

**TRANSLATION  
IN CULTURE**



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# TRANSLATION IN CULTURE

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# Contents

**Translations in Culture** (Agnieszka Adamowicz-Pośpiech, Marta Mamet-Michalkiewicz) 7

Tamara Brzostowska-Tereszkiewicz

**The Translational Turn in Modernism Studies** 13

Aniela Korzeniowska

**Award-Winning Scottish Poet and Writer Jackie Kay and the Translation of Her Multiple Voices** 39

Anna Szczepan-Wojnarska

**Translating Translation – Thoughts on *Lost in Translation* by Eva Hoffman** 59

Paweł Marcinkiewicz

**The End of Translation as a Culturally Significant Activity: The Polish Poetry Collections of W. S. Merwin and Jorie Graham** 79

Tomasz Markiewka

**Scripture's In-difference Inclusive Bible Translations and the Mechanisms of Gender-Related Manipulation** 103

Marta Mamet-Michalkiewicz

**Open Sesame! The Polish Translations of *The Thousand and One Nights*** 119

Agnieszka Pokojaska

**Proportions of the Familiar and the Strange in Jasper Fforde's Fictional World, from the Perspective of the Reader of the Original and the Polish Translation** 135

Agnieszka Adamowicz-Pośpiech

**Revisiting G. B. Shaw's *Mrs Warren's Profession*. Differences in Cultural Reception and Translation in England, the United States, and Poland** 151

Kinga Lis

**Why Differ? – Divergent Lexical Choices in Two Middle English Prose Psalter Translations and Their *raison d'être*** 173

Notes on the Authors 193

Index 197

## Translations in Culture

Since the cultural turn in translation studies, formulated by Susan Bassnett and André Lefèvre (Bassnett and Lefèvre 1990), we have witnessed a flourishing of interest in the area of translation perceived as cultural phenomenon, a mediator between the Same – the source language/culture and the Other – the target language/culture. This awareness of perceiving an act of translation in terms of cultural transposition brings new perspectives and dilemmas and situates literary translation in the spotlight of literary studies. The translation of a literary text in the light of cultural awareness in translation studies has become, as Trivedi writes, “a transaction not between two languages, or a somewhat mechanical sounding act of linguistic “substitution” [...], but rather a more complex negotiation between two cultures” (Trivedi 2005). In the light of the above, we can trace the specific areas in which changes induced by the growth of translation studies can be identified, to quote Lawrence Venuti:

Translation changes the form, meaning, and effect of the source text, even when the translator maintains a semantic correspondence that creates a reliable basis for summaries and commentaries. Translation changes the cultural situation where the source text originated through an investment of prestige or a creation of stereotypes. Translation changes the receiving cultural situation by bringing into existence something new and different, a text that is neither the source text nor an original composition in the translating language, and in the process it changes the values, beliefs, and representations that are housed in institutions. (Venuti 2013, 10)

Indeed, translation does change us and the world around us in an immense, though very often imperceptible way. Its influence is all-embracing and overarching. Yet, the changes it causes are an indispensable element for a group of people/nation's development and survival. It has been wrongly assumed that there is a solid indivisible cultural repertoire that constitutes the core of the group's identity (Even-Zohar 2010, 177). Paradoxically, as Itamar Even-Zohar argues, it is change that maintains the continuity of a group of people or nation:

The gist of the argument is that since it is the multiplicity of repertoires which co-exist as permanent competitors that makes it possible for a system to change; and since change is necessary because systems necessarily clash and conflict with other systems, heterogeneity allows systems to carry on. (Even-Zohar, 178)

Thus translation may be viewed as one of the forces that (re)shape the cultural repertoire of a collective entity and through the introduction of the new and foreign buttress its evolution and growth.

The once provocative and now obvious claim made by Susan Bassnett and André Lefèvere that there had been a shift of focus in translation studies from linguistically to culturally-oriented research is a fact. Harish Trivedi aptly observes that “it was precisely the formulation and recognition of this cultural turn in translation studies that served to extend and revitalize the discipline and to liberate it from [linguistics]” (Trivedi 2005, 12). Since the 1990s we have witnessed a growing interest in the fledgling discipline of translation studies: a series of monographs and encyclopaedias have been published, new journals and a new publishing house exclusively devoted to the new subject have been founded. In line with recent developments of the discipline, this volume also explores the theme of translation against cultural backdrop. It collects chapters which analyse different functions that translation performs in culture and its aim is to stimulate further discussion on the current stage and future perspectives of translation studies.

