają od 1000 do 2500 zł miesięcznie i w obu porównywanych grupach ten przedział finansowy był drugim najczęściej zaznaczanym, choć tu już dają się zauważyć nieco większe rozbieżności. Sporo osób optymistycznie przyjmuje również, że zarobki tłumacza oscylują w granicach 3500-5000 zł miesięcznie i tu rozbieżności są chyba najistotniejsze: 24% studentów filologii germańskiej i 17,86% grupy porównawczej też tak uważa. Ogólnie zatem studenci filologii germańskiej nieco bardziej optymistycznie postrzegają ten ekonomiczny aspekt zawodu tłumacza.

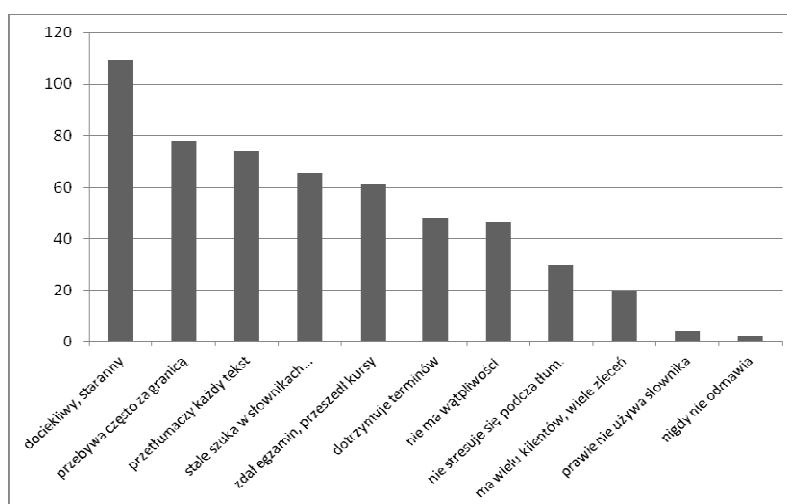
Dalsza część ankiety przybliżyła postrzeganie czynników decydujących o wysokości zarobków tłumaczy. Dzięki odpowiedziom na pytanie otwarte, „Od czego może zależeć ta kwota [wynagrodzenia]?” udało się uzyskać przybliżony obraz poziomu wiedzy studentów na temat czekającego na nich rynku pracy. Większość wypowiedzi miała charakter bardzo powierzchowny, ankietowani zwykle ograniczali się do ogólników w rodzaju „liczba zleceń”. W dalszej kolejności studenci grupy porównawczej są przekonani, że o zarobkach tłumacza decyduje charakter zatrudnienia, „specjalistyczność” tłumaczenia. Studenci filologii germańskiej zapytani o te czynniki wymieniali – również na pierwszym miejscu liczbę zleceń, a następnie rodzaj tłumaczenia i charakter zatrudnienia tłumacza. Na podobnych miejscach w hierarchiach czynników w obu grupach uplasowały się – choć już nieco niżej – renoma tłumacza i jego konkurencyjność, czy doświadczenie. Co ciekawe, pozostałym czynnikom studenci obu grup przypisywali odmienne znaczenie. Tak na przykład studenci filologii germańskiej nieco wyżej niż pozostali studenci umiejscowili lokalizację tłumacza, co oznacza, że ci pierwsi bardziej skłonni są spodziewać się sukcesu tłumacza, jeśli pracuje on w jakichś konkretnych miastach lub miejscowościach. Cieszy również fakt, że na najniższych pozycjach w obu grupach znalazły się takie czynniki jak znajomości czy szczęście.

Obraz idealnego tłumacza, którego charakterystykę uzyskaliśmy dzięki kolejnej grupie pytań, miał (między innymi) ukazać świadomość złożoności jego pracy. Respondentów poprosiliśmy o zaznaczenie trzech wypowiedzi najtrafniej charakteryzujących dobrego tłumacza. Poniżej zamieszczamy wykres przedstawiający odpowiedzi grupy porównawczej a następnie wykres przedstawiający odpowiedzi studentów filologii germańskiej uszeregowane według kryterium typowania przez respondentów jako najważniejsze (rys. 3 i 4).

Młodzi germaniści o swojej przyszłości zawodowej



Rys. 3. Cechy dobrego tłumacza według studentów grupy porównawczej⁶



Rys. 4. Cechy dobrego tłumacza według studentów filologii germańskiej

W swojej wizji dobrego tłumacza studenci grupy porównawczej na pierwszym miejscu postawili dociekliwość i staranność, a w następnej kolejności wynikający niejako z tego fakt, że tłumacz stale sprawdza

⁶ W tym pytaniu respondenci zostali poproszeni o zaznaczenie trzech najbardziej trafnych odpowiedzi, wykres przedstawia więc ilość zaznaczeń, jaką odnotowano dla danej cechy.

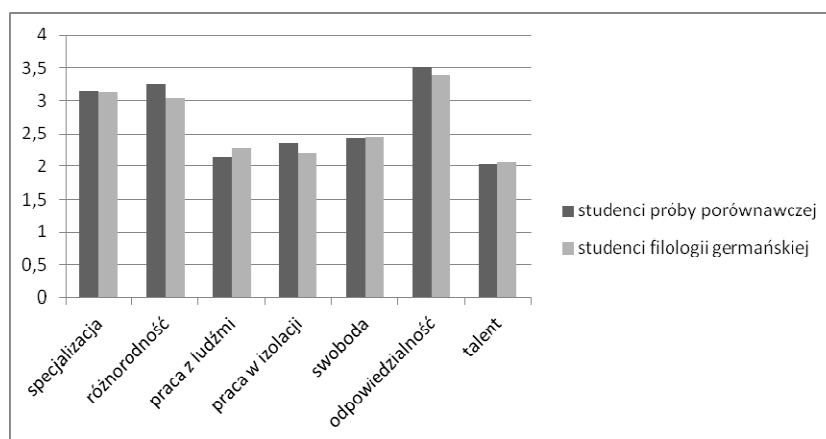
coś w słowniku lub w Internecie i konsultuje się ze swoimi kolegami po fachu. Uważają oni również, że dobry tłumacz to taki, który przetłumaczy każdy tekst i często przebywa za granicą, bo to daje mu kontakt z językiem. Zdecydowanie na ostatnim miejscu znalazła się wypowiedź, zgodnie z którą dobry tłumacz to taki, który „nigdy nie odmówi zlecenia”. W grupie studentów filologii germańskiej odpowiedzi – szczególnie skrajne – kształtowały się podobnie, z niewielkimi różnicami.

