

New Vistas in Language Studies



Young Scholars' Perspectives

ATENA 3



New Vistas in Language Studies

Young Scholars' Perspectives

ATENA 3



WYDAWNICTWO
UNIwersytetu Rzeszowskiego
Rzeszów 2023

Recenzowali

prof. dr hab. WALDEMAR CZACHUR
dr hab. OLEG DEMENCHUK, prof. uniw.
dr hab. HANS GIESSEN, prof. uniw.

Redakcja monografii

AGNIESZKA BUK, IWONA SZWED,
PIOTR MAZIARZ, DEBORA ONIK-MAZIARZ

Redakcja językowa

JÖRN MÜNKNER, IAN UPCHURCH

Opracowanie techniczne, łamanie

DOROTA KOCZĄB

Korekta techniczna

EWA KUC

Projekt okładki

MIKOŁAJ SICIARZ

© Copyright by

Wydawnictwo Uniwersytetu Rzeszowskiego
Rzeszów 2023

Publikacja jest dostępna na licencji Creative Commons
(CC BY-NC-ND 4.0 International)



ISBN 978-83-8277-159-6 (wydanie online)

DOI: 10.15584/978-83-8277-159-6

2152

WYDAWNICTWO UNIWERSYTETU RZESZOWSKIEGO

35-959 Rzeszów, ul. prof. S. Pigoń 6, tel. 17 872 13 69, tel./faks 17 872 14 26
e-mail: wydaw@ur.edu.pl; <https://wydawnictwo.ur.edu.pl>
wydanie I, format B5, ark. wyd. 7, ark. druk. 9, zlec. red. 69/2023

Spis treści

Przedmowa	7
Preface	10
Adam S. CZARTORYSKI Semantic typologies of heckling during the debates on the March Constitution in the Second Polish Republic 1919-1921	13
Katarína DANKOVÁ Comparative analysis of H.D. Thoreau's <i>Walden</i> and E.A. Poe's <i>The Narrative of Arthur Gordon Pym of Nantucket</i>	26
Natalia DOŁBA Comparison of machine and man-made translation based on selected excerpts from the yet untranslated novel <i>Push</i>	41
Monika HORODECKA Zum politischen Kriegsdiskurs im öffentlichen Kommunikationsraum von Wrocław. Formen und Ziele der Stadtexte zum Ukraine-Krieg	52
Amadeusz LIS Noam Chomsky's views on language evolution in the light of alternatives	71
Renata ŁUKIEWICZ-KOSTRO "Rabbuni". Unlocking the Extended Concept with the Use of Contemporary Intralingual Polish Parallel Texts. Quest for a New Model of Biblical Translation	84
Adrianna MORAWSKA Hanns-Josef Ortheils literarisches Selbstporträt	97
Magdalena NIKIEL Innovative techniques presenting mental states in Graham Rawle's <i>Woman's World</i>	107
Julia ROZMUS, Aleksandra ZIAJKIEWICZ Pluricentric account of prepositional profile across native/non-native distinctions	121
Milena RZOŃCA Different approaches to translating proper names illustrated by examples from two Polish translations of <i>The Lord of the Rings</i> written by J. R. R. Tolkien	135

Przedmowa

Niniejsza publikacja jest efektem kolejnej już – trzeciej edycji międzynarodowej **Konferencji Młodych Lingwistów ATENA**, w której w kwietniu 2023 roku wzięło udział 25 początkujących naukowców reprezentujących 11 uczelni polskich i zagranicznych. Konferencja ta wpisała się już na stałe w krajobraz naukowy Uniwersytetu Rzeszowskiego oraz współpracujących z nami młodych lingwistów czy literaturoznawców i również tym razem stworzyła przestrzeń do dyskusji oraz zainspirowała do wydania niniejszego tomu, który z przyjemnością oddajemy w Państwa ręce.

Jego tematyka oscyluje wokół zagadnień językoznawczych związanych m.in. z dyskursem wojennym w przestrzeni miejskiej, wokół różnych aspektów translatoryki, w tym także tych bardzo aktualnych, jak tłumaczenia maszynowe, czy wreszcie wokół kwestii literaturoznawczych.

Zagadnieniom translatorycznym poświęca uwagę w swym artykule **Milena Rzońca**, przybliżając złożoność procesu tłumaczenia nazw własnych na przykładzie dwóch polskich przekładów „Władcy Pierścieni” J.R.R. Tolkiena i wskazując na różne strategie tłumaczeniowe w tym zakresie. Z kolei tematem tłumaczeń biblijnych zajmuje się **Renata Łukiewicz-Kostro**, badając możliwości przekładu biblijnego słowa „Rabbuni” i szukając możliwości uwzględnienia głębszego znaczenia tego terminu. Analizuje ona polskie apokryfy i inne teksty religijne jako tłumaczenia intralingwalne, aby rozszerzyć rozumienie „Rabbuni” poza „Mistrz” lub „Nauczyciel”. Na bardzo aktualnym temacie tłumaczeń maszynowych i ich percepcji przez odbiorcę koncentruje się **Natalia Dołba**, która analizuje różnice między tłumaczeniem maszynowym a wykonanym przez człowieka na przykładzie

fragmentów nieprzetłumaczonej jeszcze powieści „Push” Ramony Lofton (Sapphire), uwzględniając aspekty gramatyczne, fonetyczne i kulturowe.

Artykuły ukierunkowane lingwistycznie obejmują między innymi nurt badań korpusowych w ujęciu socjolingwistycznym, na którym skupiają się **Julia Rozmus i Aleksandra Ziolkiewicz**. Autorki dokonują analizy różnic w użyciu przyimków przez rodzimych i nierodzimych użytkowników języka angielskiego na bazie korpusów Cambridge Academic English i ArabCC – Learner Corpus of English Essays. Uwarunkowania socjologiczne i polityczne użycia języka są tematem dwóch kolejnych artykułów. **Monika Horodecka** przybliży teksty pojawiające się w przestrzeni publicznej Wrocławia w związku z napływem uchodźców wojennych z Ukrainy i potrzebą przekazywania im informacji oraz wsparcia. Bada profilowanie dyskursu dotyczącego wojny w oparciu o różne gatunki tekstów funkcjonalnych o charakterze oficjalnym i nieoficjalnym, zwracając również uwagę na komponenty emocjonalne. Do tekstów historycznych sięga w ujęciu politolingwistycznym **Adam S. Czartoryski**, który skupia się na językowych aspektach przerywania wypowiedzi podczas debat nad Konstytucją marcową w II Rzeczypospolitej (1919–1921). Przerywanie, jako integralna część debat parlamentarnych, jest analizowane pod kątem typologii semantycznej, treści oraz w świetle teorii aktów mowy. Charakter interdyscyplinarny ma tekst **Amadeusza Lisa**, w którym autor dokonuje oceny teorii ewolucji języka zaproponowanej przez Noama Chomsky’ego i grupę skupionych wokół niego badaczy oraz proponuje alternatywne podejście ewolucyjne, uwzględniające stopniowy rozwój języka pod wpływem presji ewolucyjnych.

Tom wzbogacają również teksty o nachyleniu literaturoznawczym. **Magdalena Nikiel** analizuje techniki używane w powieści „Woman’s World” Grahama Rawle, zbudowanej z około 40 tysięcy fragmentów kobiecych magazynów z lat 60. ubiegłego wieku. Są to na przykład techniki „cut-up”, „collage” i typografia, które odzwierciedlają stany psychiczne głównego bohatera. Psychika bohatera powieści jest również tematem rozważań **Adrianny Morawskiej**, jednak w tym przypadku jest ona analizowana w oparciu

o powieści autobiograficzne Hannsa-Josefa Ortheila, których bohaterami są niespełnieni pianiści porzucający karierę muzyczną z powodów zdrowotnych. Stało się to punktem wyjścia do rozważań autorki artykułu na temat roli muzyki klasycznej w życiu i twórczości pisarza. Z kolei **Katarína Danková** porównuje wybrane dzieła Edgara Alana Poe i Henry'ego Davida Thoreau, analizując ich przynależność do różnych podgatunków romantyzmu: transcendentalizmu i mrocznego romantyzmu oraz starając się uchwycić podobieństwa i różnice między powieściami „The Narrative of Arthur Gordon Pym of Nantucket” i „Walden”.

Mamy nadzieję, że w tej różnorodnej tematycznie publikacji znajdą Państwo interesujące dla siebie wątki. Zapraszamy do lektury.

Zespół redakcyjny

Preface

This publication is the result of the third edition of the international Young Linguists' Conference ATENA, which in April 2023 was attended by 25 young researchers, representing 11 Polish and foreign universities. This conference has already become a permanent feature of the scientific landscape of the University of Rzeszów and the young linguists or literary scholars cooperating with us, and also this time created a space for discussion among them and inspired the publication of the present volume, which we are pleased to present to you.

Its topics oscillate around linguistic issues related, for example, to the discourse of war in urban space, around various aspects of translation studies, including the very recent ones related to machine translation, and finally around questions of literary studies.

In her article, **Milena Rzońca** focusses on translation issues, discussing the complexity of the process of translating proper names on the example of two Polish translations of J.R.R. Tolkien's *The Lord of the Rings* and indicating various translation strategies in this respect. By contrast, the topic of biblical translations is dealt with by **Renata Łukiewicz-Kostro**, investigating the possibilities of translating the biblical word "Rabbuni" and seeking to take into account the deeper meaning of the term. She analyses Polish apocrypha and other religious texts as intralingual translations to expand the understanding of "Rabbuni" beyond "Master" or "Teacher". The very current topic of machine translation and its perception by a recipient is focused on by **Natalia Dolba**, who analyses the differences between machine and human translation, using the example of excerpts from the as yet

untranslated novel *Push* by Ramona Lofton (Sapphire), taking into account grammatical, phonetic, and cultural aspects.

The linguistically orientated articles include, among others, the field of corpus research from a sociolinguistic perspective, on which **Julia Rozmus and Aleksandra Ziajkiewicz** focus. The authors analyse the differences in the use of prepositions by native and non-native speakers of English on the basis of the Cambridge Academic English and ArabCC - Learner Corpus of English Essays. Sociological and political determinants of language use are the subject of the next two articles. **Monika Horodecka** takes a closer look at texts appearing in the public space of Wrocław in connection with the arrival of war refugees from Ukraine and the need to provide them with information and support. She examines the profiling of the discourse on the war based on different genres of functional texts of official and unofficial character, also paying attention to emotional components. **Adam S. Czartoryski** takes a politolinguistic approach to historical texts, focusing on the linguistic aspects of interruptions during the debates on the March Constitution in the Second Republic (1919-1921). Interruption, as an integral part of parliamentary debates, is analysed in terms of semantic typology, content, and in the light of speech act theory. The text by **Amadeusz Lis** is an interdisciplinary one, in which the author evaluates the theory of language evolution proposed by Noam Chomsky and the group of researchers around him, and proposes an alternative evolutionary approach that takes into account the gradual development of language under evolutionary pressures.

The volume is also enriched by texts with a literary studies inclination. **Magdalena Nikiel** analyses the techniques used in Graham Rawle's novel *Woman's World*, constructed from some 40,000 fragments of women's magazines from the 1960s. These include, for example, the techniques of "cut-up", "collage" and typography, which reflect the psychological states of the main character. The psyche of the novel's protagonist is also the subject of **Adrianna Morawska's** reflections, but in this case it is analysed on the

basis of Hanns-Joseph Ortheil's autobiographical novels, whose protagonists are unfulfilled pianists who abandon their musical careers for health reasons. This became the basis for the author's reflections on the role of classical music in the writer's life and work. **Katarína Danková**, on the other hand, compares selected works by Edgar Allan Poe and Henry David Thoreau, analysing their belonging to different sub-genres of Romanticism: Transcendentalism and Dark Romanticism, and trying to find similarities and differences between the novels *The Narrative of Arthur Gordon Pym of Nantucket* and *Walden*.

We hope you will find this thematically diverse publication of interest and invite you to enjoy reading it

The editorial team

Adam S. CZARTORYSKI
University of Vienna

Semantic typologies of heckling during the debates on the March Constitution in the Second Polish Republic 1919-1921

Abstract: Heckling has always been an integral part of politics. It is impossible to imagine a parliamentary debate without heckling. This research focuses on the politolinguistic analysis of heckling uttered during the debates on the March Constitution in the Second Polish Republic 1919-1921. In this article, I describe semantic typologies of heckling, focusing on its content and speech-act theoretical aspect.