Our volume opens with a comprehensive examination of the genesis of the cultural turn in translation studies and translational turn in cultural studies by Tamara Brzostowska-Tereszkiewicz. Tracing the development and evolution of cultural and translation studies Brzostowska-Tereszkiewicz argues that due to methodological changes gradually translation has moved from the peripheral to the central position in transnational Modernist studies. On the basis of a broad survey of recent publications on Modernism she recognizes a translational turn in Modernist studies:

Modernist studies has undergone all the stages necessary to diagnose a “translational turn” in a given discipline: the expansion of the thematic field of research to encompass the history and poetics of literary transla-

tion, the increasing metaphorization of the notion of translation in the narratives on intercultural expansion, transmission and transformation of Modernist art and the methodological refinement in the course of which the category of translation acquired an epistemological value and transdisciplinary application. (Brzostowska-Tereszkiewicz in this volume)

Against this theoretical backdrop of cultural turn in translation studies a case study may be placed: Aniela Korzeniowska's exploration of the literary output of a Scottish writer Jackie Kay. This paper attempts to answer two questions: how to translate multivoicedness of Kay's poetry and why such a significant contemporary poet has hardly been known in Poland. To find the answers, Korzeniowska outlines the main themes of Kay's works, such as identity, racism, gender, sexuality, and cultural difference. She accentuates the fact that Kay is a culture-specific writer since she uses both standard and nonstandard forms of English and Scottish English (Glaswegian, among others), which definitely pose a challenge to translators, and adds that almost all her poems translated into Polish were written in standard English. Yet, one could surmise, "it is not so much the languages or the multiple voices Jackie Kay adopts in her writing that are truly problematic for the translator, but rather the frequent lack of detailed knowledge about why the given language or variety is being used in the given context." Korzeniowska concludes that Kay's "choice of voice is culture-specific in itself and this is what may – but does not have to – defeat many a translator" (Korzeniowska in this volume).

Similarly to Jackie Kay, Eva Hoffman writes in a plurality of voices in search of a new identity as a Polish immigrant in Canada and the USA, which is perceptively analysed by Anna Szczepan-Wojnarska. For Hoffman, "the idea of writing as an integral part of herself is a consequence of her ontological attitude towards a language. To articulate herself means for her to exist" and "writing is for her a part of understanding herself, being herself, and some kind of *translation therapy*" (Szczepan-Wojnarska in this volume). There are other similarities between Kay and Hoffman. Both feel different, ostracised by the society, they share the guilt of being a stranger. As regards Hoffman, "the guilt of being a stranger is obviously visible in many ways, for example in the language (very limited or in the lack of language); in behaviour which might be taken as rude or even vulgar (such



as a way of dancing); in the way of wearing clothes.” The impossibility of mediation between cultures is poignantly spelt out by Hoffman: “art of reality, keep going back and forth over the rifts, not to heal them but to see that I – one person, first-person singular – have been on both sides” (Hoffman 1998, 273). Both authors, Kay and Hoffman, base their writings on autobiography, yet as Korzeniowska and Szczepan-Wojnarska show in their articles, these women transform personal experience into universal reflection on the themes of identity and racism, of being culturally different from the majority and searching for acceptance.

The impossibility of mediation between cultures is also a subject of Paweł Marcinkiewicz’s article titled “The End of Translation as a Culturally Significant Activity: The Polish Poetry Collections of W. S. Merwin and Jorie Graham.” Yet Marcinkiewicz, analysing the Polish translations of Merwin and Graham’s poetry collections, indicates the impossibility of mediation between cultures in a different light. Marcinkiewicz accentuates the issue of insufficient interpreting the polysystem of the source text which in consequence renders translation as “an arena of controversy between – as Stanley Fish calls them – “interpretive communities,” whose cultural and poetic principles make literary text less meaningful” (Marcinkiewicz in this volume). In the polysystem of translation into Polish Marcinkiewicz also discusses translators and editors who insufficiently interpret the polysystem of Polish literature. Depicting a decreasing influence of cultural significance of translation in the polysystem of Polish literature and its contemporary peripheral position, Marcinkiewicz concludes his article with a statement that translation needs a generation change due to the fact that nowadays it functions differently than a decade ago.