Za najważniejszą cechę dobrego tłumacza studenci filologii germańskiej uznali, tak jak studenci grupy porównawczej, dociekliwość i staranność, co w połączeniu z wnioskami zaprezentowanymi poniżej niewątpliwie uznać można za poniekąd uzasadniony znak dominacji tłumaczeń pisemnych w kształtowaniu całościowej wizji zawodu. Jednak druga pod względem ważności wskazana przez nich cecha to częste przebywanie za granicą, a w dalszej kolejności zdolność przetłumaczenia każdego tekstu. Podobnie jak studenci grupy porównawczej, studenci filologii germańskiej jako najmniej typową cechę dobrego tłumacza zaznaczali „nigdy nie odmawia wykonania zlecenia”. Różnicę pomiędzy stosunkowo wysoką pozycją „przetłumaczy każdy tekst” i tak jednoznacznie odrzucanym „nigdy nie odmawia wykonania zlecenia” tłumaczyć należy właściwym rozpoznaniem rozróżnienia między potencjałem tłumaczeniowym i obligatoryjnością przyjmowania zleceń.

W dalszej części swojej wizji zawodu tłumacza zarówno studenci próby porównawczej, jak i studenci filologii germańskiej nie byli już tak konsekwentni i domyślni. Współistnienie sprzecznych wyobrażeń o tym zawodzie wykazało pytanie zbudowane na zasadzie opozycji pomiędzy odmiennymi poglądami⁷. Respondenci zostali poproszeni o przypisanie określonym stwierdzeniom na temat pracy tłumacza jednej z pięciu odpowiedzi kwalifikujących: „tak, to zdecydowanie prawda”, „to raczej prawda”, „trudno powiedzieć”, „raczej nie”, „zdecydowanie nie”. Średnie wartości wag przypisanych następnie poszczególnym kategoriom przez studentów obu porównywanych grup (im wyższa wartość przypisana danej cesze tym bliższa ocenianej prawdziwości jest dana odpowiedź) przedstawia poniższy wykres (rys. 5).

⁷ Wykorzystaliśmy tu znaną metodę polegającą na formułowaniu pytań zawierających stwierdzenia przeciwstawne lub powtórzenie pytania, lecz przy jego innym sformułowaniu. Sprzeczne odpowiedzi interpretuje się jako dowód na to, że respondent nie mówi prawdy lub nie ma ugruntowanej opinii nadany temat.

Młodzi germaniści o swojej przyszłości zawodowej



Rys. 5. Charakterystyka pracy tłumacza według studentów próby porównawczej i studentów filologii germańskiej

Przypisanie specjalizacji i jednocześnie różnorodności porównywalnych wartości wskazuje na niepewność respondentów obu grup co do prawdziwego charakteru omawianego zajęcia. W równym stopniu są oni skłonni twierdzić, że tłumacze w swej pracy się specjalizują, co że tłumaczą różnorodne teksty w różnych okolicznościach i muszą się dostosowywać do potrzeb rynku. Podobnej niekonsekwencji dowodzi rozkład odpowiedzi w kolejnej parze cech. Dwa sprzeczne stwierdzenia, według których „tłumacz pracuje z ludźmi” i „tłumacz pracuje w izolacji, ze słownikami i z Internetem” uzyskały wartości porównywalne (nieco powyżej 2, czyli „trudno powiedzieć”). Studenci grupy porównawczej wyraźniej jednak wskazują, że pracę tłumacza postrzegają raczej jako pracę w izolacji (dominanta dla tych odpowiedzi wynosiła 3, co oznacza, że stwierdzenie, iż praca tłumacza jest pracą w izolacji najczęściej określone było jako „raczej prawdziwe”, a dominanta dla stwierdzenia, że jest to praca z ludźmi wynosiła 2,15, czyli stwierdzenie to określone było jako „trudno powiedzieć”).

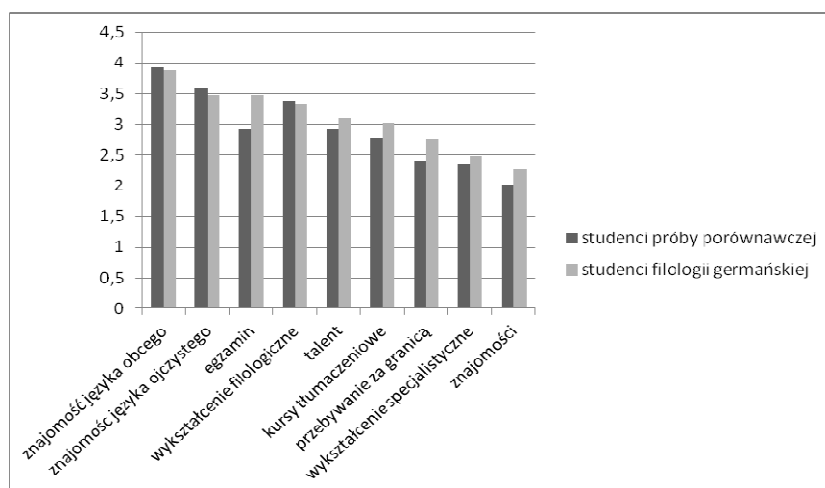
W kolejnej parze, w której swobodę zestawiliśmy z odpowiedzialnością, ta druga cecha przeważała zdecydowanie w obu porównywanych grupach, co potwierdza wysoki status nadawany temu zawodowi przez jego adeptów oraz wspomnianą dominację tłumaczeń pisemnych w kształtowaniu całościowej wizji. Najniżej ze wszystkich uplasowała się charakterystyka ścieżki edukacyjnej tłumacza przedstawiona za pomocą stwierdzenia: „Tłumaczenia nie można się nauczyć. Albo się ma do tego talent, albo nie”, która uzyskała w obu porównywa-

nych grupach średnią wartość oscylującą w granicach 2, oznaczającą „trudno powiedzieć”. Pozwala to wysunąć optymistyczny wniosek, że studenci dopuszczają ewentualną możliwość nauczenia się tłumaczenia, co powinno pozytywnie korelować z osobistymi dalszymi planami naukowymi. W rzeczywistości aż 13,1% studentów grupy porównawczej i 5,06% grupy niemieckiej w ogóle nie chce kontynuować nauki na studiach uzupełniających, a wśród tych, którzy taką dalszą edukację planują 12,33% (grupa porównawcza) i 11,9% (grupa niemiecka) wie, że zdecydowanie nie będą to studia tłumaczeniowe. Oszupiające są natomiast odsetki osób nadal niezdecydowanych: 54,79% w grupie porównawczej i 64,29% w grupie niemieckiej! Przypomnijmy, że mamy tu do czynienia z 31 studentami roku trzeciego, dla których decyzja ta stanowiła w momencie przeprowadzania ankiety problem do niezwłocznego rozwiązania.

Wizję tłumaczenia jako zawodu o wysokim statusie społecznym, związanego z dużą odpowiedzialnością potwierdziło pytanie o prestiż, który w skali od 1 do 10 studenci grupy porównawczej określili na poziomie 7,16 porównując go z prestiżem zawodu adwokata, urzędnika i nauczyciela. Dla studentów filologii germańskiej prestiż tego zawodu jest jeszcze większy, w przywołanej skali uzyskał on wartość 7,69 i był porównywalny z prestiżem takich zawodów jak adwokat, księgowy czy nauczyciel.