Key words: heckling, interruption, interjection, semantics, Second Polish Republic, March constitution, politolinguistics, language in parliament, language of politics

Introductory remarks

Politics is an inseparable part of social life in every generation. Therefore, it is difficult to contradict the words of Thomas Mann when he said: “Everything is politics.” Depending on the situation and the need, verbal or non-verbal means of communication are used in politics. And we cannot live without communication of some kind.

Aristotle already explained that man is a being who is by nature capable of participating in the social and political life of the State – he is therefore a social being, a political animal. And we can’t engage in politics without language. Therefore, to serve politics, language becomes a powerful tool in the struggle to achieve goals. For this reason, communication in politics is one of the most important types of communica-

tion.¹ There are many elements that make up this communication, especially in the context of communication in parliament.² One of these components is heckling (German: *Zwischenruf*).

This article is part of a larger research project that deals with the politolinguistic analysis of debates on the March Constitution in the Second Polish Republic 1919-1921. It is therefore considered an addition not only to linguistic research, but also, at least in part, to political science and historical research on the Second Polish Republic.

Parliament of the Second Polish Republic as a source for linguistic research

The motivation for my current research is the fact that a kind of gap can be observed in linguistic research on parliamentary language in the Second Polish Republic. Therefore, among relevant research works, there are two types of publications: the first type are those involving political language in the Second Polish Republic – a lexicon of political swear words 1918-2000 by Irena Kamińska-Szmaj³ and a political-semantic analysis of the speeches of Polish prime ministers 1919-2004 by Anna Siewierska-Chmaj⁴. The second type is the works that directly concern the political language of this period – two publications on the language of political propaganda by

¹ More: Girnth, Heiko (1979): *Sprache und Sprachverwendung in der Politik. Eine Einführung in die linguistische Analyse öffentlich-politischer Kommunikation*. Tübingen 2002 and Bachem, R., *Einführung in die Analyse politischer Texte*, München

² More: Burkhardt, Armin (1996): *Politolinguistik. Versuch einer Ortsbestimmung*. In: Diekmannsenke, Hajo/Klein, Josef (Hrsg.): *Sprachstrategien und Dialogblockaden. Linguistische und politikwissenschaftliche Studien zur politischen Kommunikation.*, Berlin/New York: de Gruyter, p. 75-101

³ Kamińska-Szmaj, Irena (2007): *Agresja językowa w życiu publicznym. Leksykon inwektyw politycznych 1918-2000*, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław

⁴ Siewierska-Chmaj, Anna (2006): *Język polskiej polityki. Politologiczno-semantyczna analiza exposé premierów Polski w latach 1919-2004*, Rzeszów

Irena Kamińska-Szmaj⁵, an unpublished dissertation on the linguistic-political symbols of the interwar period by Katarzyna Grzegorek⁶, an article describing changes in the language of politics and media 1918-1939 by Anna Maj (2018), and an article on images in parliamentary speeches from 1919-1923 by Mirosława Sagan-Bielawa⁷. These listed works refer directly, or also indirectly, to the period of the Second Polish Republic, but do not describe the language of the debates of this period either comprehensively or in detail.

This period was very important for Polish history because in the Legislative Sejm – after almost 123 years of partitions – there were deputies who had participated in the sessions of the parliaments of Austria-Hungary, Russia and Prussia. They thus held different opinions as well as having gained different experiences, both procedural and substantive. The only thing they had in common was Polish language, which remained their mother tongue despite the partitions. The first term of the Sejm of the Republic of Poland was the most important in the history of the modern Polish State. This Sejm had the task of adopting the state constitution, and it fulfilled this task by adopting the constitution known in Polish history as the March Constitution on 17 March 1921. Its importance is evidenced by the fact that in 1997, when the Constitution currently in force in Poland was adopted, the March Constitution was used as a model. It was also a reference point for the adoption of the Constitution in 1952, proving the enormous vitality of the legal and political solutions adopted by the Legislative Sejm in 1921.⁸

⁵ Kamińska-Szmaj, Irena (2008): *Język propagandy politycznej w II Rzeczypospolitej*. In: *Poradnik językowy Online 08/2008*, Warszawa p. 61-74

⁶ Grzegorek, Katarzyna (2017): *Językowe symbole polityczne dwudziestolecia międzywojennego (na materiale stenogramów sejmowych)*, unpublished dissertation, Instytut Filologii Polskiej UAM, Poznań, <https://repozytorium.amu.edu.pl>

⁷ Sagan-Bielawa, Mirosława (2019): *Polska w budowie. Obrazowanie w wystąpieniach sejmowych z lat 1919–1923*, In: *Widzieć – rozumieć – komunikować*, red. J. Winiarska, A. Załazińska, Kraków, p. 193–204

⁸ More: Ajnenkiel, Andrzej (1989): *Historia sejmu polskiego*, t. 2, część 2. II Rzeczpospolita, Warszawa

Heckling – definition and characteristics

It is significant that thus far there is no complete definition of the word *heckling* (or *interjection* for that matter) that could holistically cover all its peculiarities and characteristic features. The definitions that have already been formulated quite often seem to be insufficient, due to full or partial overlapping. So far, both academics and non-academics have produced quite a number of different mutually coherent definitions of the term *heckling*.⁹ One of the first important tasks facing my research was the question of whether it is even possible to create such a complete definition of *heckling*, at least of *parliamentary heckling*. And although this can be considered a subject for further separate research, based on the politolinguistic analysis of heckling that I have done, I propose the following politolinguistic definition of heckling:

Heckling is a loud remark of varying length and structure that suddenly interrupts another person's utterance and contradicts the adopted principles of culture or legal decrees, while at the same time fulfilling a specific function that makes it possible to achieve the presupposed political goals.

(Czartoryski 2022: 194)

For centuries, heckling from the plenary chamber has been considered an integral part of political communication. It has always been there – long before it was researched. It is an inseparable part of the standard means of communication of parliamentary debate. It may not form the core of this communication, but it is one of its characteristic elements. In the plenary chamber of parliament, various interactions between speakers and listeners, i.e., potential hecklers, occur almost continuously. Although heckling is not explicitly permitted by any of the rules of procedure, it nevertheless makes a significant contribution to the discussion at the same time. Regardless of

⁹ More: Czartoryski, Adam S. (2022): *Parlamentarische Sprache des Dazwischenredens. Politolinguistische Analyse der Zwischenrufe im Abgeordnetenhaus des Österreichischen Reichsrats 1917–1918*, Berlin, p. 9

the historical period studied and the position of a particular country on the world map, heckling has been a constant element of parliamentary debate and communication. And therefore, depending on how often the heckling occurs and what its nature is, one can assess how sovereign and creative the parliament is. The perception of heckling depends on whether the person is delivering it or is the addressee, with the speaker usually receiving the heckling negatively or even with hostility. A person who heckles and shouts from the room usually sees nothing wrong with what they are doing and even considers it necessary in a particular situation. Heckling can be used by MPs to express what they feel is necessary at a particular time to achieve the desired effect. Heckling can be a reminder of something, draw attention to something or be a question. It can contain an offer, a request, or a demand. But it can also express astonishment, agreement or disagreement. A multifaceted study of heckling should give us all a deeper insight into political and parliamentary debate and ultimately broaden our understanding of political action.

Semantic typologies of heckling

In the context of heckling research, different typologies of heckling can be distinguished. Depending on the perspective (e.g. linguistic or political), research material, research area or research period, they can differ significantly, but also complement each other meaningfully or occasionally influence each other. However, one can also observe a certain universality here – there are typologies that can be applied to any heckling research.

Among the largest and most important, and therefore most universal, semantic typologies is the speech-action-typology.¹⁰ This was presented by Armin Burkhardt in 2004 and should, in my opinion, be considered as the

¹⁰ More: Burkhardt, Armin (2004): Zwischen Monolog und Dialog. Zur Theorie, Typologie und Geschichte des Zwischenrufs im deutschen Parlamentarismus, Tübingen, p. 308-386

basic typology in any research on heckling. However, it should be simultaneously emphasized that different types of heckling can perform one or even several functions at the same time. Therefore, the boundary between individual types is rather difficult, but not impossible, to identify.¹¹ Therefore, it is obligatory and extremely important for every heckling-researcher to present not only typologies that are as accurate as possible, but also as detailed and extended as possible.

Following other linguists and my earlier research on heckling in the Austro-Hungarian Parliament¹², I also focus in my current research on the semantic perspective of heckling analysis. Below I present the condensed results of my research to date.

Meritum typology

In my opinion, there has been a lack of a typology that would divide heckling in the most general way. It is the result of my research so far and resulted from the fact that, considering the universality of some heckling typologies already proposed by researchers, I concluded that they are not sufficient, i.e., not “broad” enough.¹³

Contentual heckling

This heckling refers to the merits/content of parliamentary speech or, more broadly, a parliamentary debate.

¹¹ Dylong, Heinz (1990);, Das Salz in der Suppe. Ein fester Bestandteil des Parlamentsalltags: Der Zwischenruf., In: Das Parlament, 40. Jg., Nr. 6 vom 2.2., p. 10

¹² More: Czartoryski, Adam S. (2022): Parlamentarische Sprache des Dazwischenredens. Politolinguistische Analyse der Zwischenrufe im Abgeordnetenhaus des Österreichischen Reichsrats 1917–1918, Berlin

¹³ Czartoryski, Adam S. (2022): Parlamentarische Sprache des Dazwischenredens. Politolinguistische Analyse der Zwischenrufe im Abgeordnetenhaus des Österreichischen Reichsrats 1917–1918, Berlin, p. 82-91

Examples:

- Speaker: Archbishop Teodorowicz MP

(...) Nie podejrzewam nikogo o złą wolę, ale muszę stwierdzić, że wszystko to, co się dziś dzieje w oczach naszych, przeciw Kościołowi, jest dosłownym spełnianiem programu Bismarka. (Głosy na prawicy: **Tak jest!**) (...)

(Stenographic Protocols of the Legislative Sejm, 187th Session on 19 November 1920: 42)

- Speaker: Priest Lutostawski MP

(...) Dlaczego w takim stanie rzeczy jest możliwy tak niesłychany wypadek, ażeby śledztwo, wszczęte z powodu rzekomego, jak powiadacie, nadużycia kasowego, mogło być wstrzymane osobistym listem Naczelnika Państwa? (p. Anusz: **Nieprawda.**) (...)

(Stenographic Protocols of the Legislative Sejm, 175th Session on 19 October 1920: 29)

- Speaker: Świda MP

(...) Mamy nadużycia na froncie, na tyłach, mundury naszego wojska świecą niemi papierowemi, buty robią się ze skóry zupełnie zgniłej i ja się pytam, dlaczego niema nikogo, któryby wołał z tego powodu? (P. Czapiński: **Ale przeciw kompetencją senatu byłoby tylko przeglądanie ustaw sejmowych**, nie ma on nic do takich spraw.) Owszem Panowie, to ma bezpośredni związek z senatem. (...)

(Stenographic Protocols of the Legislative Sejm, 169th Session on 5th October 1920: 22-23)

Non-contentual heckling

This heckling is not at all related to the content of the debate. But thanks to a close relationship to eristics, it is for that a part of the ruthless political battle of which the target is first and foremost the speaker or, in a broader sense, the political camp or group.

Examples:

- Speaker: Grünbaum MP

(...) Bo cóż my teraz mamy w Polsce? Mamy państwo narodowości, państwo o ludności mieszanej, państwo w którym 40% obywateli należy do narodowości niepolskich. (Głos: **Idź Pan!**) (...)

(Stenographic Protocols of the Legislative Sejm, 180th Session on 20 October 1920: 47)

- Speaker: Farbstein MP

(...) Gdzie są owe czasy, bo przed siedmiuset laty liczono się bardziej z religią żydowską, niż obecnie. Teraz są stosunki daleko gorsze, niż w owych czasach. (Głos: **Wyście się popsuli**). Wyście, Panowie z prawicy, nie potrzebowali się popsuć, boście odrazu byli popsuci. (...)