Tomasz Markiewka, tracing the developments in the field of Bible translation, also indicates the necessity of change in translation. Yet, when Marcinkiewicz focuses more on a generation change of translators, Markiewka proposes a change of translation strategies in order to tackle the problem of cultural differences. The author of “Scripture’s *In-difference*. Inclusive Bible Translations and the Mechanisms of Cultural Manipulation,” analysing the so-called “inclusive translations” of the Bible, comes to a conclusion that the inclusive strategy of translation is an example of cultural manipulation which aims at silencing the masculine elements when assuring gender inclusivity.

Cultural manipulation is likewise the subject of the next chapter. In “Open Sesame! The Polish Translations of *The Thousand and One Nights*” Marta Mamet-Michalkiewicz discusses the twentieth-century Polish translations of *The Thousand and One Nights*. Her comparative study of translations of the book reveals its shortcomings and also the peripheral position in the polysystem of Polish literature. Mamet-Michalkiewicz indicates that the popularity of Scheherazade’s stories, such as about Sinbad or Aladdin, does not project onto at least superficial knowledge of the book. Undiminished fascination with *The Arabian Nights* and exotic-fairytale-like Orient is the result of plethora of children’s adaptations of the book and Walt Disney’s popular productions. Michalkiewicz, analysing the Polish translations of the book, describes the process of ‘fairyrealisation’ of *The Thousand and One Nights* in the Polish culture and signals a need of retranslation of the work.

From the fictional world of the tales of *The Thousand and One Nights* Agnieszka Pokojka moves the reader of the present volume to the fictional world of Jasper Fforde. In “Proportions of the Familiar and the Strange in Jasper Fforde’s Fictional World, from the Perspective of the Reader of the Original and the Polish Translation” Pokojka analyses the difficulties of translation and reception of the Thursday Next books. She shares a conviction that the above do not constitute a continuum but distinct categories. Analysing the proportions between the familiar and the strange in the original and the Polish translation, Pokojka notes significant differences, concluding that the reception of Fforde’s novels in the Polish translation does not have the same effect as in the original.

The issue of reception of the original and the translation is also raised by Agnieszka Adamowicz-Pośpiech in the article “Revisiting G. B. Shaw’s *Mrs Warren’s Profession*. Differences in Cultural Reception and Translation in England, the United States, and Poland.” She perceives the play as a means of propagating the then-revolutionary views on the role of women in society. *Mrs Warren’s Profession* was censored to stifle social debate in Britain and the US. Adamowicz-Pośpiech juxtaposes the downright condemnation of the play on the Isles with its reception and translation on the Continent which was much more favourable and popular. In Poland, though the drama was not censored, nonetheless its performance was abandoned due to political and ideological causes. The paper outlines the differences of the

play's reception and translation against the historical and cultural backdrop of the first decades of the twentieth century. Indirectly it is concerned with the debate over marriage and women's legal rights that swept through Europe at that time.

The final article consists in a linguistic rather than cultural analysis of psalter translations. In "Why Differ? – Divergent Lexical Choices in Two Middle English Prose Psalter Translations and Their *raison d'être*" Kinga Lis proposes to analyse the lexical divergences between supposedly uniform fourteenth-century Middle English Psalter renditions from Latin. Analysing apparent divergencies between the first fifty Psalms of the Early and the Late Wycliffite Psalters, Lis indicates intra- and extratextual variations signalling that these variations are translator-dependent.

The present volume offers a wide range of methods of analysis of literary translation, divergent views on the place of translation in culture and how translations impact the receiving culture. Yet, we hope that the essays as a whole, will enrich and stimulate the development of cultural translation studies with new ideas and compelling interpretations.

*Agnieszka Adamowicz-Pośpiech*  
*Marta Mamet-Michalkiewicz*

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## Notes on the Authors

**Agnieszka Adamowicz-Pośpiech** Assistant professor of English literature and translation studies at the University of Silesia in Katowice, Poland. She has published four books on Joseph Conrad, British Modernism and translation studies, as well as a number of texts on R. Browning, T. S. Eliot, and W. Golding. Her research focuses on descriptive translation studies, British Modernism, modern and contemporary British drama. She is currently involved in the project *Reception of British and Irish Writers in Europe*.

**Agnieszka Pokojka** Holds an MA in English philology from the Jagiellonian University, Cracow, Poland. She is an acclaimed literary translator from English into Polish, most recently of works by Alice Munro, Colin Barrett, and Nathan Englander. She has been teaching literary and applied translation since 2001, at such higher-education institutions as the UNESCO Chair for Translation Studies and Intercultural Communication at the Jagiellonian University, the Tischner European University, Cracow, and the Institute of English Philology at the Jagiellonian University.