Po skreśleniu wizji zawodu tłumacza, jego pozycji ekonomiczno-społecznej i złożoności jego działalności, studenci zostali zapytani o bariery w dostępie do niego. W odpowiedzi na kolejne pytanie mieli zatem za zadanie przyporządkować odpowiednią wagę danego czynnika określając go jako „bardzo ważny”, „dość ważny”, „mało ważny” bądź „nieistotny”. W opracowaniu ankiety poszczególnym czynnikom przypisano wartości 0-4 (im większa przypisana wartość, tym wyższa waga czynnika – zob. rysunek 6).

Za najistotniejszy czynnik determinujący dostęp do zawodu tłumacza studenci w obu grupach uznali bardzo dobrą znajomość języka obcego. Co ciekawe, tuż za nią znajduje się nienaganne władanie językiem ojczystym, co należy postrzegać jako zjawisko pozytywne, świadczące o świadomości znaczenia tej kompetencji w tłumaczeniu. Dość interesujące rozbieżności dotyczą natomiast postrzegania „egzaminu państwowego”, który w ankiecie nie był bliżej zdefiniowany oraz wykształcenia filologicznego jako barier w dostępie do zawodu. Studenci filologii germańskiej są tu większymi „formalistami”: wyjątkowo wysoko cenią wspomniany egzamin (średnia 3,47) i cenią go wyżej niż wykształcenie filologiczne, które z kolei jest prawie równie wysoko oce-



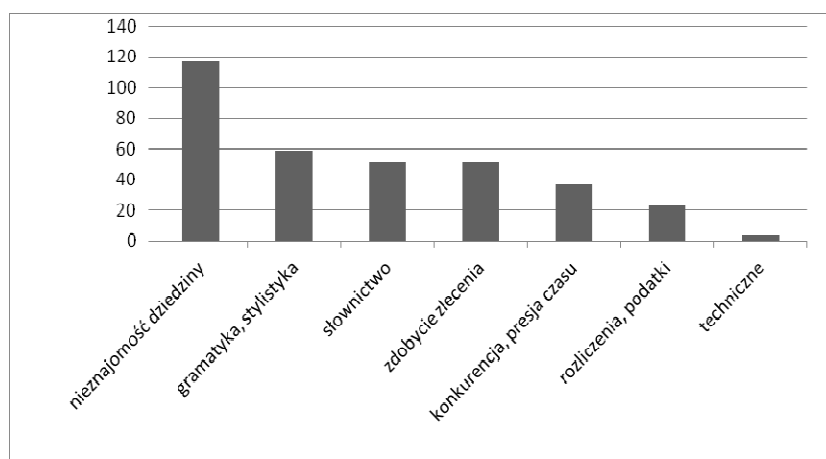
Rys. 6. Czynniki determinujące dostęp do zawodu tłumacza

niane przez studentów grupy porównawczej (odpowiednio: 3,38 i 3,33). Interesująco w zestawieniu z poprzednimi danymi prezentuje się również opinia badanych na temat roli talentu jako czynnika decydującego o dostępie do zawodu tłumacza. Studenci obu grup określili ten czynnik jako „dość ważny”, co na powyższym wykresie przekłada się na względnie wysoką wartość, czyli 3. Tymczasem przypomnijmy, że zapytani wcześniej o charakter pracy tłumacza respondenci nie byli zdecydowani odnośnie do roli talentu. Wskazuje to na kolejną niespójność w studenckiej wizji, która jest uzależniona chociażby od sposobu ujęcia problemu w pytaniu. Jeżeli jednak zauważymy przy tym, że przed talentem wśród czynników determinujących dostęp do zawodu znajduje się wspomniane wykształcenie filologiczne oraz zdany egzamin państwowy („na tłumacza”) oraz odbyte kursy i szkolenia, to można wnioskować, że studenci obu grup w takim samym stopniu przekonani są, że zdobycie i wykonywanie zawodu tłumacza jest uzależnione raczej od przebytej ścieżki edukacyjnej, wtórnie zaś od talentu.

Z pozostałych czynników na uwagę zasługują „znajomości”, które niezmiennie są najmniej istotne w dostępie do zawodu tłumacza. Fakt ten bardzo cieszy, oznacza on bowiem, że studencka wizja jest wolna od stereotypowego przypisywania znajomościom właściwości determinującej powodzenie każdego przedsięwzięcia, a w zestawieniu z czynnikami występującymi wcześniej daje obraz zawodu, w którym liczą się przede wszystkim umiejętności i potwierdzające je kwalifikacje (*vide* egzamin).

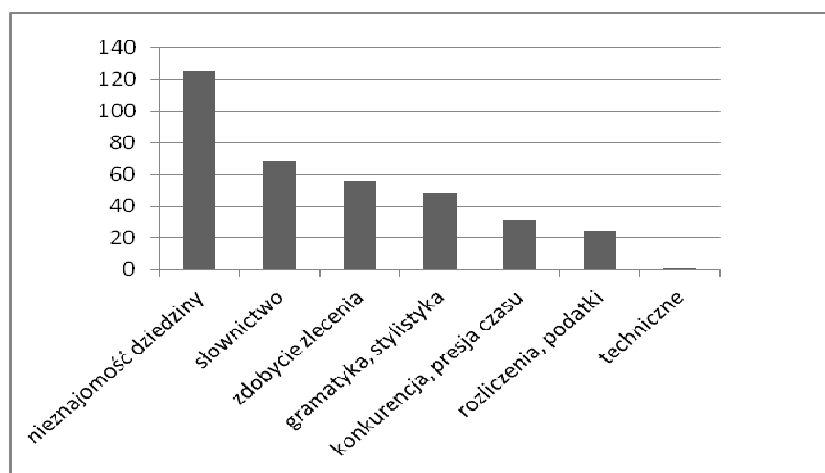
W postrzeganiu dostępu do zawodu tłumacza studenci filologii germańskiej nie odbiegają zatem od studentów pozostałych filologii. Największa różnica dotyczy oceny konieczności zdania egzaminu na tłumacza. Interpretacja tego faktu może być oczywiście rozmaita, niemniej najszybciej nasuwa się tu przypuszczenie, że studenci ci w większym stopniu niż studenci pozostałych filologii uzależniają karierę tłumacza od egzaminu, bo być może nie zdają sobie sprawy z innych niż tłumaczenie przysięgłe możliwości i form wykonywania tego zawodu.

Obraz zawodu tłumacza postanowiliśmy również uzupełnić o listę trudności, z jakimi – zdaniem ankietowanych – boryka się tłumacz w swojej pracy. Poniższe wykresy przedstawiają ranking najważniejszych z nich w zależności od przynależności do grupy (rys. 7).