(Stenographic Protocols of the Legislative Sejm, 186th Session on 17 November 1920: 32)

Speech-action-typology

This typology was formulated by Armin Burkhardt in 2004 based on the stenographic protocols of the German Bundestag. He stated that heckling can be classified according to its performance and the intentions of the heckler¹⁴ – i.e. heckling can be subsumed as speech acts under action terms. According to Burkhardt, six different main types of heckling can be presented according to content-functional, or speech-action-theoretical aspects. In my original research¹⁵, I have developed the typology proposed by him according to the following subtypes.

¹⁴ More: Burkhardt, Armin (2004): Zwischen Monolog und Dialog. Zur Theorie, Typologie und Geschichte des Zwischenrufs im deutschen Parlamentarismus, Tübingen, p. 310

¹⁵ Czartoryski, Adam S. (2022): Parlamentarische Sprache des Dazwischenredens. Politolinguistische Analyse der Zwischenrufe im Abgeordnetenhaus des Österreichischen Reichsrats 1917–1918, Berlin, p. 92–119

- Memoranda: heckling as a reminder

This is about heckling that reminds the speaker or the plenum loudly and clearly, of the relevant and important argument that is not being mentioned in the speech.

Example:

Speaker: Świda MP

(...) Ich to brak wywołał te różnice poglądów na zasady, o których tu wspominałem, i sparaliżował niemal nasze komisje. Co nasze komisje mogą teraz zrobić? (P. Kowalczyk: **Przecież ustawy o lichwie i o ochronie lokatorów wyszły z Komisji Prawniczej**). Tak wyszły niestety z Komisji Prawniczej, ja protestowałem, ale zostałem w mniejszości. (...)

(Stenographic Protocols of the Legislative Sejm, 169th Session on 5 October 1920: 20)

- Supplementa: heckling as a supplementary statement

This consists of various statements that complement the speaker's remarks.

Example:

Speaker: Wichliński MP

(...) Powiedziane było z tej wysokiej trybuny, że angielscy robotnicy domagają się tylko 6 godzinnego dnia roboczego. Nam to nie imponuje, myśmy widzieli Rosję gdzie robotnicy wcale nie pracowali, (Wesołość) ale skutki są jak najbardziej fatalne (P. Czapiński: **Ale w Anglii skutków fatalnych niema**). Zobaczmy jak będzie, tymczasem nie przesadzajmy faktów. (...)

(Stenographic Protocols of the Legislative Sejm, 37th Session on 13 May 1919: 59)

- Affirmativa: heckling as an agreement

This functions as a partial or complete, as well as direct or indirect, agreement.

Example:

Speaker: Adam Piotrowski MP

(...) Nie trzeba twierdzić, że jedna frakcja, jedna tylko partja bierze robotnika w obronę. Broniliśmy, bronimy i nadal bronąć będziemy tego robotnika. (Głosy: **Słusznie!**). (...)

(Stenographic Protocols of the Legislative Sejm, 175th Session on 19 October 1920: 58)

- Erotetica: heckling as a question

Heckling occurs as various questions the aim of which is to obtain information.

Example:

Speaker: Wichliński MP

(...) Otóż napewno po Konstytucji Polskiej spodziewać się tego możemy i tego się doczekamy, ale powinniśmy się wczuć w takt serc polskich, jak one biją, czego dusza polska pragnie, a rzeczy narzucone nie będą prawem dla nas, ale przymusem i bezprawiem. (Czapiński: **A dlaczego biskupi byli przeciwni 8-mio godzinnemu dniu pracy**). (...)

(Stenographic Protocols of the Legislative Sejm, 37th Session on 13 May 1919: 60)

- Directiva: heckling as a request

This consists of various requests which demand that something be done.

Example:

Speaker: Farbstein MP

(...) Słyszeliśmy w Sejmie w ostatnich dniach jaką argumentacją i jaką bronią starali się niektórzy panowie przedstawiciele prawicy zwalczać naród żydowski, w jaki sposób pragnie się zaszczipać jad nienawiści wśród ludu polskiego ku Żydom. (P. Czapiński: **A może by kolega coś powiedział o klerykaliźmie żydowskim.**) (...)

(Stenographic Protocols of the Legislative Sejm, 188th Session on 23 November 1920: 25)

- Dissentiva: heckling as a refusal

This consists of verbal means of expressing rejection of the contents of the speech expressed by the speaker.

Example:

Speaker: Niedziałkowski MP

(...) Powiedziałem mu, że jest szlachetnym, ale jest także bardzo naiwnym człowiekiem, powiedziałem mu, że co do tego niema żadnej nadziei. (Różne okrzyki), że gdy dziś groźba i niebezpieczeństwo stanęły u samych wrót Polski, gdy nad Wilnem zawisła groza, że nawet w tej chwili Panowie niczego się nie wyrzekniecie (P. ks. Lutostawski: **Nie chcemy się poddawać dyktaturze waszej**), niczego nie oddacie, Panowie zawsze sądzicie, że wszystko trzeba i można tylko siłą odebrać. (...)

(Stenographic Protocols of the Legislative Sejm, 160th Session on 8 July 1920: 41)

- Evaluativa: heckling as disqualification

This heckling carries with it various moral and personal reproaches, evaluations or disqualifications.

Example:

Speaker: Priest Lutostawski MP

(...) Panowie się zapytujecie: a kto zwyciężył? Ja Panom powiem, kto zwyciężył. (Wrzawa. Głos: **Nędznik! Precz z trybuny!**). Zwyciężył Naród Polski! (...)

(Stenographic Protocols of the Legislative Sejm, 175th Session on 19 October 1920: 27)

Concluding remarks

While heckling is not officially allowed by any parliament, this does not mean that MPs are necessarily prevented from using it. Regardless of the period, country and parliament studied, heckling is an integral part of parlia-

mentary debate and communication.¹⁶ What may vary is their intensity, use, length or form. However, one will always hear some disruptive utterances in the plenary hall that interrupt the ongoing speech for a short or long time.

The semantic typologies of heckling during the debate on the March Constitution in the Second Polish Republic confirm, in my opinion, that from the very beginning of Polish parliamentarism, heckling has been an inseparable and important part of debate and communication in the Sejm, as well as of parliamentary discourse. Heckling as part of the parliamentary debate in the Legislative Sejm of the Second Polish Republic made the debate more dynamic in both positive and negative ways. An analysis of the heckling of this Sejm shows that the arguments were sometimes sharp and fierce, and from the Chamber, unfortunately, heckling could sometimes be heard whose explicit purpose was to insult a political opponent with a word that was considered downright offensive at the time, or at least with a negative connotation, e.g. *Anarchist!*, *Bolshevik!*, *Coward!*, *Jew!*, *Jewish minion!*

Therefore, it must be admitted that heckling has been, is and will be of considerable importance in political and parliamentary communication, as it is an expression of what people do on a daily basis – they interrupt each other in various ways and they very often talk over others to achieve their own goals. Heckling is therefore an essential part of our lives, including its political aspects.

Bibliography

- Ajnenkiel, Andrzej (1989): *Historia sejmu polskiego*, t. 2, część 2. II Rzeczpospolita, Warszawa
 Burkhardt, Armin (1996): *Politolinguistik. Versuch einer Ortsbestimmung*. In: Diekmannshenke, Hajo/Klein, Josef (Hrsg.): *Sprachstrategien und Dialogblockaden*. Linguistische

¹⁶ Due to the current political system, conditions and political culture, parliaments in, for example, the Russian Federation, the People's Republic of China and Democratic People's Republic of Korea (North Korea) appear to be exceptions.

- und politikwissenschaftliche Studien zur politischen Kommunikation., Berlin/New York: de Gruyter, p. 75-101
- Burkhardt, Armin (2004): Zwischen Monolog und Dialog. Zur Theorie, Typologie und Geschichte des Zwischenrufs im deutschen Parlamentarismus, Tübingen
- Czartoryski, Adam S. (2022): Parlamentarische Sprache des Dazwischenredens. Politolinguistische Analyse der Zwischenrufe im Abgeordnetenhaus des Österreichischen Reichsrats 1917–1918, Berlin
- Dylong, Heinz (1990):, Das Salz in der Suppe. Ein fester Bestandteil des Parlamentsalltags: Der Zwischenruf., In: Das Parlament, 40. Jg., Nr. 6 vom 2.2., p. 10
- Girnth, Heiko (1979): Sprache und Sprachverwendung in der Politik. Eine Einführung in die linguistische Analyse öffentlich-politischer Kommunikation. Tübingen 2002 AND Bachem, R., Einführung in die Analyse politischer Texte, München
- Grzegorek, Katarzyna (2017): Językowe symbole polityczne dwudziestolecia międzywojennego (na materiale stenogramów sejmowych), unpublished dissertation, Instytut Filologii Polskiej UAM, Poznań, <https://repozytorium.amu.edu.pl>
- Kamińska-Szmaj, Irena (2007): Agresja językowa w życiu publicznym. Leksykon inwektyw politycznych 1918-2000, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław
- Kamińska-Szmaj, Irena (2008): Język propagandy politycznej w II Rzeczypospolitej. In: Po-radnik językowy Online 08/2008, Warszawa p. 61-74
- Maj, Anna (2018): Transformacje języka polityki a media (1918-1939): Prezydenckie przemówienia radiowe i dyskurs publiczny II RP. In: Roczniki Humanistyczne 66, 6: Językoznawstwo, Lublin, p. 93-109
- Sagan-Bielawa, Mirosława (2019): Polska w budowie. Obrazowanie w wystąpieniach sejmowych z lat 1919–1923, In: Widzieć – rozumieć – komunikować, red. J. Winiarska, A. Załazińska, Kraków, p. 193-204
- Siewierska-Chmaj, Anna (2006): Język polskiej polityki. Politologiczno-semantyczna analiza exposé premierów Polski w latach 1919–2004, Rzeszów

Comparative analysis of H.D. Thoreau's *Walden* and E.A. Poe's *The Narrative* of Arthur Gordon Pym of Nantucket

Abstract: This paper deals with selected works by Edgar Allan Poe and Henry David Thoreau. The paper briefly provides a theoretical background about Romanticism and its two subgenres: Transcendentalism and Dark Romanticism. It presents the chief characteristics of all these literary genres. Furthermore, it presents a deep analysis of the selected works in regards to their respective literary genres. Its main aim is to provide a comparative analysis of the writings, *The Narrative of Arthur Gordon Pym of Nantucket* and *Walden*. The similarities and differences are analysed and therefore the aim of the paper is achieved.

Key words: Romanticism, Transcendentalism, Dark Romanticism, Henry David Thoreau, Edgar Allan Poe

Introduction

In this article we will discuss the differences between two significant subgenres of Romanticism, that is Transcendentalism and Dark Romanticism. We will focus specifically on two works, *Walden* by transcendentalist Henry David Thoreau and *The Narrative of Arthur Gordon Pym of Nantucket* by dark romanticist Edgar Allan Poe. We have chosen these pieces of writing because they represent their genres well and they are both novels of similar length.

The first part of this article deals with the theoretical background. Basic information about Romanticism, Transcendentalism and Dark Romanticism is discussed to provide a base line for the practical analysis which

follows. This practical part consists of the comparative analysis of the two chosen literary works with an emphasis on their similarities and differences. This article hopes to shed more light on these two novels as well as provide the basis for further research into the comparison of Transcendentalism and Dark Romanticism. Even though, it may seem that these two literary genres have very little in common we hope to show that the differences only stem from the alternative points of view the authors possessed.

1. Romanticism

In the 1770s, England and Germany saw the beginning of the romantic movement in literature. After that, it soon spread throughout the rest of Europe. During the final decades of the 18th century, Romanticism had revolutionized practically every aspect of the arts throughout the entire world (Brians 2016: par. 2-3).

With Romanticism branching into every type of art, it is very difficult to provide a unified definition. Somers defines Romanticism as a “movement ... characterized by a celebration of nature and the common man, a focus on individual experience, an idealization of women, and an embrace of isolation and melancholy” (2019, par. 2). Romanticism, however, was fundamentally a reaction against tradition; a revolution against everything that came before. It represented a departure from Neoclassicism and classical correctness in art, which demanded structure, accuracy, and order. Neoclassicism focused on human fallibility, whereas Romanticism ushered in an age of idealizing the individual (Phillips et al., 2010: 4).