**Aniela Korzeniowska** Professor in translation studies as well as head of the Department of Applied Linguistics and of the Scottish Studies Research Group at the Institute of English Studies, University of Warsaw. Over the last years she has been combining her interest in translation with issues concerning Scotland's languages and literature, with emphasis on identity. Besides numerous articles published within both translation and Scottish studies, her publications include *Successful Polish-English Translation. Tricks of the Trade* (co-authored by Piotr Kuhiwczak, 3rd ed. 2005), *Explorations in Polish-English Mistranslation Problems* (1998), *Translating Scotland. Nation and Identity* (2008), *Scotland in Europe / Europe in Scotland. Links – Dialogues – Analogies* (2013), *Facets of Scottish Identity* (2013), and *Scottish Culture. Dialogue and Self-Expression* (2016), the last three co-edited with Izabela Szymańska.

**Anna Szczepan-Wojnarska** (MA, Ph.D. and habilitation, Jagiellonian University, Cracow as well as MA, The Woolf Institute, Cambridge). Associate professor in literature studies at Cardinal Wyszyński University in Warsaw. Since 2012 – Head

of Institute of Polish Philology and since 2014 Chair of Ph.D. Studies at Faculty of Humanities. Books published: "...you will get married to a fire" J. Liebert. *The Experience of Transcendence in the Life and the Works of Jerzy Liebert* (Cracow: Universitas, 2003); *To Forgive God. A figure of Job in the literature related to WWII* (Cracow: Universitas, 2008). Books edited: *Biblical Job, Job in Culture* (Warsaw: Cardinal Wyszyński UP, 2010), *Translating Poetry – Negotiating Imagination* (Warsaw: Cardinal Wyszyński UP, 2014). Research interests include: relations between literature and religion, literary anthropology and transcultural literary studies, translation theory, poetry of the twentieth and twenty-first century, Joseph Conrad's and Jerzy Liebert's oeuvre.

**Kinga Lis** Ph.D. candidate in the Department of the History of English and Translation Studies at the John Paul II Catholic University of Lublin. She works on historical psalter renditions, dealing with the lexical and etymological aspects of Middle English and Anglo-French psalter translations, their interdependencies and place with respect to the linguistic panorama of medieval England.

**Marta Mamet-Michalkiewicz** Assistant professor at the University of Silesia, Centre of Postcolonial Studies and Travel Literatures. She is the author of the book *Between the Orient and the Occident: Transformations of "The Thousand and One Nights"* (2011 & 2015), co-editor of the volume *Urban Amazement* (2015). She published in *Przekładaniec* and *Rodopi/Cross Cultures Series*. Her research interest include: literary translation and theory, postcolonial literatures and studies and also Orientalism in western humanities.

**Paweł Marcinkiewicz** Associate professor at Opole University. His interests focus on American poetry and translation theory, and he is also a poet and translator. Recently he has published a monograph on John Ashbery's poetry "*Colored Alphabets' Flutter.*" *John Ashbery and the Twentieth-Century American Avant-Gardes* (Opole University Press 2012). In 2014, the New York Publishing House Spuyten Duyvil printed his selected poems *The Day He's Gone* translated into English by Piotr Florczyk. His honors include the Polish Cultural Foundation Award and the Czesław Miłosz Award.

**Tamara Brzostowska-Tereszkiewicz** Literary theoretician, translation scholar and translator. Assistant professor at Historical Poetics Department, Institute of

Literary Research, Polish Academy of Sciences and Humanities. President of the “Center for International Polish Studies” Foundation. Laureate of The Minister of Science and Higher Education Scholarship for Eminent Young Scientists and The Foundation for Polish Science Scholarships. Her monograph *Ewolucje teorii. Biologizm w modernistycznym literaturoznawstwie rosyjskim* [Evolutions of Theory. Biologism in Russian Modernist Literary Scholarship] (2011) was granted the award of The Foundation for Polish Science. Her current long-term research project concerns Modernist models of literary translation.

**Tomasz Markiewka** Studied Polish philology at the Catholic University of Lublin. He received his Ph.D. from the University of Silesia (2002); since 2007 he has worked at the University of Bielsko-Biała (Akademia Techniczno-Humanistyczna); in 2015 he worked at Cleveland State University (USA) as a Kościuszko Foundation grantee. He has published numerous articles on literary theory, comparative literature, translation, and the literary oeuvre of the Polish historical novelist Teodor Parnicki. His publications include critical editions of Parnicki’s *Diaries from the 1980s* (2008) and his never before published debut novel from 1929 *Three Minutes past Three* (2015).