Rys. 7. Trudności w zawodzie tłumacza według studentów grupy porównawczej

Studenci grupy porównawczej na dwóch pierwszych pozycjach uszeregowali nieznanąomość dziedziny, której dotyczy tłumaczony tekst, a następnie gramatykę i stylistykę. Na kolejnej pozycji uplasowało się słownictwo, a dalej obiektywne trudności natury rynkowej, takie jak trudności ze zdobyciem zlecenia, konkurencją, presją czasu, co świadczy o tym, że studenci grupy porównawczej bardziej boją się samego tłumaczenia, z którym mogą sobie nie poradzić, niż warunków ostrej konkurencji, w jakich przychodzi działać dziś tłumaczom. Tymczasem te właśnie pozatekstowe trudności znalazły się w rankingu studentów filologii germańskiej nieco wyżej (rys. 8).



Rys. 8. Trudności w zawodzie tłumacza według studentów filologii germańskiej

Na ostatnim miejscu wśród trudności w pracy tłumacza w obu badanych grupach znalazły się kwestie związane z rozliczeniami tłumacza oraz jego opodatkowaniem oraz trudności techniczne związane z obsługą komputera. To ostatnie, to oczywisty znak czasu: wynika stąd rzecz jasna, że młode pokolenie filologów traktuje komputer jako narzędzie pracy i nie spodziewa się z jego strony większych problemów. Uzyskanie wyniku warto byłoby zestawić z badaniami poziomu wiedzy na temat programów wspomagających tłumaczenie, dopiero wówczas można by wnioskować, czy to wrażenie przygotowania technicznego dotyczy podstawowej obsługi komputera, czy też bardziej zaawansowanych technologii na usługach tłumaczy.

Za największą trudność w zawodzie studenci obu grup bezapelacyjnie uznali konieczność tłumaczenia ustnego. Dowodów na to dostarczyły odpowiedzi na ostatnie pytanie ankiety, w którym na liście podanych cech mieli oznaczyć, która z nich jest bardzo przydatna, przydatna, lecz niekonieczna lub w ogóle nieprzydatna w tłumaczeniu ustnym i w tłumaczeniu pisemnym. Katalog podanych cech był bardzo bogaty⁸,

⁸ Cierpliwość, staranność, sumienność; odporność na stres; zdolność szybkiego podejmowania decyzji; zdolność logicznego myślenia; samodzielność i niezależność w podejmowaniu decyzji; umiejętność pracy w stresie i pod dużą presją czasową; poczucie humoru; komunikatywność; odpowiedzialność; punktualność; pewność siebie; wysokie poczucie sprawiedliwości, moralności; umiejętność podporządkowania się stawianym wymaganiom lub woli innych.

a odpowiedzi studentów bardzo interesujące. Nie dziwi, oczywiście, że staranność, sumienność i cierpliwość, a w dalszej kolejności zdolność logicznego myślenia i odpowiedzialność były najczęściej wskazywane przez studentów obu grup jako cechy bardzo potrzebne w tłumaczeniu pisemnym. Jednak odpowiedzi na pytanie o cechy potrzebne w tłumaczeniu ustnym ujawniły nieoczekiwane, wręcz skrajne demonizowanie tego typu tłumaczenia przez studentów obu grup. Na pierwszym miejscu wśród cech potrzebnych w tłumaczeniu ustnym znalazła się naturalnie odporność na stres. Logicznie łączy się z tym druga, co do ważności cecha, jaką jest umiejętność pracy pod presją czasu. Dość wysoko oceniono też komunikatywność, zdolność logicznego myślenia, pewność siebie, odpowiedzialność i punktualność. Nieco mniejszą, choć w dalszym ciągu dużą wagę (czyli w większości przypadków sklasyfikowaną jako cechę bardzo potrzebną lub przydatną, ale niekonieczną), studenci obu grup określali poczucie humoru, poczucie sprawiedliwości i moralności, ale także cierpliwość i staranność. Na dobrą sprawę, wśród podanych w ankiecie cech nie znalazła się ani jedna, która – zdaniem studentów – byłaby w tłumaczeniu ustnym kompletnie bez znaczenia. Wygląda więc na to, że zdaniem studentów tłumaczenie ustne jest niezwykle wymagające, a osoba, która takie tłumaczenie wykonuje, skupia wiele rozmaitych, niekoniecznie związanych ze sobą cech charakteru powszechnie uważanych za pożądane i wysoko cenione. Tę przesadzoną zapewne wizję można uznać za wspólną obydwu grupom.

3. Wnioski

Weryfikacja hipotezy postawionej na wstępie niniejszego opracowania daje następujące wnioski: W większości szczegółowych przypadków (postrzeganych cech) wizja zawodu tłumacza u młodych germanistów odpowiada wizji tego zawodu, jaką mają studenci pozostałych filologii. Gdyby spróbować określić sfery, w których studenci filologii germańskiej odbiegają w swym sposobie postrzegania zawodu tłumacza od studentów pozostałych filologii, to zdecydowanie należałoby powiedzieć, że są oni bardziej świadomi sytuacji rynkowej, w jakiej przychodzi działać tłumaczom. Dotyczy to między innymi wspomnianej kwestii świadomości konkurencji. Studenci germanistyki są również większymi „formalistami” przywiązując dużą wagę do egzaminu państwowego, mają wyższe oczekiwania w sferze zarobków tłumacza, wyżej też oceniają prestiż tego zawodu. Może to wynikać z pierwszych ich konfrontacji z rynkiem i pierwszych doświadczeń tłumaczeniowych.

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PRZEMYSŁAW JANIKOWSKI, doktor, pracownik Uniwersytetu Śląskiego oraz Wyższej Szkoły Lingwistycznej, w której przez sześć lat kierował Zakładem Kształcenia Tłumaczy. Założył i redaguje serię poświęconą tłumaczeniom ustnym „Tłumaczenie ustne – teoria, praktyka, dydaktyka” (ISSN 2083-1153). Jego zainteresowania badawcze ewoluowały od ogólnej teorii przekładu (w tym zwłaszcza literackiego) do dydaktyki tłumaczenia, po nauczanie tłumaczenia ustnego ze szczególnym uwzględnieniem aspektów psycho- i neurolingwistycznych.

JOANNA KRZYWDA, doktor, germanistka, absolwentka Uniwersytetu Śląskiego, od 2002 r. tłumacz przysięgły języka niemieckiego. W 2005 r. obroniła rozprawę doktorską pt. *Terminologia języka prawnego i strategie translatorskie w przekładach kodeksu spółek handlowych na język niemiecki*, której promotorem był prof. dr hab. Julian Maliszewski. Od 2001 r. jest nauczycielem akademickim i prowadzi zajęcia między innymi z przedmiotów związanych z przekładem i językoznawstwem oraz prawem i gospodarką. Jest promotorem prac magisterskich z zakresu językoznawstwa i przekładoznawstwa oraz autorką artykułów naukowych z zakresu translatoologii i językoznawstwa.

