

Summary

This dissertation addresses the problem posed by the translation of stylistic features. As the phenomenon of style and stylization is closely connected with the linguistic structure, translation of stylistic features may present various difficulties depending on the differences between the source and target languages. In this respect, two translations of Wiesław Myśliwski's novel, *A Treatise on Shelling Beans* (*Traktat o łuskaniu fasoli*, 2006), were subjected to comparative analysis: Margot Carlier's French translation, *L'art d'écosser les haricots* (2010), and Francisco Javier Villaverde's Spanish translation, *El arte de desgranar alubias* (2011).

The present work consists of two parts. The aim of the first part is to place the issue of translation of linguistic stylistic exponents in a broader theoretical context. The first chapter introduces the phenomenon of style - as primary to linguistic stylization - and the process of evolution of its understanding over the centuries, which has led to the current transdisciplinary approach to this issue. The second chapter is devoted to the phenomenon of stylization. It presents a historical outline of the semantics of the term in Poland and abroad, as well as discusses the differences between its current various definitions. It also presents linguistic stylization using the literary and linguistic approaches, with particular emphasis on Stanisław Dubisz's concept of classification criteria and functions of stylization. As the stylistic exponents analyzed in this paper fall into the linguistic categories (inflection, word-formation, syntax, lexis, phraseology), the methodology, developed for and applied in this work has been borrowed from the field of linguistics.

The discussion of spoken language stylization in *Treatise on Shelling Beans* requires an understanding of what language and the spoken word are in Wiesław Myśliwski's prose, which is why the third chapter contains a description of this aspect of the writer's work in general. The narrative activity of Myśliwski's characters, who in each of his novels conduct a kind of a monologue, and his belief in the multidimensional creative power of the word, are presented here against the broader background of oral culture.

The fourth chapter narrows the focus to the novel in question. The antinomy contained in the title of *A Treatise on Shelling Beans*, suggesting on the one hand a philosophical treatise, and on the other an invitation to a rural visit, which is an occasion for shelling and storytelling, is an interesting but at the same time misleading foreshadowing of both the form and the content of the work. It is this form, the colloquial style of the speaker-monologue, the lively speech of the narrator giving shape to his wisdom growing out of his life experience, that challenges the

translation. The fourth chapter also contains information on the reception of the novel in France and Spain.

The fifth chapter presents an outline of the state of contemporary research on the translation of broadly understood stylistic features, including linguistic variations.

The second part of the dissertation contains a comparative analysis of the Spanish and French translations of the most important stylistic exponents of spoken language present in *Treatise on the Shelling of Beans*. The exponents are presented in groups corresponding to linguistic categories and considered from grammatical to lexical categories. Through this analysis, it has been possible to identify the major difficulties involved in translating stylistic exponents, as well as to describe the techniques used by both translators and the effects of translation choices on transferring the text's orality. This in turn has made it possible to identify the main differences between the two translations and has formed the basis of an attempt to explain these discrepancies.

Two basic techniques were noted - neutralization and equivalence. The technique of equivalence, understood as the preservation of the original stylistic exponent of spoken language, is much less often the main technique than neutralization. The dominant technique in the translation of stylistic exponents of spoken language has turned out to be neutralization, understood very broadly as not preserving the same spoken language stylistic exponent as in the original. It is caused by difficulties in translation, which usually stem from the systemic features of the target languages or the linguistic usus. It is achieved by using various translation procedures depending on the type of exponent, therefore within the scope of neutralization itself we observe quite a variety of possibilities. This diversity is greater in French translation, where the neutralization of the exponent and, as a result, also the neutralization of the oral characterization of the utterance is more frequent. It is true that neutralization understood as a simple lack of stylistic elements similar to the original can be found in the translation of several groups of exponents, e.g., inflectional or syntactic, but in the translation of some lexical exponents we also observe neutralization achieved using dictionary equivalents, hyperonyms, periphrasis, functional equivalences, or through omission and paraphrase.

Another conclusion concerns the discrepancies between the Spanish and French translations. Among other things, these discrepancies are found in the translation of word-formation exponents. In the French version, all diminutives and neologisms in the form of prefixal noun formations have been neutralized, while in the Spanish version some of them have been preserved. The diminutives are neutralized in both translations because of linguistic usage, but in French the contextual factors are compounded by the general aversion of French

speakers to diminutives as artificial and sometimes even incomprehensible forms. The opposite tendency is observed in Spanish, where diminutives are commonly used, just like in Polish. The noun neologisms preserved in the Spanish translation are imitations of the formations created in the original. What is worth emphasizing, in Spanish these formations were created artificially in order to reflect the forms of the source text. In Polish, however, similar formations occur in spoken language. This fact illustrates an important tendency present in each of the translations: while one of the dominant features of the Spanish translation is formal fidelity to the original, in the French translation there is less flexibility of linguistic material due to its subordination to linguistic norms above other considerations.

The second group of exponents showing the differences between the Spanish and French translations are syntactic exponents, such as ellipses, reversed syntax and reported indirect speech. Neutralization appeared here more often in the French version, in which compensation in the form of other various exponents of orality was also more frequent. These differences are due to the fact that French is a positional language in which the broad ordering of syntax is a condition for the intelligibility of the message. In Spanish, on the other hand, the sentence formation is more arbitrary, which creates more opportunities for manipulation within the syntax without compromising the clarity of the message. However, the clearest difference is in the translation of repetition: the neutralization of this exponent in the Spanish version is sporadic, while in the French it is the main, consciously chosen, translation strategy not resulting from the structure of the language, but from the French writing tradition. This tradition, rooted in Cartesianism and, hence, in mathematical accuracy of thought, urges the French to strive for clarity of form and content. This tradition also permeates the spoken language and, in this case, the novel, where the imitation of orality by emulating spontaneity and imperfections of live speech had to be somewhat restricted by linguistic correctness.

In spite of the neutralization of most of the exponents of spoken language stylization in both translations, *A Treatise on Shelling Beans*. received a very positive reception in France and Spain. This was due in part to the novel's subject matter quite interesting for foreign readers - wartime and the period of the postwar communist regime in Poland - as well as the author's apt philosophical observations. However, the formal element was also important, such as the compositional factor - the organization of the narrative around the stream of consciousness, allowing for sudden changes of topic – and interestingly enough given the loss of so many exponents in the translation process, the preservation of the impression of the living language of the conversation-monologue. It seems, therefore, that the particularity of the text and the natural character of the utterance have been preserved in both translations thanks to transferring several of the source text exponents and despite the neutralization of many others. In case of their neutralization though, the preservation was possible by using successful compensation in the form of various other exponents of orality, even though they would differ from those used in the source text.