The significance of imagination was one of the essential components. Romantics thought they could make the world more beautiful and that this could help people get through their difficulties (Forward 2014: par. 6). The power of the individual was a significant subject that was frequently dis-

cussed throughout Romanticism. It was obvious that people were drawn to unique geniuses (Phillips et al. 2010: p. 5). Individualism and the exaltation of the “ordinary man” were frequently linked. Romantics produced works that were accessible to all readers, which was a significant departure from earlier periods (Somers 2019: par. 12). The adoration of nature is the third recurring motif in Romanticism. For Romantics, nature was both a teacher and a source of beauty (Somers 2019: par. 6).

Romantic writers explored a wide range of subjects in their writings and took widely varied stances on the fundamental ideas, leading the Romantic Movement to split. Many authors refer to these subgenres using various terms. These groupings were identified based on the common components that predominated in each subgenre. Positive and negative romanticism are two subgenres that Peckham (1951: 14-15) distinguishes. He explains that “negative romanticism is a necessary complement to positive romanticism, not a parallel or alternative to it, with which it must be reconciled”. On the other hand, in this article we will use the terminology for two different yet somehow similar movements, the Transcendentalism Movement and the Dark Romantic Movement. Their distinction is based on their approach to Romantic themes. Transcendentalists believe in human goodness and spirituality. On the contrary, Dark Romanticists embrace human fallibility and the predisposition towards sin.

2. Transcendentalism

Transcendentalism emerged from Romanticism and represents the lighter, more positive side of the original literary movement. Lauter (2010: p. 237) describes it as an aesthetic or social movement, small yet significant, and connects it with Kant and Unitarianism. Furthermore, Wayne (2006: VIII) emphasizes the strong reaction of the Transcendentalists against Unitarianism and its strong relations to Christianity and God. Transcendental-

ism replaced the belief in the biblical God with a belief in the divine nature of people, therefore strongly focusing on the individual. Goodman (2019: par. 1) provides a more specific definition and says that “Transcendentalism is an American literary, philosophical, religious, and political movement of the early nineteenth century, centred around Ralph Waldo Emerson.” Additionally, the Transcendentalists often criticized the mindless conformity of modern civilization. Many of the themes discussed in transcendentalist literary works include the individual, nature and people’s connections to it as well as to society and the universe.

The Transcendentalists, like the Romantics, discussed individualism in their writings. Nonetheless, they paid more attention to the component of independence. “They valued self-reliance, or a reliance on one’s own powers and resources rather than those of others, and trust in one’s own heart and thoughts. They valued openness, openness to the beauty of the world” (Redd 2013: 1). Additionally, Transcendentalism also concentrated on matters of spirituality. According to Redd (2013: 1), the Transcendentalists used the term *The Eternal One* when referring to the universe that each person carries. As a result, they think that nature and people are inherently good (American literature 2022: par. 1).

Man’s connection to nature was highly valued by the transcendentalists (Howard 2015: 2). Moreover, Transcendentalists such as Ralph Waldo Emerson or Henry David Thoreau seemed to worship nature. They regarded nature as sacred and divine, and believed that a close interaction with nature was essential for mankind (Sarikas 2019: par. 9).

The two leading figures of Transcendentalism are Henry David Thoreau and Ralph Waldo Emerson. However, other authors such as Margaret Fuller, Orestes Brownson, Elizabeth Palmer Peabody, and James Freeman Clarke, as well as George Ripley, Bronson Alcott are also considered to be Transcendentalists (Britannica 2023: par. 2). In this article we will focus exclusively on Henry David Thoreau’s representation of Transcendentalism.

2.1. Henry David Thoreau

Henry David Thoreau is renowned for his individuality and ground-breaking theories about the environment and nature. His writings cover a wide range of subjects, including individualism, environmentalism, and civic responsibilities. As a result, Thoreau enjoys widespread renown and is recognized not only as a writer but also as the founder of environmental science and a champion of human rights.

Although Thoreau did not come from a wealthy background, he managed to complete his studies at Harvard and start publishing his own writing. After he published his first two essays, Thoreau moved in with Emerson, a fellow transcendentalist who inspired Thoreau in many ways. In March 1845, Thoreau began building a cottage next to Walden Pond. He stayed there for two and a half years, writing daily in his notebook. The journal evolved into one of his best works, *Walden*, after his return back to civilization (Cain 2000: 23). While living in his cabin, Thoreau was detained for failing to pay his poll tax, but he was only imprisoned for one day. This was one of Thoreau's forms of protest against the Mexican War and slavery, which he subsequently detailed in his great book *Civil Disobedience*.

3. Dark Romanticism

The literary movement known as “Dark Romanticism” emerged in the late eighteenth-century and reached America in the early nineteenth. Similarly, to Romanticism, it developed as a reaction to the Puritans, who came to the country to avoid persecution but imposed their own religion and social mores on others, criticizing those who did not fit in (American Literature 2022: par. 1) Murphy (n.d.: par 1) adds the reaction to the Transcendentalism Movement as another cause of its origin.

An obsession with the darkest side of human nature is the main characteristic that Dark Romanticism introduced. Even decent people, accord-

ing to Dark Romanticists, are lured to wickedness and self-destruction (American Literature 2022: par. 1). The movement emphasizes every flaw in the human psyche. According to Michael (2018: par. 2), “[t]his includes irrationality as the end-result of a resistance to absolute rationality, demonic and grotesque aspects of human nature, and some of the darkest possible themes – suicide, death, madness, and terror”.

Dark Romanticists give particular focus to powerful feelings of all kinds, including pure aesthetic experiences. As a result, many of the motifs present in Dark Romanticism are transformed versions of Transcendentalist ideas. Love turns into desire, fantasy becomes escapism, nature has mist and lightning, and buildings frequently have ghosts and destruction. “Dark Romanticism also involves other elements, such as demons and ghosts, pseudo-sciences, alchemy and magic, occultism, drugs, nightmares, melancholy and depression, resignation, despair, possessiveness, decay and personified evil” (Michael 2018: par. 2).

The American writers of Dark Romanticism include Herman Melville, Nathaniel Hawthorne, and Edgar Allan Poe. The three most important British writers in this movement are Samuel Taylor Coleridge, Mary Shelley, and Lord Byron. In this article we are going to focus our attention on Edgar Allan Poe.

3.1. Edgar Allan Poe

Poe’s life must be examined in order to fully comprehend the beauty of his works. The poet’s short stories and poetry reflect the catastrophes that affected his life. Even his mysterious passing accentuates the allure of his writings and adds a haunting quality to them.

Tragedy followed Poe from his birth on January 19, 1809 (Meyers 2000: 4). Only two and a half years after his father left, never to return, his mother died leaving Poe and his two siblings homeless. Fortunately for Poe, he was adopted by a wealthy merchant, John Allan, and his wife, who grew very fond of him (Kennedy et al. 2019: 20).

However, the tragedies continued. Due to frequent arguments with his adoptive father, Poe dropped out of the University of Virginia and enrolled in the army. Around this time, Poe published his first collection of verse, *Tamerlane and Other Poems* anonymously, identifying only as “a Bostonian” (Kennedy et al. 2019: 27). Death however, was never far away from Poe and while he was serving in the army his adoptive mother passed away, which for a while mended the relationship with his adoptive father. Following another argument, however, John Allan forbade Poe ever to return and so Poe went to Baltimore.

While in Baltimore, Poe’s life started to turn towards the brighter side. He started working for *The Southern Literary Messenger*, and even married his young cousin, Virginia, on the 2nd of September, 1835 (Didier 1879/2012: 55-58). In a twist of events, however, Poe lost his job due to drinking and his wife died after falling ill. After an unsuccessful attempt to fight alcoholism, Poe was found unconscious in front of a public house and died a few days later on October 7, 1849. His death is surrounded by mystery due to the unknown cause of death.

4. Comparative analysis

The main focus of this article lies in providing a comparative analysis of Edgar Allan Poe’s novel *The Narrative of Arthur Gordon Pym of Nantucket* and Henry David Thoreau’s novel *Walden*. In this chapter, the similarities and differences between their works will be discussed and analysed closely.

4.1. Setting

The novels *Walden* and *The Narrative of Arthur Gordon Pym of Nantucket* share a common setting. Both take place in the wilderness, away from society. The difference, though, is in the motivation. Thoreau aspires to live alone and quietly, far from other people. “When I wrote the following pag-

es, or rather the bulk of them, I lived alone, in the woods, a mile from any neighbour, in a house which I had built myself, on the shore of Walden Pond, in Concord, Massachusetts, and earned my living by the labour of my hands only” (Thoreau 2017: p. 3). Thoreau welcomes his solitude and prefers it to the company of men.

On the other hand, the characters of *The Narrative of Arthur Gordon Pym of Nantucket* find themselves isolated from society unwillingly. Although they set out on a journey across the seas the intent was for them to return as soon as their business was done. Instead, they discover themselves trapped in the middle of the ocean with no one nearby to assist them and very few survivors from the crew. “Our affairs now looked gloomy indeed, and neither Augustus nor myself could refrain from bursting into tears, as we thought of the host of difficulties which encompassed us, and the slight probability which existed of our finally making an escape” (Poe, 2016, p. 93). The men fear their unwelcome loneliness and solitude possibly even more than the physical dangers that surround them.

4.2. Characters

The contrasts between the characters are immediately apparent. On the other hand, Thoreau cares for individuals in *Walden* even though he may put them at a distance. He makes an effort to demonstrate to them a better way of life and the potential for living simple, happy lives. His interaction with John Field serves as the clearest example of this.

I tried to help him with my experience, telling him that he was one of my nearest neighbours, and that I too, who came a-fishing here, and looked like a loafer, was getting my living like himself; that I lived in a tight, light, and clean house, which hardly cost more than the annual rent of such a ruin as his commonly amounts to; and how, if he chose, he might in a month or two build himself a palace of his own...

(Thoreau, 2017, p. 182)

Although he himself despises and harshly criticizes society, Thoreau tries to aid the characters in his book.

Despite his judgement, Thoreau does not see the worst in people, but rather the bad qualities they were taught to value. “The mass of men lead lives of quiet desperation. What is called resignation is confirmed desperation. From the desperate city you go into the desperate country, and have to console yourself with the bravery of minks and muskrats” (Thoreau 1854: 7). He never damns humanity with his book; rather, he strives to make it better. Poe, on the other hand, reveals the ugliest aspects of human nature. There are numerous illustrations of the worst that human nature has to offer in *The Narrative of Arthur Gordon Pym of Nantucket*. In a desperate attempt to survive, the main characters themselves turn to cannibalism. “He proposed, in a few words, that one of us should die to preserve the existence of the others” (Poe 1838: 107). Many people would find this idea abhorrent and repulsive, but Poe, who explores the most sinister aspects of human nature, does not shy away from cannibalism. The mutiny is yet another instance of humanity at its worst. Mass murder is carried out by the rebellious crew, who are commanded by a black cook, in order to gain total control of the ship.

A scene of the most horrible butchery ensued. The bound seamen were dragged to the gangway. Here the cook stood with an axe, striking each victim on the head as he was forced over the side of the vessel by the other mutineers. In this manner twenty-two perished...

(Poe 1838: 42)

Poe is unmistakably showing the characters in the worst possible light, making them the villains, murders and cannibals.

Even Thoreau acknowledges this dark side of human nature and describes it as animal-like.

We are conscious of an animal in us, which awakens in proportion as our higher nature slumbers. It is reptile and sensual, and perhaps cannot be whol-

ly expelled; like the worms which, even in life and health, occupy our bodies. Possibly we may withdraw from it, but never change its nature. I fear that it may enjoy a certain health of its own; that we may be well, yet not pure.

(Thoreau 1854: 195)

Thoreau is concerned that this negative aspect of human nature will never be altered. Humans merely need to learn how to disregard it and concentrate on innocence and light. Although Thoreau himself never exhibits this animal, he strives to live a clean and simple life in the hopes of repressing and avoiding this darker side.