Legal language: translation and terminology

Rechtssprache: Übersetzung und Terminologie

Język prawa: przekład i terminologia

***Business language: translation and
terminology***

***Geschäftssprache: Übersetzung und
Terminologie***

Język biznesu: przekład i terminologia

Aleksandra RADZISZEWSKA
Częstochowa University of Technology

THE TRANSLATION OF INTERNATIONAL ADVERTISING AS A FORM OF INTERCULTURAL COMMUNICATION

Introduction

Globalization has also affected the world of translation. The intensification of international exchanges involves a growing need for intercultural communication and thus for translation. Advertising is now one of the areas of activity that most often need a culturally sensitive translation.

Cross-cultural communication aims to help minimise the negative impact of cross-cultural differences through building common frameworks for people of different cultures to interact within. In business, cross-cultural solutions are applied in different areas such as foreign trade, negotiations, marketing, advertising and website design. The globalization of the market also means that companies nowadays are addressing an incredibly varied target audience, with many different languages and, more importantly, cultures. New technology development, globalization, increasing competition and consumer expectations have enforced substantial changes and the new target that can only be achieved through an adaptation approach. Consumers have also become very demanding, and the new media, in particular the Internet, have become new communication channels; they have also introduced the expectations of interaction and dialogue with the brand. Because of this, brands now have to be able to engage in a two-way communication with consumers and earn the consumers' respect in each market in order to increase sales and fight competitors. Increasingly, it is possible to launch products worldwide, but we have a global market with different local rules and expectations. It is usually very hard to find how best to fit a brand into the often conflicting needs, desires, attitudes and aspirations of several different cultures.

1. Features of contemporary international marketing communication

The relationship between brands and consumers has changed in the last years. Brands have become very significant in consumers' lives. Therefore consumers have learnt to search for information in order to make more informed decisions. The passive receiver has been transformed into an active information seeker. This new kind of proactive consumer is also known as "prosumer" (Toffler 2006: 306). The Internet has become one of the prosumer's favourite tools to gather information about brands and products. On websites, people can find many answers, and when they do not, they can send an email to the company to enquire about a certain issue. The company is expected to reply, often in real time. Failure to do so could alienate the consumer. If the issue is recognized as important, the website's communication should then be corrected. The Internet also affords the longest interaction time between the consumer and brand of all the media. Very often prosumers are well learned and multilingual in their media consumption pattern. This means that reaching them requires a great coordination of communication across the media for the best use of media synergies. This also means that international consistency in brand's core values has to be reached to avoid confusing the global target during local declinations of these values (Chaffey 2002: 82).

Consumers can interact with brands thanks to the new media. The Internet and the rest of the new media are responsible for another major shift in the brand-consumer dialogue. In the past, information about a brand came through other media and feedback was limited, resulting in one-way communication. Mobile phones and especially the Internet have introduced brands into the era of two-way communication. Online communities, blogs and websites have become some of the major sources of information for and about brands. Thousands of consumers, and not only those in a focus group, have interactions with the brand, write emails, volunteer information, and do the shopping online. They actually expect to be able to give feedback to the brands they feel identified with. Communication is now continuous and two-way. This dialogue helps companies know their audience much better. The fact that this relationship-building and two-way communication process takes place in a global environment means that the brand is expected to be able to carry out its dialogue with consumers in their own language (Lewis 2006: 79). In foreign markets, respect is measured in accordance with the effort that each brand shows in understanding the local culture.

A new level of trust and respect between brands and consumers is more important than ever and, thanks to the Internet, more achievable. And respect is just the prerequisite the brand has to meet in order to gain the right to engage in a dialogue with the local target (Christensen 2002: 53).

The many complex practical, legal and logistical difficulties involved should not be forgotten, as should not be all the problems arising from differences in culture and language, market maturity and market position. Market differences that should be taken into consideration such as economic factors, media environment, advertising regulations and restrictions, the stage of development and the state of the economy play a fundamental role (Perlitz 2000: 96). Very important are differences in consumer attitudes. The cultural heritage, values and habits of a country influence the perceptions of communication and reactions to different forms of advertising. Each country has social habits or values that influence the expression of emotions, gestures, facial expressions, body language and even verbal communication (Dahl 2000: 37).

2. Language and culture in international marketing communication

Concepts and ideas in advertising are embedded in the culture from which they originate. Words and sentences elaborated for one culture are not necessarily meaningful for another culture. Western advertising, for example, tends to use efficient value-expressive language to help recognition and memory. Advertising expresses sometimes culturally significant values that cannot be directly translated into a copy of an ad in another culture. One language represents only one cultural framework. The speakers of different languages not only say things differently, they also experience things differently; and the fact that there are rarely direct translations is a reflection of this. The ultimate consequence of all this is that the more meaningful advertising is in its source culture, the less translatable it becomes (Schmitt, Yigang, and Tavassoli 1994: 419-431).

Language is a complex heterogeneous system comprising various interrelated subsystems, each of which can be described at the phonological (phoneme), morphological (morpheme), lexical (lexeme), syntactic (sentence) and discourse (text) levels (Cabre 1998: 12).

Language and culture may be seen as being closely related and both aspects must be considered for the communication process. The communication process involves language and cultural components. Lotman's theory states that no language can exist unless it is steeped in

the context of culture and no culture can exist which does not have at its centre, the structure of natural language (Lotman 1978: 11-32).

Newmark defines culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression, thus acknowledging that each language group has its own culturally specific features (Newmark 1988: 94).

Language is part of culture and culture is part of language. Language is part of culture because language is the tool of cultural expression. Culture is part of language because the language that has grown with a community is the tool of expressing that community's culture. As a result, cultural concepts are embedded in language, and the architecture of each language contains culturally specific features (Lotman 1978: 211).

According to Snell-Hornby (1995: 41), the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture as well as with the distance that separates the cultural background of the source text and target audience in terms of time and place.

Language is culturally embedded: it both expresses and shapes cultural reality, and the meaning of linguistic items can only be understood when considered together with the cultural context in which the linguistic items are used. In business the most valuable thing would be information and its transfer from one body to the other. Communication is a vital element that drives such process. But when communication comes to a certain influence by culture, it always involves both language and culture simply because the two cannot be separated (Delisle, Jahnke-Lee and Cormier 1999: 88). Language has been the object of numerous cross-cultural research projects regarding the consumer, because it is one of the variables that best identifies the social and cultural values of different consumer groups. The Sapir-Whorf hypothesis postulates that language influences thought and the perception of reality, because it is the schema by which the world is known and understood (Whorf 1956: 132). In some cultures, language influences the way in which the brand is recalled and the way in which advertising is perceived (Schmitt 1994: 419-331).