## Index

- A**church, Janet 153  
Adamowicz-Pościech, Agnieszka 11, 12,  
151–173, 193  
Adams, Michael 183, 190  
Adorno, Theodor 72, 76  
Ammons, Archie 93  
Apter, Emily 21, 30  
Aristophanes 156  
Armantrout, Rae 92  
Armitage, Simon 84  
Ashbery, John 81, 84, 194  
Ashley, Katherine 49, 50, 56  
Auerbach, Erich 21  
Austen, Jane 147, 148  
Avtonomova, Natalia 27, 30
- B**achmann-Medick, Doris 17, 18, 19, 28,  
30, 31  
Bahun, Sanja 31  
Baker, Mona 79, 80, 81, 100, 101, 116  
Balakian, Anna 35  
Balzac, Honore 156  
Bammer, Angelika 66, 76  
Bantleon, Katharina 37  
Barańczak, Stanisław 34, 82, 83, 84, 85, 99,  
100, 145  
Barnes, Djuna 26  
Barret, Colin 192  
Barrett-Browning, Elizabeth 143  
Bassnett, Susan 7, 8, 12, 14, 17, 20, 31, 166,  
168–169  
Bauman, Zygmunt 62, 67, 68, 76  
Beasley, Rebecca 13, 27, 28, 31  
Beaumont, Daniel 120, 129, 131  
Begam, Richard 22, 31  
Benveniste, Émile 71, 76  
Bérard, Victor 26  
Bergson, Henri 26, 93  
Berman, Jessica 21, 22, 31  
Bermann, Sandra 21, 31  
Bernard, Jessie 169  
Bernheimer, Charles 21, 31  
Bernstein, Charles 84, 92  
Besemeres, Mary 70, 71, 76  
Biedrzycki, Miłosz 91, 93, 96, 101  
Bilczewski, Tomasz 21, 31  
Birkett, Jennifer 27, 32  
Bishop, Elizabeth 83, 99  
Blair, Tony 80  
Bloch-Rozmej, Anna 191  
Bocola, Sandro 32  
Boehmer, Elleke 22, 32  
Bolecki, Włodzimierz 19, 20, 32  
Booth, Howard J. 22, 32  
Brecht, Bertold 154, 169  
Brodsky, Joseph 79, 82  
Brough, Fanny 155  
Broeck, R. van den 34  
Brontë, Charlotte 145, 148  
Brooker, Peter 22, 32, 34  
Brown, George Mackay 50  
Brown, J. Dillon 22, 32  
Browning, Robert 193  
Brzostowska-Tereszkiewicz, Tamara 8,  
9, 13–38, 194

- Buber, Martin 60  
 Buchanan, George 80  
 Buchta, Magdalena 50  
 Buden, Boris 31  
 Bukowski, Charles 100  
 Bullock, Philip Ross 13, 31  
 Burns, Robert 46, 47, 56  
 Burton, Richard Francis 123, 129, 131
- C**  
 Cage, John 84, 85, 101  
 Caneda-Cabrera, M. Teresa 27, 28, 32  
 Carroll, Lewis (Charles Lutwidge Dodgson) 144  
 Carson, Donald Arthur 109, 110, 116  
 Catford, John Cunnison 15, 32  
 Caughie, Pamela L. 33  
 Cejpek, Jiri 122, 131  
 Charzyńska-Wójcik, Magdalena 173, 174, 175, 176, 177, 182, 189, 190  
 Chaucer, Geoffrey 100, 156  
 Chaudhuri, Supriya 29, 30, 32  
 Chekhov, Anton 26  
 Chmieliński, Józef 160  
 Chojnacka, Anna 162, 169  
 Chrobak, Marzena 136, 148  
 Chruściel, Ewa 91, 93, 94, 96, 100, 101  
 Clifford, James 48  
 Comstock, Anthony 156  
 Cowie, Anthony Paul 180  
 Craig, Edward Gordon 26  
 Crocus, Cornelius 80  
 Culler, Jonathan 27, 33  
 cummings, e.e. 84  
 Czapkiewicz, Andrzej 124, 125, 131
- D**  
 Dalgarno, Emily 24, 25, 33  
 Daly, Arnold 156  
 Damrosch, David 21, 33  
 Dante, Alighieri 67, 80, 148  
 Davis, Norman 191  
 Dehnel, Jacek 84, 85, 99  
 Delanty, Gerard 76  
 Delisle, Jean 173, 190  
 Denby, Edwin 81  
 Derrida, Jacques 61  
 Dębnicki, Antoni 160, 169  
 Dickens, Charles 146, 147  
 Dizdar, Dilek 18, 19, 33  
 Donchin, Georgette 33  
 Donovan, Anne 56  
 Doorslaer, L. van 33  
 Dostoevsky, Fyodor 148  
 Doucette, Erica 31  
 Doyle, Laura 22, 33  
 Drawicz, Andrzej 82  
 Du Gay, Paul 62, 76  
 Dujardin, Edouard 26  
 Durkheim, Émile 76
- E**  
 Eatough, Matt 31, 37  
 Edwards, Brent Hayes 22, 33  
 Eliot, George (Mary Ann Evans) 143  
 Eliot, Thomas Stearns 25, 26, 43, 193  
 Elmslie, Kenward 81  
 Eltis, Sos 169  
 Engelking, Leszek 50, 100  
 Erasmus, Desiderius 104  
 Espasa, Eva 166, 169  
 Even-Zohar, Itamar 7, 8, 12, 14, 21, 33, 52, 53, 56, 79, 81, 91, 100  
 Eysteinnsson, Astradur 32
- F**  
 Featherstone, Mike 60  
 Feldman, Ferdinand 160