On the other hand, Poe makes this animal quite evident in his characters. He doesn't hesitate to show it to the readers. The savages that Poe includes near the conclusion of *The Narrative of Arthur Gordon Pym of Nantucket* do an excellent job of capturing this animalistic side of people. Poe emphasizes the savages' primitivism and even makes fun of their lack of knowledge about the creations of the western world. "Our crew were much amused with the conduct of Too-wit in one instance" (Poe 1838: 162). When the leader of the savages treats their ship like a living creature, the crew laughs at his obvious primitivity. Although these savages at first seem harmless and even friendly, they also conceal an animal within them. With the exception of the two main protagonists, practically the whole crew perish as a result of their treason. "We alone had escaped from the tempest of that overwhelming destruction. We were the only living white men upon the island" (Poe 1838: 185). Poe, much like Thoreau, demonstrates that every human being has a dark side that, if unchecked, might claim many human lives.

The last difference regarding characters is how black people are viewed. Since Transcendentalists were against slavery, Thoreau in his novel expresses this point well.

One afternoon, near the end of the first summer, when I went to the village to get a shoe from the cobbler's, I was seized and put into jail, because, as I have elsewhere related, I did not pay a tax to, or recognize the authority of, the

state which buys and sells men, women, and children, like cattle at the door of its senate-house.

(Thoreau, 2017, p. 153)

Because he believes that the state is unworthy of his support, Thoreau rebels against it. He cannot acknowledge the state that supports slavery, nor will he.

On the contrary, Poe uses racism to add another layer to the bad nature of humanity. Both the black mutineer and the savages are portrayed to be the worst that humanity has to offer. The black cook is even described as the worst of all the mutineers. "The black cook, however (who in all respects was a perfect demon, and who seemed to exert as much influence, if not more, than the mate himself), ..." (Poe 1838: 43). None of the other mutineers are described in this way, and neither is their skin tone used as a distinguishing characteristic. Poe blatantly conveys the evilness within by using the mutineer's skin colour. Similarly, the savages are likewise characterized as being treacherous and deadly in addition to being primitive.

4.3. Nature

The two authors also present nature in quite different ways. It is portrayed by Poe as being untamed, deadly, and wild. The largest peril to the characters is frequently found in nature. They face numerous issues as a result of the frequently harsh weather.

We had scarcely time to draw breath after the violence of this shock, when one of the most tremendous waves I had then ever known broke right on board of us, sweeping the companion-way clear off, bursting in the hatchways, and filling every inch of the vessel with water.

(Poe 1838: 84)

If they had not made preparations for this natural disaster, they might have lost their lives. *The Narrative of Arthur Gordon Pym of Nantucket* once

more demonstrates the power of nature. This time, a very real threat keeps the men from seeking any sort of solace in the sea.

As the mass of putrefaction slipped over the vessel's side into the water, the glare of phosphoric light with which it was surrounded plainly discovered to us seven or eight large sharks, the clashing of whose teeth, as their prey was torn to pieces among them, might have been heard at the distance of a mile. We shrunk within ourselves in the extremity of horror at the sound.

(Poe 1838: 122-123)

These sharks put the characters in a tremendous amount of danger. If they make one mistake, the nearby ravenous beasts might tear them to pieces. Poe makes it abundantly evident what threats nature poses to humans. On the other hand, Thoreau mostly emphasizes the good things in the world, describing nature as innocent and pure. "Every morning was a cheerful invitation to make my life of equal simplicity, and I may say innocence, with Nature herself" (Thoreau 1854: 78). People can find food and shelter in nature. According to Thoreau, it is a good friend and company.

In the midst of a gentle rain while these thoughts prevailed, I was suddenly sensible of such sweet and beneficent society in Nature, in the very pattering of the drops, and in every sound and sight around my house, an infinite and unaccountable friendliness all at once like an atmosphere sustaining me, as made the fancied advantages of human neighbourhood insignificant, and I have never thought of them since.

(Thoreau 1854: 117)

Nature herself is the best company for Thoreau. He doesn't mention the hazards that nature can bring about; he simply offers what it can do for you.

Additionally, both authors discuss hunting. Despite having different perspectives on the matter, they both concur that hunting is vital. Poe, though, approaches hunting from a commercial standpoint. In *The Narrative of Arthur Gordon Pym of Nantucket*, the protagonists set out on a whaling

ship to kill whales and other marine animals with the intention of selling them. “On the morning after our arrival in Christmas Harbour the chief mate, Mr. Patterson, took the boats, and (although it was somewhat early in the season) went in search of seal...” (Poe 1838: 137). Poe portrays hunting as a commercial endeavour with no regard for the animals involved.

On the other hand, Thoreau values hunters and fisherman since they are the ones who are closest to nature. “Fishermen, hunters, woodchoppers, and others, spending their lives in the fields and woods, in a peculiar sense a part of Nature themselves, are often in a more favourable mood for observing her, in the intervals of their pursuits, than philosophers or poets even, who approach her with expectation” (Thoreau 1854: 187). Thoreau respects and admires these hard-working folks for their closeness to nature. Even though he declares himself a vegetarian, he can respect these individuals because he values the natural world that they are a part of.

Conclusion

Having analysed and contrasted the chosen works, we have discovered that while at first glance it appeared that the authors were writing about entirely different subjects and in entirely different styles, a closer look revealed some similarities in the fundamental subjects covered and the discussed themes.

Both authors discuss characters that live outside of society and are very complimentary of nature. However, the authors’ goals and strategies differ, that is why we can find many differences in their works. Poe presents the darker side, the horror and fear contained in everything and everyone, while Thoreau, in keeping with Transcendentalism, emphasizes the better and brighter aspects of the themes explored.

With the achievement of this article’s objectives, it may serve as a starting point for additional investigation into Dark Romanticism and

Transcendentalism as well as a more thorough comparison of both literary subgenres. Further research is most definitely necessary to draw any larger and more significant conclusions.

Bibliography

- American Literature (2022). Gothic Literature - Study Guide. [online]. [cit. 2023-05-28]. Available at <<https://americanliterature.com/gothic-literature-study-guide>>
- Brians, Paul (2016). Origins and Growth of Romanticism: The Early Modern Movement of the Bourgeoisie. In: Brewminate [online]. [cit. 2021-02-12]. Available at <<https://brewminate.com/origins-and-growth-of-romanticism-the-early-modern-movement-of-the-bourgeoisie/>>
- Britannica, T. Editors of Encyclopaedia (2023, April 4). Transcendentalism. Encyclopedia Britannica. [online]. [cit. 2021-02-12]. Available at <<https://www.britannica.com/event/Transcendentalism-American-movement>>
- Cain, William E. (2000). A Historical Guide to Henry David Thoreau. New York, USA: Oxford University Press. ISBN 0-19-513862-7.
- Didier, Eugene L. (2012). The Life and Poems of Edgar Allan Poe. HardPress Publishing. ISBN 978-1407752174. (Original work published 1879)
- Forward, Stephanie (2014). The Romantics. In: British Library. [online]. [cit. 2021-02-12]. Available at <<https://www.bl.uk/romantics-and-victorians/articles/the-romantics>>
- Goodman, Russel (2019). Transcendentalism. The Stanford Encyclopedia of Philosophy, Edward N. Zalta (ed.), [online]. [cit. 2021-02-12]. Available at <<https://plato.stanford.edu/archives/win2019/entries/transcendentalism/>>
- Howard, Morgan (2015). A New Genre Emerges: The Creation and Impact of Dark Romanticism [online]. Ouachita, p. 10. [cit. 2023-05-28]. Available at <https://scholarlycommons.obu.edu/cgi/viewcontent.cgi?article=1015&context=english_class_publications>
- Kennedy, J. Gerald, Scott Peeples and James M. Hutchisson (2019). The Oxford Handbook of Edgar Allan Poe. New York: Oxford University Press. ISBN 9780190641870.
- Lauter, Paul (2010). A Companion to American Literature and Culture. West Sussex: Wiley-Blackwell. ISBN 978-0-631-20892-1.
- Meyers, Jeffery (2000). Edgar Allan Poe: his life and legacy. New York: Cooper Square Press. ISBN 978-0-8154-1038-6.
- Michael. (2018). Dark Romanticism: A Brief Introduction [online]. p. 23 [cit. 2023-05-28]. Available at <<https://theaestheticist.com/dark-romanticism-a-brief-introduction/>>
- Murphy, Rylee (n.d.). History of Dark Romanticism: Dark Romanticism Through The Ages. Sutori [online]. [cit. 2023-05-28]. Available at <<https://www.sutori.com/story/history-of-dark-romanticism--d63bRMCDs8C6zFMUo4vEaAbA>>

- Peckham, Morse (1951). *Toward a Theory of Romanticism*. PMLA, vol. 66, no. 2, p. 5–23. JSTOR. [online]. [cit. 2023-05-28]. Available at <https://www.jstor.org/stable/459586?read-now=1&seq=11#page_scan_tab_contents>
- Phillips, Jerry, Andrew Ladd and Karen Meyers (2010). *Romanticism and Transcendentalism: 1800-1860*. New York: DWJ Books. ISBN 978-1-4381-3339-3.
- Poe, Edgar Allan (1838). *The Narrative of Arthur Gordon Pym of Nantucket*. Great Britain: Harper Collins Publishers, 2016. ISBN 978-0-00-816677-9
- Redd, Stacy (2013). *Transcendentalism: Impact on American Literature*. Study.com. [online]. [cit. 2023-05-28]. Available at <<https://study.com/academy/lesson/transcendentalism-impact-on-american-literature.html>>
- Sarikas, Christine (2019). *What Is Transcendentalism? Understanding the Movement*. [online]. [cit. 2023-05-28]. Available at <<https://blog.prepscholar.com/transcendentalism-definition-movement>>
- Somers, Jeffrey (2019). *Romanticism in Literature: Definition and Examples*. ThoughtCo. [online]. [cit. 2023-05-28]. Available at <<https://www.thoughtco.com/romanticism-definition-4777449>>
- Thoreau, Henry David (1854). *Walden or Life in the Woods*. London: Vintage, 2017. ISBN 9781784872410.
- Wayne, Tiffany K. (2006). *Encyclopedia of Transcendentalism*. New York: Facts On File. ISBN 0-8160-5626-9.

Comparison of machine and man-made translation based on selected excerpts from the yet untranslated novel Push

Abstract: Machine translation is now widely available. With the development of information technology, it is becoming easier and easier to use, including by lay people. Despite its usefulness, it cannot be relied upon in every field.

The aim of this article is to show how machine translation can affect the reader's perception of content, especially in an uncorrected version. In this case, it is the translation of the English-Polish language pair by the online machine translator DeepL. I have carried out analysis based on selected passages from a novel entitled Push by Ramona Lofton, also known as Sapphire. This novel has not yet been translated into Polish. The article consists of two parts, theoretical and analytical. The first one is based on research conducted by linguists such as Hutchins (1997), Ludskanow (1973) and Resnik (1999) who describe the advent of machine translation, its origins and its development. The second part focuses on comparing machine translation and translation carried out by a person. The passages to be translated are divided into the following categories: grammar, phonetics, and cultural aspects. Quotes are taken from the aforementioned novel. The article closes with conclusions on the reliability of machine translation and the potential for its increasing use.

Key words: machine translation, comparison, translation accuracy

General concept of machine translation

Nowadays, machine translation is becoming more and more common in both the professional and everyday use due to its accessibility, made possible by recent technological advancements. This gives us the opportunity to leverage an expanding number of translation services on the Internet. The ones currently in use are becoming increasingly accurate. As a result, trans-

lation quality continues to improve, and many translators now rely heavily on machine translation in their work. However, an important question arises: what translation actually is. The human translation process consists of decoding the meaning of the source text and re-encoding this meaning in the target language. Behind this deceptively straightforward approach is a sophisticated cognitive process. To completely understand the meaning of the source material, the translator must read and examine every detail. The source language's grammar, vocabulary, syntax, idioms, and other features, as well as the culture of its speakers, must be thoroughly understood in order to complete this process. The act of translating entails using a text written in the target language to transmit the meaning of a text written in the source language. There are numerous translation subtypes that are used for distinct objectives. Venuti (1985) distinguished between two translational techniques described as "domestication" and "foreignization". The reader-centred technique of domestication aims to make the text sound natural and understandable for the audience. On the other hand, foreignization is a source-culture technique focused at aiming to preserve as much of the original text's cultural context as possible. It is also clear that different types of text may require various translation techniques; for example, translating poetry necessitates usage of a different register than a video game.