Being the primary vehicle of expression, language becomes the root cultural barrier that differentiates people from one area from people inhabiting some other area. As language plays an important role in advertising, it is noted that the specific use of words makes or breaks the effectiveness of an advertisement. In international markets

the process of communicating to a target audience is more complex because communication takes place across multiple contexts, which differ in terms of language and other cultural factors. Intercultural business communication is defined as a unique construct, which aims to include business as a distinct variable, therefore differentiates it from other intercultural communication processes. The authors argue that business – such as an organization or a business activity – must be an essential variable of the communication hypothesis in so far as intercultural business communication includes business strategies, goals, objectives and practices that form an essential part of the communication process and help create a new environment out of the synergy of culture, communication and business (Usunier, Lee 2005: 23).

Cultures can be described according to specific characteristics or categorized into value categories or dimensions of national culture. The anthropologist Edward Hall distinguished patterns of culture according to context, space, time and information flow. With language one should consider whether or not the national culture is predominantly a high-context culture or a low-context culture (Hall 1990: 31). In a low context culture, spoken language carries the emphasis of communication. The concept of context is useful for understanding differences in communication across cultures because it explains the degree of directness of communication. Information in a low-context communication message is carried in the explicit code of the message. In a high-context culture verbal communication tends not to carry a direct message. In a high-context communication message, most of the information is either part of the context or internalized in the person. So with a high-context culture, a hidden cultural meaning needs to be considered. To the observer, an unknown high-context culture can be completely mystifying because symbols, not known to the observer, play such an important role. Thus, high-context culture communication is also defined as inaccessible. Low-context communication cultures are characterized by explicit verbal messages. Effective verbal communication is expected to be direct and unambiguous. Low-context communication cultures demonstrate positive attitudes towards words, argumentation and rhetoric, whereas high-context communication cultures can be characterized by symbolism or indirect verbal expression (De Mooij 1998: 67).

Hofstede (2001: 24) developed a model of five dimensions of national culture that helps to explain basic value differences. This model distinguishes cultures according to five dimensions: Power

Distance, Individualism-Collectivism, Masculinity-Femininity, Uncertainty Avoidance, and Long-Term Orientation. The dimensions can be used to explain differences in people's needs and motives, communication styles, language structure, metaphors and concepts used in advertising and in literature across different countries.

Hofstede's model is particularly useful for understanding consumer behaviour because his country scores can be used for the statistical analysis of consumption data, opinions and attitude measures in consumer surveys. Thus, cross cultural differences of the various aspects that drive consumer behaviour and that are used in advertising – needs, motives and emotions – can be explained by these cultural dimensions. Language is a means to express these aspects, but language as such is also defined by culture (De Mooij 2003: 94).

Understanding the way in which other cultures communicate allows the advertising campaign to speak to the potential customer in a way they understand and appreciate. For example, communication styles can be explicit or implicit. An explicit communicator assumes the listener is unaware of the background information or the issues related to the topic of discussion and therefore provides it himself/herself. Implicit communicators assume the listener is well informed on the subject and minimises information relayed on the premise that the listener will understand from implication. An explicit communicator would find an implicit communication style vague, whereas an implicit communicator would find an explicit communication style exaggerated. The cultural context also impacts the effectiveness of communication. In high-context cultures, such as the collectivist Asian cultures of Japan and China, the context in which information is embedded is as important as what is said (Hall 1976: 85).

In low-context cultures, which include most Western societies, the information is contained in the verbal messages. In these cultures, it is important to provide adequate information relating to the product or service in order to satisfy their need for content (De Mooij 2003: 97). Conversely, people in high-context cultures are often more effectively reached by image or mood appeals, and they rely on personal networks for information and content. Advertising has developed its own particular systems of meaning. These are by no means universal across borders but are often culturally defined and frequently vary from country to country. This suggests a difference in the way advertising is composed and read: that is, there is a difference in advertising codes. It also suggests that where a different language is spoken, there is a

likelihood of a different set of symbolic references, including myths, history and the arts (Jandt 1998: 46).

Language also reflects the way people communicate with one another. They develop a culture-specific communication style that is, for example, direct and explicit in individualistic cultures or indirect and implicit in collectivistic cultures. Language reflects values, and the expression of values therefore varies according to the language used. Several studies have shown that forcing bilinguals to complete a test in their second language can often mean that they will express the values stereotypically associated with that language (Gudykunst 1989: 73).

The structure of language reflects cultural outlook too. In some languages the use of subject pronouns is obligatory. By contrast, other languages do not require the explicit encoding of subject pronouns, and these words can be dropped by the speaker if he or she deems it appropriate to do so. In some Indo-European languages personal pronouns are not obligatory, partly because the referents can be recovered from verb inflections. This phenomenon is called *pronoun drop*. The explicit use of the *pronoun* signals emphasis. Its absence reduces the prominence of the speaker's person. Dropping the subject pronoun was found to correlate significantly with low individualism. Thus, languages which license pronoun drop are associated with lower levels of individualism than those which require the use of personal pronouns (Kashima and Yoshihisa 1998: 461-486).

The view that language reflects culture contradicts the Sapir-Whorf hypothesis, which states that the structure of language influences culture via perception and categorization. This would imply that people's worldview and social behaviour depend on the structure and characteristics of the language they speak (Usunier 1996: 71). Related to this is the assumption that certain thought processes are more likely to occur in one language than in another because of the structure of the language. One example is the idea that more concrete styles of thought are found in collectivistic cultures, whereas in individualistic cultures thought is more abstract because it is not necessarily linked to the social environment (Semin and Zwier 1997: 148). This view was used to explain why, for example, the Chinese place relatively greater emphasis on concrete attributes when evaluating products than on abstract affective aspects (McCracken 1988: 137).

The awareness of differences in communication styles is essential to ensure effective communication. We can distinguish two groups of communication style: direct and explicit in individualistic

cultures and indirect and implicit in collectivistic cultures. Advertising style in individualistic cultures of small power distance is direct explicit, and personal. The uniqueness of the person or the brand, and the importance of identity and personality are reflected in this style. These advertising styles are typical of the US and the countries of northwest Europe, which show a preference for direct and explicit forms of communication such as the personalized style in advertising. This is the type of advertising in which an identified presenter endorses the product. Ads are carefully directed to focus on the personality of the endorser. Advertising in individualistic cultures of strong uncertainty avoidance is more serious and structured. The execution of the visuals will be detailed, often including the demonstration of how the product works. This is the style of Germanic cultures, where visuals are more exact and more information and data are provided than in weak uncertainty avoidance cultures. In the weak uncertainty avoidance cultures where ambiguity is tolerated, more humour is used in advertising. In the masculine cultures (US, UK), known personalities or celebrities are used to present the product. In the feminine cultures (Scandinavia, the Netherlands) the personality of the presenter is downplayed. In the cultures that combine high power distance and high uncertainty avoidance with individualism, communication shows a mix of direct and indirect implicit communication styles that express both uniqueness and inaccessibility (e.g. France and Belgium). Inaccessibility is recognized in the frequent references in advertising to other forms of communication such as films, art or even advertising by others. In the cultures that combine high power distance and high uncertainty avoidance with collectivism communication is less likely to offend and thus upholds public face. Meaning is in the context, communication is subdued and works on likeability, not on persuasion. If celebrities are involved, they are not likely to address the audience directly; they play a more symbolic role, and are simply associated with the product rather than endorse it in a direct way. Visual metaphors and symbols are used to create context and to position the product or brand in collectivistic cultures of medium to large power distance and weak to moderate uncertainty avoidance (De Mooij 1998: 196).