- Fforde, Jasper 11, 135, 137, 138, 139, 140, 142–149
- Field, Bradford S. 169
- Figiel, Izabela 50
- Flint, Frank Stewart 26
- Forshall, Josiah 174, 190
- Freud, Sigmund 61
- Friedman, Jonathan 60
- Friedman, Susan Stanford 22, 24, 28, 29, 30, 33
- G**
- Gambier, Yves 33
- Gaonkar, Dilip Parameshwar 22
- Genette, Gerard 64, 65, 76
- Gentzler, Edwin 14, 17, 33
- Gerhardt, Mia 120, 124, 126, 132
- Gibert, Miriam 169
- Gillies, Mary Ann 22, 33
- Godyń, Mieczysław 50
- Goffman, Erving 76
- Gold, Victor 111
- Goldsmith, Kenneth 84
- Golding, William 193
- Goodhart, George 155
- Gourmont, Remy de 26
- Górnicki, Łukasz 80, 160
- Górski, Ryszard 168
- Granville-Barker, Harley 155
- Graham, Jorie 10, 79, 86, 91–95, 97–102
- Green, Jonathon 156, 169
- Greenblatt, Stephen 80
- Grudem, Wayne 111, 116
- Gutorow, Jack 84, 85
- H**
- Hall, Stuart 62, 76
- Hardy, Thomas 146
- Hargreaves, Henry 174, 176, 189, 190
- Hart, Matthew 34
- Hass, Robert 85, 88
- Hathaway, Anne 144
- Hawley, John C. 35
- Heaney Seamus 83, 84, 99
- Heidegger, Martin 60, 61
- Hemingway, Ernest 156
- Herbert, Zbigniew 86, 87, 102
- Herbrechter, Stefan 34, 37
- Herder, Johann Gottfried von 73
- Hermans, Theo 14, 15, 22, 34, 168
- Heydel, Magda 15, 16, 17, 34, 55, 56
- Hirsch, Edward 101
- Hirsch, Marianne 66, 86
- Hobson, M. Barbara 159, 169
- Hoffman, Eva 9, 10, 12, 59–78
- Holmes, James S. 34
- Hołobut, Agata 88
- Honet, Roman 99
- Hugo, Victor 156
- Huyssen, Andréas 34
- I**
- Ibsen, Henrik 26, 152, 154, 156, 158, 168
- Infante, Ignacio 23, 24, 25, 34
- Innes, Christopher 169
- Irwin, Robert 120, 132
- J**
- Jacobus, Lee A. 156–159, 169
- Jarniewicz, Jerzy 50, 53, 55, 56, 84, 85, 86, 100
- Jarnot, Lisa 84
- Jay, Martin 27, 34
- Jay, Paul 22, 34
- Jerome, St. 103, 104