Machine translation (MT), often known as automatic translation between human languages using computers, has long been a goal of computer science. The computer must "know" the two languages in order to complete this task, including their respective grammars, word and phrase synonyms, and semantic or general knowledge. Garg and Agarwal claim that "machine translation is a sub-field of computational linguistics that aims to automatically translate text from one language to another using a computing device" (2018, 1). Machine translation has two main subfields: statistical machine translation and neural machine translation. The term "machine translation" (MT), according to Somers (2012, 427), is used to describe a number of translation-related computer-based processes. MT compares and contrasts a wide range of source and target languages using a machine translation

engine. According to Garg and Agarwal (2018), machine translation (MT) significantly aids linguists, sociologists, computer scientists, and other professions by processing natural language to translate it into another natural language. And over the past few years, there has been a tremendous increase in demand due to the large exchange of information across different regions with different regional languages.

Petr Petrovich Troyanskii was perhaps the first to introduce a machine translation method. He presented it to the Academy of Sciences in 1939, but no further study was undertaken. His creation was a mechanically operated table with a multilingual “glossary field” that spelled out equivalent terms in the source language and displayed words from the source language through an aperture. Troyanskii observed that the words did not appear in their entire forms but rather as stems, and he developed a set of “logical symbols” based on Esperanto which is common to all languages to represent grammatical relationships. Warren Weaver considered building a machine that could translate. Even if the system could only interpret scientific materials, he thought it was a good idea. At the Rockefeller Foundation in 1946, A. D. Booth and Weaver raised the idea of using digital computers for language translation. It was not anticipated that the MT standard would change very soon. How far can machine translation technology be developed? was the query raised in a 1958 paper by L. S. Barkhudarov and G. V. Kolshanskii. Soon afterwards, however, work in mechanical translation came across a semantic barrier, according to Yngve (1964, 275).

How machine translation works and description of a translation machine

Although the idea of translation may seem simple, the nuances in the syntax, semantics and grammar of many languages all over the world can make it difficult to execute. The text must be dissected into its basic components, whether the translator is a human or a machine, in order to

properly extract and correctly restore the message in the target language. Because of this, it's essential that a machine translator understand every aspect of a language. The intricacy of a translation is also influenced by its source. For instance, two distinct automated translation technologies may yield two different outcomes when given the same text. The machine translator's capacity to create a translation that accurately captures the meaning of the original text will depend on the parameters and rules that govern it. Word-for-word translation, in which a word in the source language is swapped out for a word in the target language, is the most fundamental feature of machine translation. Because of this approach, there is a lot of misunderstanding and a general mistrust of MT engines.

A computer can be used to translate natural languages in a variety of ways, from word processing assistance to independent full-fledged translation. However, language issues are the main ones that prevent machine translation. It is vital to eliminate the ambiguities that permeate a natural language, when words and sentences are considered separately, in order to get past them. The challenge is to formalise these components of natural language interpretation in a computer.

Machine translation comes in a variety of forms, but some of the most popular ones are as follows:

- Rule-based machine translation - employs dictionaries that can be tailored to a particular subject or business, as well as grammar and linguistic norms created by linguists.
- Statistical machine translation - does not rely on grammar and vocabulary; instead, it learns how to translate by studying a sizable number of texts previously translated by humans.
- Neural machine translation - uses a sizable neural network to teach itself how to translate. With improved outcomes with language pairs, this technique is gaining popularity.

- Syntax-based machine translation - syntactic units, rather than words, are translated via machine translation that is based on syntax. Therefore, it could be considered a type of statistical machine translation.

Each machine translation technique has advantages and disadvantages. What one technique appears to possess, another appears to lack. Rule-based methods focus on attempting to understand the grammar rules, whereas corpus-based ones pay little to no attention to the grammar of a particular language. The rule-based machine translation approach has been utilised since the very beginning of computational linguistics. Human involvement in this system is essential since the human agent creates the rules. To put it another way, people create the rules using their knowledge and experience. With this approach, the input can be examined at the syntactic and, to a lesser extent, semantic levels. The disadvantage of rule-based machine translation is that developing the rules requires considerable work and in-depth linguistic knowledge. It would ultimately be very challenging to record every rule. However, the rule-based strategy is particularly advantageous for machine translation from a syntactic standpoint. Since it is possible to study the rules that don't produce the intended output and concentrate on the current problem, rule-based machine translation can be continually improved. This approach can be a great place to start for languages for which there is not already a parallel bilingual corpus. For corpus-based methods, the data is automatically retrieved by examining translation examples from a parallel corpus built by human experts. A corpus-based system may benefit from having more instances because it is data-based. However, it can be costly to create and manage a sizable multilingual data corpus.

The benefits and drawbacks of machine translation

Both benefits and drawbacks might be associated with machine translation. The speed of the translation, which is far faster than if it were done

by a human, is one of the main advantages because it saves time. It is also advantageous when different machine translation engines are flexible.

Because using a machine necessitates far less human input, costs are reduced. It has the capacity to memorise words and phrases and to employ them again when appropriate. It occasionally acts as the foundation for human translation. The value and practical use of machine translation make it evident that it can switch between languages at any time, provides paragraph translation, and is easier to use than manual translation. Machine translation can complete the same amount of translation in a couple of seconds that would take a human being hours. A project manager must put together a team for collaborative translation when working on a translation project, which requires a lot of time and resources both before and after.

There are drawbacks as well, such as the inability to grasp some expressions when they are taken out of context. Machine translation struggles to faithfully convey nuances and slang. The machine translator is unable to recognize allusions, accurately translate idioms, or capture the personality or emotional impact of texts. This kind of material requires human translation, or at the very least, rigorous human review. It may be difficult to translate complex or industry-specific phrases (such as medical terminology) without human input. Additionally, individual faults are difficult to forecast and fix. Content in the target language may seem fragmented or choppy. Additionally, the majority of machine-translated text needs to be post-edited. The correctness of machine translations cannot be guaranteed because they are typically quite simple. If machine translation is employed on official documents, errors are unavoidable. For texts with more content, machine translation is also susceptible to translation omissions. Machine translation frequently falls short by producing a statement that fails to convey emotion.

Perspectives on machine translation

In the era of artificial intelligence, translation technology represents a union of humanities and technology. The development of machine translation has lessened the need for manual translation in some ways and made it easier for speakers of non-mother tongue languages to understand the main ideas of those languages right away. However, before machine translation can completely take over the role of human translation, there are still several challenges to be resolved. Machine translation must rely on human translation for specific translations that call for high quality translation, such as translations of prestigious business documents, specialised periodicals or literary works. Machine translation still has many flaws, but its benefits and simplicity cannot be disregarded. Kur (2020, 9) points to a report on the application of translation technology in the translation sector that was published in 2017 by the Translation Automation User Society (TAUS). The organisation anticipated that post-editing, which may supplement translation memory, would garner more attention. Financial statements from other industry-related companies lend credibility to this estimate.

A comparison of automatic and human translation using passages from *Push* by Sapphire

This chapter focuses on analysing a few passages from a book by Sapphire (Ramona Lofton) called “Push” (1996). An uneducated, sixteen-year-old girl who is subjected to maltreatment by her parents is the main character of the book. I and the web translator DeepL have translated a few phrases, words and sentences. They are separated into the following groups and analysed in this regard: grammatical, phonetic and cultural.

Grammar

The majority of the characters in the book employ severely twisted grammar. These people appear to be uneducated and ignorant of English grammar norms. Only teachers generally use correct grammar. Here are some examples of grammar mistakes that were purposefully made by the author.

“She been staring at my stomach.”

Tab. 1. Grammar

Machine translation	Human translation
Gapiła się na mój żołądek.	Gapiła się na mój brzuch.

The translation was accurate despite the absence of the verb ‘is’ in both versions of the term “stomach,” which can be rendered as either “brzuch” or “żołądek.” However, the second word denotes the internal organ, which is excluded in this context.

“Crackers is the cause of everything bad.”

Tab. 2. Grammar

Machine translation	Human translation
Krakersy są przyczyną wszystkiego, co złe.	Uzależnieni od kokainy są przyczyną wszelkiego zła.

The machine failed to cope with the translation of the word ‘crackers’ meaning cocaine users. Instead, it has been translated as a type of biscuit.

Culture

Both computer and human translators find it extremely challenging to translate culturally specific topics. To determine whether domestication or

foreignization is more appropriate, it is crucial to learn about cultural realities before translating.

“I got Medicaid card and proof of address.”

Tab. 3. Culture

Machine translation	Human translation
Dostałem kartę Medicaid i dowód adresu.	Dostałam kartę ubezpieczenia zdrowotnego i potwierdzenie adresu zamieszkania.

The translation made by the machine is understandable. In American novels translated into Polish, the expression ‘Medicaid’ can sometimes be found, but it is often given a footnote.

“I took the TBE test again, this time it’s 7.8. Ms Rain say quantum leap! Like I was one place and instead of step up, it’s a leap!”

Tab. 4. Culture

Machine translation	Human translation
Zrobiłem test TBE ponownie, tym razem jest 7.8. Pani Rain mówi, że skok kwantowy! Jakbym był o jedno miejsce i zamiast kroku w górę, to jest skok!	Podeszłam do testu poziomującego jeszcze raz, tym razem uzyskałam wynik 7,8. Pani Rain oznajmiła, że jest to wręcz krok milowy. Tak jakbym awansowała o kilka poziomów na raz.

The machine translation does not explain what the TBE test is. Because of this, the reader does not know what type of test is meant. Moreover, one expression has been mistranslated: “quantum leap” should be contextually translated as “krok milowy,” not as “skok kwantowy” because the latter would probably be beyond understanding of a typical reader of this book, as it refers to a complex event in the realm of quantum physics.

Phonetics

In the novel, many words and expressions are written phonetically. It can be difficult for a machine translator to translate such words properly.

“This hoe is keeping me from maff class. I like maff class.”

Tab. 5. Phonetics

Machine translation	Human translation
Ta motyka powstrzymuje mnie przed zajęciami z maffu. Lubię klasę maff.	Ta baba nie pozwala mi iść na matematykę/matmę. Lubię matmę.

The machine has completely confused the meaning of words. Some words not written phonetically have also been translated out of context. The word ‘maff’ meaning ‘mathematics’ was left in the original.

“Underneaf what I wrote Miz Rain write what I said in pencil.”

Tab. 6. Phonetics

Machine translation	Human translation
Pod tym co napisałem Miz Rain napisz to co powiedziałem w ołówku.	Pod tym, co napisałam, pani Rain ołówkiem zapisuje to, co powiedziałam.

The machine-translated sentence is difficult to understand. It lacks commas to help arrange the words logically. Moreover, there are much bigger problems with the MT; it repeatedly chooses masculine gender as the default one. It stems from the fact that the English language does not differentiate gender through affixation, thus making the translation engine unable to extrapolate this information from anywhere else. E.g., ‘napisałem’ - it has chosen the wrong gender. Also, because of the heavy dialect of the character, who lacked the articulation of the 3rd person singular ‘-s’ verb

affix, it guessed that 'write' was in an imperative form, thus logically rendering 'napisz' in Polish.

The plethora of papers on machine translation leads us to the conclusion that it is a vast field. This kind of translation occurs frequently in daily life. This results from, among other things, how simple and widely accessible translation tools are, as well as the fact that they are typically free to use. For the user to acquire a translation, very few specialised abilities are required. Only the user's intentions will determine if the translation is suitable for usage in its current form.

Tools for translation can be helpful, but relying on them to complete the entire task is not the best course of action. This is especially true of literary texts because they call for expertise and sensitivity that machines lack when translating them.