3. International advertising – translation strategies

The communication boom and globalization led to inventing international marketing strategies under the influence of the

standardization approach: promoting the same product with the same brand name and the same strategy everywhere in the world. The strategy of standardization has been successful in a multitude of cases and is approved by marketing managers due to its cost-effectiveness. The standardization approach has also been at the forefront of the market globalization process. Dave Chaffey notes that:

Globalization refers to the move towards international trading in a single global marketplace and also blurring between social and cultural differences between countries. Some perceive it as Westernization or even Americanization. (Chaffey 2002: 143)

However, a very important lesson that companies have had to learn in the age of globalization is that the blurring of cultural differences does not mean disrespecting the local culture. In order to overcome the cultural boundaries and to transmit a message across cultures effectively and respectfully, an emerging approach that seems to achieve better results than the standardization approach consists in the adaptation or localization of the original advertising strategy. Geographical boundaries have just been replaced with the cultural ones (Ducoffe and Grein 1998: 301-319).

Scholars in the field of Translation Studies have also analysed the issue of standardization and adaptation. Veronica Smith and Christine Klein-Braley group the approaches to the translation of advertisements into five broad categories (Smith and Klein-Braley 1995: 174-184):

- Do not change advertisement: retain both graphics and text.
- Export advertisements: play on the positive stereotypes of the originating culture, retaining logo, slogan etc. in the original. If necessary, have additional copy in target language.
- Straight translation.
- Adaptation: keep visuals, change text slightly or significantly.
- Revision: keep visuals, write new text.

Another classification considers the three main strategies usually followed in the translation of advertisements (Papavassiliou and Stathakopoulos 1997: 504-527):

- Major transfer – literalness (image and semantic contents preserved).
- Translation with minimum changes – advertising compromise – partial adaptation (various degrees of departure from the original, partly adapted discourses).

- Adapted translation – cultural transplantation – total adaptation (images and text transformed to appear more alluring to the target audience, exchange of picture and sound or text for a domestic milieu).

The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. (Toury 1995: 200). As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in the source text and of finding the most appropriate technique of successfully conveying these aspects in the target language. These problems may vary in scope depending on the cultural and linguistic gap between the two languages concerned (Nida 1964: 130).

It is important to consider not only the lexical impact on the target language reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

Discussing the problems of correspondence in translation, Nida gives equal importance to both linguistic and cultural differences between the source language and the target language and concludes that:

differences between cultures may cause more severe complications for the translator than do differences in language structure. (Nida, 1964: 130)

The cultural implications for translation are thus of significant importance as well as of lexical concerns. Nida argues that there are two different types of equivalence, namely *formal equivalence* and *dynamic equivalence*. Formal equivalence focuses attention on the message itself, in both form and content, unlike dynamic equivalence which is based upon the principle of the equivalent effect (Nida 1964: 159). Formal correspondence consists of a target language item that represents the closest equivalent of a source word or phrase. Nida makes it clear that there are not always formal equivalents between language pairs. He therefore suggests that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. The use of formal equivalents might at times have serious implications in the target text since the target audience will not easily understand the translation. Nida asserts that typically, formal correspondence distorts the grammatical and stylistic patterns of the receiving language, and hence distorts the message, so as to cause the

receiver to misunderstand or to labour unduly hard (Nida 1964: 201). Dynamic equivalence is defined as a translation principle according to which the translator seeks to translate the meaning of the original in such a way that the target language wording will trigger the same impact on the target audience as the original wording did upon the source text audience.

Nida is in favour of the application of dynamic equivalence as a more effective translation procedure. Thus, the product of the translation process, that is the text in the target language, must have the same impact on the different readers it was addressing (Nida 1964: 25). Despite using a linguistic approach to translation, Nida is much more interested in the message of the text or, in other words, in its semantic quality. He therefore strives to make sure that this message remains clear in the target text.

The role of the translator is to recreate the author's intention in another culture in such a way that enables the target culture reader to understand it clearly. The gap between the source and target languages always remains as an overriding problem in the translation of international advertisements. Transferring brand names to other countries can be hazardous. The most frequently mentioned example is that of the Ford Nova, which in Spanish means "doesn't go". Naming practices are different among nations and languages, and this includes brand naming practice.

The gap between the source and target languages always remains as an overriding problem in the translation of international advertisements. But the gap could perhaps be narrowed in Newmark's scheme of eight different methods of translation (Newmark 2001: 45-47). He goes on to refer to the following methods of translation:

- Word-for-word translation: in which the source language word order is preserved and the words translated singly by their most common meanings, out of context.
- Literal translation: in which the source language grammatical constructions are converted to their nearest target language equivalents, but the lexical words are again translated singly, out of context.
- Faithful translation: it attempts to produce the precise contextual meaning of the original within the constraints of the target language grammatical structures.

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- Semantic translation: which differs from faithful translation only in as far as it must take more account of the aesthetic value of the source language text.
- Adaptation: which is the freest form of translation; the themes, characters, plots are usually preserved, the source language culture is converted to the target language culture and the text is rewritten.
- Free translation: it produces the target language text without the style, form, or content of the original.
- Idiomatic translation: it reproduces the message of the original but tends to distort the nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.
- Communicative translation: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Newmark distinguishes the two groups of translation methods, which respectively emphasize the source language text and target language text. According to Newmark, the application of the four approaches with different degrees of emphasis on target language text is most likely to achieve equivalent effects for an advertisement. The table presents different approaches to the translation of international advertisements.