- Jettmarová, Zuzanna 34  
 Johnson, Samuel (doctor) 142  
 Joyce, James 25, 26
- K**aczorowska, Monika 25, 34  
 Kafka, Franz 147  
 Kaindl, Klaus 34  
 Kalinowski, Marian Leon 127, 131  
 Kałwa, Dobrochna 168, 169  
 Kar, Prafulla C. 36  
 Karátson, André 30, 35  
 Karolides, Nicholas J. 169  
 Katz, Daniel 24, 25, 35  
 Kay, Jackie 9, 10, 39, 40–57  
 Kennedy, Maev 148  
 Kibbee, Douglas A. 177, 191  
 Klaus, Carl H. 169  
 Klata, Jan 167  
 Kleinzahler, August 84  
 Knight, Julius 155  
 Koch, Kenneth 84  
 Kochanowski, Jan 80  
 Koelb, Clayton 33  
 Kołodziejczyk, Elżbieta 50  
 Korzeniowska, Aniela 9, 10, 39–58  
 Kraskowska, Ewa 32  
 Krechowiecki, Adam 162, 169  
 Krishnaswamy, Revathi 23, 24, 35  
 Kristeva, Julia 64, 77  
 Krupnik, Mark 66  
 Krynicki, Ryszard 82  
 Kubiak, Władysław 121–123, 125, 131  
 Kuchtówna, Lidia 168, 169  
 Kumor, Stanisława 159, 161, 162, 168  
 Kundera, Milan 72  
 Kurath, Hans 191
- L**ahoda, Vojtěch 30, 35  
 Lambert, Jose 34  
 Lampe, Geoffrey William Hugo 190, 191  
 Larkin, Philip 84, 85, 99, 101  
 Lash, Scott 60  
 Lawrence, David Herbert 26  
 Lefèvere, André 7, 8, 12, 14, 17, 20, 31, 36, 168  
 Levinas, Emmanuel 61  
 Lewicki, Tadeusz 120–122, 124, 125, 132  
 Lipińska, Dorota 50  
 Lis, Kinga 12, 173–192  
 Liska, Vivian 32  
 Lupa, Krystian 167  
 Luther, Martin 103, 104  
 Lyn, Hejinian 84  
 Lyra, Nicholas of 189, 191
- M**acCaig, Norman 50  
 Mackay, Brown George 50  
 Madden, Frederic 174, 190  
 Maeterlinck, Maurice 26  
 Maj, Bronisław 91  
 Mamet-Michalkiewicz, Marta 11, 12, 119–133  
 Mansfield, Katherine 26  
 Mao, Douglas 15, 22, 35  
 Maresz, Barbara 165, 170  
 Marinetti, Filippo Tommaso 26  
 Maupassant, Guyde 153  
 Maurier du, Daphne 146  
 Maurras, Charles 26  
 McAllister Kuhn, Sherman 191  
 McInstosh, Madge 155  
 Merwin, W. S. 10, 79, 86–91, 94, 101, 102

- Meyerhold, Vsevolod 26  
 Mill, John Stuart 158, 168, 170  
 Mina, Loy 26  
 Moore, Marianne 93  
 Moretti, Franco 21, 35  
 Morgan, Edwin 50  
 Moses, Michael 22, 31  
 Mroczek, Aleksandra 53, 56  
 Mueller, Joanna 98  
 Muhsin, Mahdi 128, 129, 132  
 Müller, Ina 20, 35  
 Munday, Jeremy 15, 35, 107, 116
- N**  
 Naogeorgus, Thomas 80  
 Nida, Eugene 35, 105, 107  
 Nietzsche, Friedrich Wilhelm 60, 81  
 Noakes, Susan 33  
 Nord, Christiane 96, 101  
 Norwid, Cyprian Kamil 100  
 Nycz, Ryszard 16, 27, 35
- O**  
 O'Hara, Frank 81, 82  
 Olasik, Marta 51, 53, 57  
 Olszewska, Izabela 32
- P**  
 Padgett, Ron 84, 85  
 Parry, Amie 35  
 Paues, Anna Carolina 182  
 Perelman, Bob 84  
 Perloff, Marjorie 86, 101  
 Peters, Sally 152, 170  
 Piette, Adam 26, 27, 35  
 Pinault, Daniel 125, 128, 132  
 Plato 93  
 Plutarch of Chaeronea 80  
 Pokojaska, Agnieszka 135–149
- Pound, Ezra 25, 26, 37, 86, 93  
 Powell, Kerry 155, 156, 169–170  
 Proust, Marcel 26  
 Puchner, Martin 22, 35
- R**  
 Rabaté, Jean-Michel 34, 37  
 Rebelais, François 156  
 Radziwiłł, Krzysztof 125, 126, 131  
 Ramazani, Jahan 22–24, 35  
 Reid, Richard 25  
 Rej, Mikołaj 80  
 Riccardi, Alessandra 34  
 Rigby, Nigel 22, 32  
 Rivkin, Julie 60, 61  
 Roditi, Edouard 35  
 Rothko, Mark 92, 93  
 Rothwell, William 176, 191  
 Ross, Joe 84  
 Rotterowa, Amelia 161  
 Rousseau, Jean-Jacques 61  
 Różewicz, Tadeusz 83  
 Rushdie, Salman 77  
 Ryan, Michael 60, 61
- S**  
 Said, Edward W. 68, 69, 77  
 Salevsky, Heidemarie 20, 35  
 Santos, Irene Ramalho 22  
 Sarup, Madan 65, 77  
 Saussure, Ferdinand de 60, 71  
 Schleiermacher, Friedrich 104, 123  
 Schlesinger, Miriam 80  
 Schuyler, James 81, 85  
 Seneca 80  
 Shakespeare, William 137, 138, 144, 145  
 Shaw, Bernard 11, 151–171  
 Shepherd, Geoffrey 176, 191