References

- Hutchins, J. 1997. *From first conception to first demonstration: the nascent years of machine translation, 1947-1954*. A chronology. Machine Translation
- Lofton, Ramona. 1997. *Push*. Vintage:
- Ludskanow, A. 1973. *Tłumaczy człowiek i maszyna cyfrowa*. Warszawa: Wydawnictwa Naukowo-Techniczne. P. 150.
- Resnik, P. 1999. Mining the Web for Bilingual Text. University of Maryland: In *Proceedings of the 37th Annual Meeting of the Association for Computational Linguistics*.
- Somers, H. 2012. *Machine Translation: History, Development, and Limitations* In: *The Oxford Handbook of Translation Studies*. Kirsten Malmkjær (ed.), Kevin Windle (ed.) Oxford: Oxford University Press. P. 427-440.
- Venuti, L. 1985. *The translator's invisibility: a history of translation*. Routledge: London and New York.
- Garg, A., and Agarwal, M. 2018. *Machine Translation: A Literature Review*. University of Massachusetts Amherst. P. 1
- Kur, M. 2020. *Feasibility of DeepL, Google and Microsoft MT systems implementation into the translation process in the eng - pl language pair*. Gdańsk: Gdańsk University Press. P.9.
- Barkhudarov, L. S., and Kolshanskii, V. G. *Experiments with machine translation*. 1958.
- Yngve, H.V. 1964. *Implications of Mechanical Translation Research*. Massachusetts Institute of Technology. P. 275.

Zum politischen Kriegsdiskurs im öffentlichen Kommunikationsraum von Wrocław. Formen und Ziele der Stadttex-te zum Ukraine-Krieg

Abstrakt: Im Jahr 2022 verschärfte sich der Konflikt zwischen Russland und der Ukraine und verwandelte sich in einen offenen Krieg. Die Ankunft von Migrantinnen und Migranten aus der Ukraine und der Wunsch, ihnen zu helfen, führten zur Einrichtung vieler Informations-, Anlauf- und Hilfestellen im öffentlichen Raum. Daher war es notwendig, im Stadtraum entsprechende Aushänge anzubringen, die sich an die ukrainischsprachige Bevölkerung richten. Der Artikel verfolgt das Ziel, die von mir so genannten ‚Kriegstexte‘ im Stadtraum der Breslauer Altstadt vorzustellen und zu analysieren, wie sich der Diskurs zum Krieg in der Ukraine in Bezug auf funktionale Texttypen, auf einen offiziellen oder inoffiziellen Charakter und entsprechende kommunikative Handlungen verhält. Erste Befunde lassen schließen, dass diese stadtöffentlichen Kriegstexte in der Regel informativ-appellativ sind und das Ukrainische als Erstsprache verwenden. Neben den offiziellen Texten seitens der Behörden und Hilfsorganisationen gibt es auch inoffizielle Texte wie Graffiti oder Slogans an Wänden, die darauf abzielen, eigene Emotionen, Meinungen und Einstellungen über die Ereignisse in der Ukraine zum Ausdruck zu bringen. Der für die Analyse verwendete Korpus besteht aus Fotoaufnahmen ausgewählter Texte im öffentlichen Raum, die während der Pilotstudie in Wrocław im Februar 2023 gesammelt wurden.

Schlüsselwörter: Kriegsdiskurs, Stadttex-te, Linguistic Landscapes, öffentlicher Raum, politische Text-e

Politische Situation, Konflikt zwischen Russland und der Ukraine

Im Jahr 2022 eskalierte der seit 2014 schwelende russisch-ukrainische Konflikt zum russischen Angriffskrieg. Am 24. Februar 2022 überfiel Russland die Ukraine. Als Folge des Angriffs und der verschiedenen Kriegs-

auswirkungen mussten viele Ukrainerinnen und Ukrainer ihre Häuser und Wohnungen, ihre Städte, Dörfer und Regionen verlassen und in anderen Ländern Zuflucht suchen. Eine der Fluchtrouten führte nach und durch Polen und in die Stadt Wrocław. Im Laufe der Zeit sind immer mehr Migrantinnen und Migranten nach Polen und nach Wrocław gekommen, und der Zustrom hält weiter an. Die Regierung und die Einwohner von Wrocław, die helfen wollten, haben Informations- und Anlaufstellen geschaffen, die den Flüchtlingen helfen und es ihnen erleichtern sollen, sich in der neuen Realität zurechtzufinden, indem wichtige Informationen zur Verfügung gestellt werden. In diesem Zusammenhang stehen Hinweise und Aufschriften in der Stadt, die sich an die ukrainischsprachige Bevölkerung richten. Diese Texte stehen im öffentlichen Raum und sind meist informativ, allerdings gibt es unter ihnen auch eine Vielzahl ideologischer Texte. Oft ist die ukrainische Sprache Sprachmedium Nr. 1, in dem die Nachrichten verfasst werden, um sicherzustellen, dass die Zielgruppe sie versteht. Man kann jedoch auf viele inoffizielle Texte stoßen, die auf Polnisch verfasst sind und beispielsweise die Bestrafung Russlands und Putins wegen Kriegsverbrechen fordern. Der Zweck solcher Nachrichten besteht darin, Kriegsverbrechen in der Ukraine bekanntzumachen und Gerichtsverfahren anzumahnen. Aufgrund der Tatsache, dass diese Kommunikate Gruppen außerhalb der Ukraine erreichen sollen, ist die verwendete Sprache eben hauptsächlich Polnisch, aber auch andere Sprachen werden verwendet. Ziel dieses Beitrags ist es aufzuzeigen, wie der Diskurs über den Krieg in der Ukraine im Hinblick auf die Texttypen, den offiziellen und inoffiziellen Status der verwendeten Texte sowie ihre multimodale Konstitution im öffentlichen Raum umgesetzt wird. Die Analyse der hier benannten und in Frage stehenden Texte ermöglicht es, Tendenzen bei der Gestaltung und Indienstnahme von Texten im öffentlichen Raum zum politischen Kriegsdiskurs am Beispiel der Ukraine zu bestimmen.

Diskurse und Textsorten im öffentlichen Raum

Der Diskurs kann als eine Sammlung von Texten mit einem gemeinsamen Thema, einer gemeinsamen Funktion oder Struktur charakterisiert werden. Im öffentlichen Raum der Stadt sind verschiedene Arten von thematischen Diskursen zu beobachten, die Menschen, Orte und Institutionen betreffen. Laut Domke (2019: 172-175) werden sie durch die nachfolgenden funktionalen Textarten realisiert:

a) infrastrukturelle Texte

Diese Texte – beispielsweise Gebots- und Verbotstexte – konstituieren den am intensivsten erforschten Diskurs im öffentlichen Raum. Er ist in die offizielle Textualisierung des öffentlichen, urbanen Raums eingebunden und sticht daher quantitativ hervor. Besonderheiten und in vielen Fällen gesetzliche Vorgaben, z.B. Hinweistexte oder Verbote machen die Texte nicht nur sichtbar, sondern auch tastbar oder sogar hörbar. Dies liegt an der Notwendigkeit, alle Empfänger zu erreichen, einschließlich Menschen mit Behinderungen. Sichtbar wird somit eine große Vielfalt an Texten im Stadtraum, wobei diese Sichtbarkeit zugleich die Nutzung verschiedener Kommunikationsformen – analog, digital, visuell und haptisch (vgl. Domke 2019: 172) – einschließt. Dazu gehören z.B. regulative Texte.

b) kommerzielle Texte

Bei kommerziellen Texten besteht das Hauptziel des Senders darin, die Aufmerksamkeit eines potenziellen Empfängers zu erregen. Dazu werden verschiedene Kommunikationsmittel eingesetzt. Die Gestaltung der Kommunikate beinhaltet die Verwendung verschiedener Materialien, Zeichencodes und Kommunikationsformen wie Plakate, Schilder, QR-Codes. Auch kommen kreative Textträger zum Einsatz, wie Treppen, Gehwege etc. Um

Aufmerksamkeit zu erregen, wird eine Kombination stilistischer und ästhetischer Mittel eingesetzt (vgl. Domke 2019: 172-3).

c) ideologische Texte

Sie enthalten Protesttexte, politische und künstlerische Texte. Die Hauptannahme basiert auf dem Wunsch, mit ausgewählten Kommunikationsformen auf bestimmte Ereignisse oder Ideologien aufmerksam zu machen. Als Beispiel kann Kunst im öffentlichen Raum dienen. Hervorzuheben ist, dass das charakteristische Merkmal die Ortsgebundenheit ist, die Kommunikation über den Ortsbezug also eine wesentliche Rolle spielt. Ortsbezogene Kommunikation schafft einen Hallraum neuer Bedeutung, Kohärenz von Kommunikaten und alternativem Diskurs. Solche Kommunikate können sich oft auf bestimmte Ideen, gesellschaftliche Themen oder Politik beziehen (vgl. Domke 2019: 173-4).

politische Texte

Hierbei kann die Kommunikation sehr vielfältig sein, die Kommunikationsmedien sind sowohl temporär als auch dauerhaft: sowohl klassische Datenträger als auch Face-to-Face-Kommunikation. Die Betextung der Stadt mit dem politischen Diskurs wird bei anstehenden Wahlen besonders sichtbar. Zu dieser Zeit kann man eine Vielzahl von Texten zu Wahlkandidaten, auf Plakaten und Flugblättern bemerken. Verschiedene Medien konkurrieren um die Aufmerksamkeit der Rezipienten (vgl. Domke 2019: 174).

Ein wichtiger Subtyp des politischen Diskurses in dieser Arbeit ist der **Kriegsdiskurs**. Die am häufigsten diskutierten Themen sind Migration, Kriegsofferhilfe, Militärbedarf etc. Am häufigsten finden informative Texte zu Kriegereignissen Verwendung, z.B. zum Verlauf militärischer Operationen; des weiteren Texte, die zu Hilfe und Solidarität mit den Opfern aufrufen. Diese Texte sind multimodal und es werden häufig Kommunika-

tionspraktiken verwendet, wie z. B. die Authentifizierung mittels aktueller Fotos oder Bilder, Storytelling, Aufforderung. Es handelt sich um sowohl offizielle als auch inoffizielle Texte.

d) Identitätstexte

Neben der Gestaltung der Stadt durch Institutionen darf nicht vergessen werden, dass sie vor allem von Privatpersonen geprägt wird. Texte im öffentlichen Raum, die von Privatsendern ausgehen und verbreitet werden, führen ebenfalls zur Charakterisierung und Individualisierung eines gegebenen öffentlichen Raums. Solche Texte führen auch zu einer Art Identifikation mit der Gemeinschaft. Das können Kleinanzeigen von Anwohnern, gemalte Bilder oder Schilder sein. Sie zeichnen sich oft durch eine spezifische Typografie oder auch Handschrift aus, wie sie sich häufig in transgressiven Texten finden.

Texte im öffentlichen Raum definieren diesen zugleich. Dank der Texte wird ein gegebener Ort zu einem sozialen Raum, der sich in seiner Textualität widerspiegelt und potenziert lesbar wird. Wir können an und in den Texten die Geschichte, Ideologie, politische Aspekte sowie die Lebens- und Gesellschaftseinstellung der Sender ablesen. Jeder Stadtteil wird zu einem individuellen Raum, den die Bewohner erschaffen und gemeinsam definieren (vgl. Domke 2019: 175). In jedem der oben genannten Diskurse ist es möglich, die Verbindung zwischen einem Text und einem bestimmten Ort zu bemerken. Der Standort einer bestimmten Nachricht beeinflusst ihre Wahrnehmung und Rezeption. Es kann auch umgekehrt funktionieren, wo die gegebenen Kommunikate und ihre Platzierung die Wahrnehmung des gesamten Raums beeinflussen. Der öffentliche Raum, die darin sichtbaren Kommunikate und die Auswirkungen auf die Rezeption schaffen Sprachlandschaften, die als *Linguistic Landscapes* bezeichnet werden. Mensel (2016: 423) definiert den Begriff **Linguistic Landscapes** als alle sichtbaren

Erscheinungsformen von Schriftsprache („Zeichen“) und die Interaktionen von Menschen mit diesen Zeichen (...) (vgl. Mensel 2016: 423).

Zusätzlich zum grundlegenden Verständnis von Linguistic Landscapes, also der Verwendung von Sprache im öffentlichen Raum, kann man Landschaften unterscheiden, die sich auf ein bestimmtes Phänomen konzentrieren, wie z.B. Semiotic Landscape, Cityscape oder **Media Linguistic Landscapes**. Die Media Linguistic Landscapes-Theorie stellt die Bedeutung der Rolle der Medien bei der Wahrnehmung von Texten im öffentlichen Raum und ihrer Interpretation heraus. Da Medien integraler Bestandteil der heutigen zwischenmenschlichen Kommunikation sind, nehmen sie an der Verarbeitung von Zeichen teil und beeinflussen deren Wahrnehmung und Interpretation (vgl. Opiłowski/Makowska 2023: 22-23).