Table 1. Approaches to the translation of international advertisements

Source market	Target market	Translation strategy
Connecting People (Nokia)	Connecting People	<i>Standardization strategy</i>
Good to the last drop (Maxwell House)	Dobra do ostatniej kropli	<i>Literal translation</i>
I'm lovin' it. (McDonald's)	I'm lovin' it.	<i>Standardization strategy</i>
Just Do It. (Nike)	Just Do It.	<i>Standardization strategy</i>
Probably the best beer in the world (Carlsberg)	Prawdopodobnie najlepsze piwo na świecie	<i>Literal translation</i>
The best a man can get(Gillette)	Gillette najlepsze dla mężczyzny Für das Beste im Mann	<i>Faithful translation</i>

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Source market	Target market	Translation strategy
Because I'm worth it (L'Oreal)	Ponieważ jestem tego warta	<i>Faithful translation</i>
The United Colors of Benetton (Benetton)	The United Colors of Benetton	<i>Standardization strategy</i>
Washing machines live longer with Calgon (Calgon)	Dłuższe życie każdej pralki to Calgon Waschmaschinen leben länger mit Calgon Waschmaschinen waschen länger mit Calgon	<i>Faithful translation</i>
The world's local bank (HSBC)	The world's local bank	<i>Standardization strategy</i>
Intel inside (Intel)	Intel inside	<i>Standardization strategy</i>
Have a break. Have a Kit-Kat (Kit-Kat)	Masz przerwę. Masz Kit-Kata.	<i>Literal translation</i>
Your potential, our passion (Microsoft)	Twój potencjał, nasza pasja Ihr Potenzial. Unser Antrieb.	<i>Literal translation</i>
My cat loves Whiskas. I love my cat. Katzen würden Whiskas kaufen. (Whiskas)	Twój kot kupowałby Whiskas	<i>Literal translation</i> <i>Adaptation</i>
Lidl lohnt sich (Lidl)	To się opłaca Mądry wybór	<i>Literal translation</i> <i>Adaptation</i>
Meister Proper putzt so sauber, dass man sich drin spiegeln kann (Meister Proper)	Po co się męczyć? Mister Proper Cię wyręczy	<i>Communicative translation</i>
MediaMarkt – Ich bin doch nicht blöd! (Mediamarkt)	Medmarkt. Nie dla idiotów	<i>Communicative translation</i>
Qualität ist das beste Rezept (Dr. Oetker)	Jakość jest najlepszą receptą	<i>Standardization strategy</i> <i>Literal translation</i>
Rennie räumt den Magen auf – schnell und zuverlässig (Rennie)	Już w porządku mój żołądka	<i>Communicative translation</i>

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Source market	Target market	Translation strategy
Renault – Createur d'Automobile (Renault)	Createur d'Automobile	<i>Standardization strategy</i>
Red Bull – verleiht Flügel (Redbull)	Red Bull doda Ci skrzydeł	<i>Faithful translation</i>
Das Auto (Volkswagen)	Das Auto	<i>Standardization strategy</i>
Morgens halb zehn in Deutschland (Knoppers, Storck)	W pół do dziesiątej rano w Polsce	<i>Communicative translation</i>
Be Free (Redd's)	Be Free	<i>Standardization strategy</i>
Enjoy Coca-Cola (Coca-Cola)	Enjoy Coca-Cola	<i>Standardization strategy</i>
Ask for more (Pepsi)	Ask for more	<i>Standardization strategy</i>
Wir gehören zur Familie (Siemens)	Należmy do rodziny	<i>Faithful translation</i>
Make it happen (Chevrolet)	Make it happen	<i>Standardization strategy</i>
Vorsprung durch Technik (Audi)	Przewaga dzięki technice	<i>Faithful translation</i>
Maybe she's born with it. Maybe it's Maybelline (Maybelline)	Może to jej urok. Może to Maybelline	<i>Literal translation</i>

Translation must be adapted to each country. This concept encourages companies to systematically adapt their communication to the consumers they are targeting. Actually, translation must be considered a business function, the mission of which consists of adapting marketing strategies to a group of market countries. The implementation of such a function within the company is the result of a general diagnosis aiming at appraising the relevance of advertising campaigns translated for the business considered, with reference to the competitors having such a communication function.

Foreign markets differ from the national market and these differences justify the translation of the advertising message. Some aspects of culture create a problem in international advertising. It is possible to differentiate the main sociocultural components such as religion, traditions, ethnic attitudes, the spirit of community, and purchasing habits. A certain type of message and the form of linguistic

expression correspond to each geographic area and refer to consumer culture. With regard to the problems of the cultural adaptation of advertisements in the translation process, the situation is even more complex. Usually, one can distinguish four types of companies according to the attitude adopted regarding the culture of the target countries. The *ethnocentric* company adopts an attitude strongly linked to the original context and carries out as few adaptations as possible. The *polycentric* company integrates the cultural specificity of each country by adapting its advertisements as best as possible. The *regiocentric* company adapts its campaigns according to regions and not to countries. Lastly, the *geocentric* company transcends geographic frontiers and cultural specificities by creating messages intended to be universal from the outset. (Wind, Douglas and Perlmutter 1973: 82-98)

Colours, numbers and images play an important role in cross-cultural advertising and they do not all translate well across cultures. In some cultures there are lucky colours, such as red in China and unlucky colours, such as black in Japan. Some colours have certain significance; green is considered a special colour in Islam. Many hotels in the USA or UK do not have a room 13 or the 13th floor. Similarly, airlines in Japan do not have the seat numbers 4 or 9. If there are numbers with negative connotations abroad, presenting or packaging products in those numbers when advertising should be avoided. Cultural values influence cross-cultural advertising. For example, advertising that focuses on individual success, independence and uses the first person singular would be received negatively in countries where teamwork is considered a positive quality. Rebelliousness or the lack of respect for authority should always be avoided in family-orientated or hierarchical societies. The translation of the original message into the languages of the foreign consumers can bring any change to the communication status of the company, either in terms of brand image or in terms of commercial repercussions. The translation can involve increased brand awareness and an increase in demand on the market targeted by the translated advertising. The cultural dimension offers a large group of parameters determining the environment in which the translator of advertising operates (Levitt 1983: 157).

4. Conclusions

Cross-cultural communication solutions are also critical to effective cross-cultural advertising. Services and products are usually

designed and marketed at a domestic audience. When a product is then marketed at an international audience, the same domestic advertising campaign abroad will in most cases be ineffective. Language is a key to effective cross cultural advertising. Language and culture may thus be seen as being closely related and both aspects must be considered in communication. The understanding of the cultural implication for marketing communication is the main factor conditioning successful and effective international marketing activity. In order to ensure the accessibility of a marketing campaign to different cultures, the practice of adaptation or localization seems to be the most appropriate approach. Every marketing strategy has a clear objective – to convince consumers to buy a service or a product. This is the desired effect of every marketing move, of every advertisement ever made, and this is the effect to be duplicated while translating them, to convince new consumers that speak another language to buy from the same source again and again. This is best achieved through an adaptation approach.

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ALEKSANDRA RADZISZEWSKA, Ph.D., Eng., graduate of management and production engineering, a scholar in the field of German studies, works as an assistant professor at the Chair of Applied Linguistics in Management at the Częstochowa University of Technology. She also holds the second Ph.D. degree in the field of translation studies.