- Silberman, Marc 154, 168  
 Silliman, Ron 84, 92  
 Simon, Sherry 107, 116  
 Simpson, John 191  
 Singh, Rajendra 18, 36  
 Słomczyński, Maciej 85  
 Słowacki, Juliusz 100  
 Smith, Ali 47  
 Smith, Bessie 51  
 Smith, Stan 27, 32  
 Snell-Hornby, Mary 14, 17, 30, 34, 36  
 Sollors, Werner 68, 77  
 Solski, Ludwik 160, 170  
 Sommer, Piotr 81–86, 99, 101  
 Sosnowski, Andrzej 81, 82, 99  
 Spahr, Juliana 84  
 Staff, Leopold 99  
 Stanislavsky, Konstantin 26  
 Stein, Gertrude 26  
 Steiner, George 107  
 Stevens, Wallace 85  
 Steyn, Juliet 77  
 Stiller, Robert Reuven 127, 128, 131  
 St-Pierre, Paul 36  
 Strindberg, August 158, 168, 170  
 Stuart, Cosmo 155  
 Sturge, Kate 31  
 Sword, Helen 22, 33  
 Szczepan-Wojnarska, Anna 9, 10, 59–71,  
 194  
 Szczepkowska, Joanna 167  
 Szydłowska, Mariola 169  
 Szymańska, Izabela 193  
 Szymańska, Katarzyna 85  
  
**Ś**więch, Jerzy 14, 36  
  
**T**abakowska, Elżbieta 79–81, 101  
 Taber, Charles R. 35  
 Tarnowski, Marcelli 131  
 Thacker, Andrew 22, 32, 34  
 Theune, Michael 87, 101  
 Thoss, Jeff 37  
 Thullie, M. 161, 170  
 Tkaczyszyn-Dycki, Eugeniusz 83  
 Toury, Gideon 15, 16, 21, 33, 36, 80  
 Trapszo, Irena 160  
 Tristan, Flora 159, 170  
 Trivedi, Harish 7, 8, 12, 14, 17, 21, 36  
 Turner, Tina 143  
 Turska, Marta 32  
 Tymoczko, Maria 15–17, 36  
  
**V**aghan, Henry 83  
 Venuti, Lawrence 7, 12, 94, 100  
  
**W**alcott, Derek 84, 99  
 Walkowitz, Rebecca L. 15, 22, 35, 36  
 Wansley, Sarah 154, 170  
 Watkins, Dudley D. 43  
 Watson, Roderick 40, 56  
 Webb, Beatrice 153  
 Webersfeld, Edward 160, 162, 170  
 Weiner, Edmund 191  
 Weintraub, Rodelle 152, 170  
 Werner, Michael 29, 36  
 West, Russel 18, 37  
 Whitaker, William 177, 178, 191  
 Wilde, Oscar 156  
 Wilkins, David 173, 191  
 Wilson, Fiona 40–42, 57  
 Winkiel, Laura 22, 33

- Wirpsza, Witold 82  
Wolf, Werner 37  
Wollaeger, Mark A. 28, 31, 33, 37  
Wood, Michael 21, 31  
Woodsworth, Judith 173  
Woodward, Kathryn 77, 191  
Woolf, Virginia 24, 26, 33  
Wójcik, Jerzy 191
- X**ie, Ming 37
- Y**ao, Steven G. 14, 22, 24–26, 33, 37  
Yeats, William Butler 26
- Z**adura, Bohdan 81, 82  
Zagajewski, Adam 82, 91  
Zawadzki, Jarek 100  
Zimmerman, Bénédict 29, 36

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