Opiłowski und Makowska (2023: 23) beschreiben dieses Phänomen des Einflusses von Medien auf die Kommunikation im öffentlichen Raum wie folgt:

“Media interact with each other, e.g. as semiotic signs. In a wider understanding they also co-create texts as text carriers and social institutions. In other words, media produce texts on a basic level as well as support their transfer and make them effective on a higher level. These media processes occur in most of the texts in public space, i.e. texts on and in buildings (e.g. businesses, universities, shops, restaurants), on public streets and squares, on billboards and information signs, and at stations or airports (cf. Makowska, 2020a).”

Die Vielzahl und Vielfalt der ikonotextuell-multimodalen Elemente im öffentlichen Raum, das Zusammenspiel von Zeichen und die Kommunikationsdiversität führen dazu, dass Texte zumeist als Text-Bild-Zahl-Gefüge im öffentlichen Raum multimodal sind. Dies wiederum intensiviert das Kommunikat und erhöht die Wahrscheinlichkeit, dass das Kommunikationsziel erreicht wird. Das weit verbreitete Vorkommen dieser Elemente macht multimodale Texte zu einem Kommunikationsstandard (vgl. Makowska 2022:

128). Dies ist bedeutsam im Hinblick auf Textfunktionen, die Ziele des Senders und die Wirkung der Nachricht auf den Empfänger. Auch in dieser Phase spielen die Medien eine Rolle bei der Erstellung und Übermittlung dieser Kommunikate (vgl. Makowska 2022: 128). Ein Beispiel wären sichtbare QR-Codes, etwa in Schaufenstern, die auf die Website eines bestimmten Geschäfts weiterleiten können. GleichermäÙe finden sich Aufkleber mit QR-Codes auf Werbetafeln oder als Ersatz für Speisekarten in Restaurants (vgl. Makowska 2022: 128). Die Rolle von Medien unterstreicht Makowska (2022: 128):

„Die semiotische Vielfalt Linguistic Landscapes und die Tatsache, dass Medien auch eine wichtige Rolle bei der Entstehung und Übertragung unterschiedlicher Arten von Kommunikaten im urbanen Raum spielen, sind laut Ulrich Schmitz (2018) die Grundlage für die Bildung des Medienbegriffs.“ (übersetzt von Monika Horodecka)

Bei der Charakterisierung von Texten im öffentlichen Raum fällt auf, dass sie einen institutionellen Sender (z. B. Verkehrsschilder) oder einen privaten (z. B. Aufklebern) haben können, also eine formale oder informelle Ausrichtung haben und unterschiedlich dauerhaft sind. Ein weiterer Faktor ist der Bezug zum Ort und zur Mobilität (z. B. Werbung auf Autos). Sie erfüllen verschiedene Funktionen (vgl. Makowska 2022: 129).

Der öffentliche Raum wird von seinen Nutzern gebildet, und daher hängt die Art und Weise, wie die Stadt kommuniziert, davon ab, wie die Nutzer im und mit dem Stadtraum kommunizieren. So beeinflusst der Kommunikationsraum zugleich die Möglichkeit zum Informationsaustausch und (lokal) prägt die soziale Identität mit (vgl. Opiłowski/ Makowska 2023: 21).

Mit dem Wandel der Gesellschaft und der Welt verändert sich auch der öffentliche Raum und passt sich den aktuellen Bedingungen an, was unter anderem an der Mehrsprachigkeit in Städten deutlich wird (vgl. Opiłowski/ Makowska 2023: 21). Ein Beispiel sind die Ereignisse im Zusammenhang mit dem Krieg in der Ukraine. Mit der Ankunft einer großen Zahl ukrain-

ischsprachiger Menschen erschienen im öffentlichen Raum zahlreiche auf Ukrainisch verfasste Texte, die sich an diese Bevölkerungsgruppe richteten: Die Textualisierung der Stadt passte sich an die aktuellen Ereignisse an.

Multimodale Analyse von Textsorten

Für die Analyse von Textsorten werden traditionell als flexibel betrachtete Kriterien verwendet, und zwar Grunddimensionen wie Situation/Kontext, Inhalt, Handlung (Funktion), Form (Struktur, Gestaltung, Formulierung etc. (vgl. Stöckl 2016:22).

Um eine multimodale Analyse von Texttypen durchzuführen, ist es wichtig, die oben genannten Parameter zu erweitern und an die Tatsache anzupassen, dass ein gegebener Text multimodal strukturiert ist. Die Bestandteile solcher Kommunikate verbinden sich integrativ zu einem Ganzen, das sich auf die gesamte Kommunikation und deren Interpretation auswirkt. Die in einer Nachricht in einem bestimmten Kontext verwendeten Modalitäten und Zeichen erzeugen eine neue, weitreichende Bedeutung. Stöckl argumentiert in seinem Analysemodell, dass sich in den Strukturen multimodaler Texte eine integrierte Mischung von Zeichenmodalitäten bemerkbar macht (vgl. Stöckl 2016: 22).

Nachdem Stöckl (2016) die grundlegenden Kriterien der Textanalyse an multimodale Texte angepasst hat, unterscheidet er beschreibende Kriterien wie:

- **Gliederung/Abgrenzung**

Hier sind alle Mittel gemeint, die in Texten verwendet werden, um die Struktur oder Teile von Texten zu generieren. Die so generierte innere Struktur der Texte, die vom Rezipienten als typisch für eine bestimmte Textsorte empfunden wird, folgt zugleich einer Ordnung bezüglich der vorgestellten Themen oder Aktivitäten. Diese Faktoren ermöglichen es, einen gegebenen Text von anderen benachbarten Texten abzugrenzen. Zu

den verwendeten Maßnahmen gehören Pausen, Linien, Rahmen, Signaltöne (vgl. Stöckl 2016: 23).

- **Handlungsstruktur**

Sie bezieht sich auf den Zweck des multimodalen Textes, z. B. informieren, erklären, instruieren (vgl. Stöckl 2016: 23).

- **Themenstruktur**

Die zusammengehörigen Texte können als eine Sammlung verschiedener Unterthemen innerhalb einer einzigen Struktur betrachtet werden. Stöckl (2016: 23) erwähnt, dass „für multimodale Texte untersucht werden soll, welche Teilthemen die einzelnen Zeichenmodalitäten zum Gesamttext beitragen und wie sie in der Kombination der Zeichentypen strukturiert werden.“

- **Multimodale Verknüpfung**

Diese Ebene definiert die Art und Weise, in der einzelne Zeichenmodalitäten zueinander in Beziehung stehen. Ihre Analyse macht es möglich, die Beziehungen zwischen den Modalitäten und ihr gegenseitiges Verhältnis zueinander zu sehen und wie und welche der pragmatischen und rhetorischen Funktionen von den Modalitäten im Verhältnis zueinander übernommen werden (vgl. Stöckl 2016: 23).

- **Intertextualität**

Dieser Begriff bezieht sich auf die Verweise und Ähnlichkeiten sowie Referenzen benachbarter Zeichen in der Nachricht. Dies sind sowohl aktuelle als auch verwandte Zeichen. Dieser Zusammenhang beeinflusst die innere Struktur und Multimodalität des Textes und damit seine Rezeption (vgl. Stöckl 2016: 25).

Die obigen Komponenten sind die Grundelemente des multimodalen Texttypmodells.

Analysemethoden und Analyse

Das Analysekorpus besteht aus Fotos von Texten im öffentlichen Raum des Breslauer Marktplatzes. Sie sind im Januar, Februar und März 2023 entstanden.

Der erste methodische Schritt besteht anhand von mehreren Beispielen in der Beobachtung und Feststellung, dass sich so etwas wie ein Kriegsdiskurs in ideologischen Texten im öffentlichen Stadtraum in aufgrund der Orts-, Zeit- und Personenspezifität verschiedenen funktionalen Texttypen manifestiert und entwickelt. Der zweite methodische Schritt ist die Analyse dieses Textes mit seinen konkreten Ausformungen hinsichtlich seiner multimodalen Inhalte (Oberthema, Unterthema und Sprach-Bild-Beziehungen).

a) Protesttexte

Das erste Beispiel zeigt ein großes Banner am Restaurant „Konspira“ in „Zaufek Solny“, d. h. dem Durchgang zum Plac Solny auf dem Breslauer Marktplatz (siehe Foto 1).

Es handelt sich um einen Protesttext, der sich sowohl auf den Krieg in der Ukraine als auch auf andere Verbrechen bezieht, für die Wladimir Putin verantwortlich gemacht wird und verurteilt werden soll. Die Darstellung zielt darauf ab, Putin als Kriegsverbrecher bloßzustellen und zu fordern, dass er vor Gericht gestellt werde. Das Banner gehört wahrscheinlich proprietär zum Restaurant „Konspira“ und ist aufgrund seiner publizitären Eigenschaften als inoffiziell einzuordnen.



Foto 1: Protesttext, der Putin als Verbrecher mit Blut an den Händen darstellt

Eine Vielzahl von multimodalen Verbindungen im Text, insbesondere Sprache-Bild-Beziehungen sind zu konstatieren.

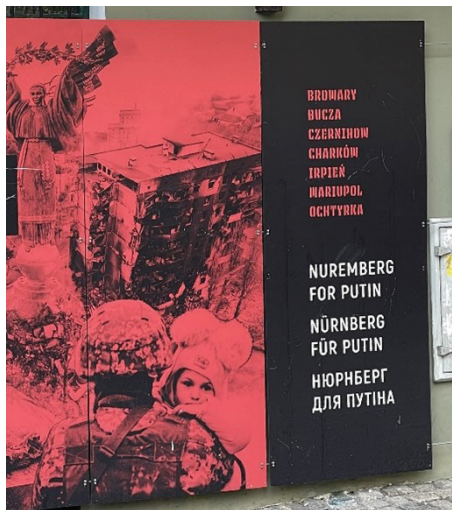


Foto 2: Ein Fragment des Protesttextes (eigene Sammlung)

In der Mitte des Banners, ganz oben, befindet sich in Großbuchstaben die stark vergrößerte Sentenz „NORYMBERRGA DLA PUTINA!“, die als erstes ins Auge fällt und somit möglicherweise das erste Element des vom Rezipienten gelesenen Textes ist (siehe Foto 1). **Intertextualität** manifestiert sich in der Gestaltung der Aufschrift, die (neben der Bedeutung selbst) Assoziationen an den ehemaligen Stempel auf den Akten verurteilter Straftäter weckt. Auf der linken Seite unten auf der Figur von Wladimir Putin befindet sich eine russische Inschrift „убийца“ (Mörder), die das nächst prominente sichtbare Textelement ist. Auf der rechten Seite sind oben die Wörter „BROWARY, BUCZA, CZERNIHOW, CHARKÓW, IRPIENÍ, MARIUPOL, OCHTYRKA“ zu sehen, unten wiederholt sich in größerer Schrift „NÜRNBERG FÜR PUTIN“ in drei Sprachen - Englisch, Deutsch und Ukrainisch (siehe Foto 2). Das ist das Element, das gleichsam tertiäre Sichtbarkeitsintensität beanspruchen kann. Das Banner ist in Wrocław aufgestellt worden und steht im Kontext der Kriegereignisse in der Ukraine.

I. und II. Der Weltkrieg hat überall seine Spuren hinterlassen. Die Hauptfigur, die mit dem Zweiten Weltkrieg in Verbindung gebracht wird, ist Adolf Hitler, „verantwortlich für den Ausbruch des Zweiten Weltkriegs und den Tod von zig Millionen Menschen“. Der Vergleich von Wladimir Putin mit Adolf Hitler vermittelt das Bild von einem Verbrecher, der den Krieg in der Ukraine entfesselt hat und für den Tod von Hunderttausenden von Menschen in der Ukraine und in Russland verantwortlich ist. Damit will der Autor des präsentierten Banners den Ernst der Situation zeigen, die Russlands Angriff auf die Ukraine darstellt. Er fordert, dass der kriegsverantwortliche Putin vor Gericht gestellt, verurteilt und bestraft wird, so wie dies ab 1945 in den Nürnberger Kriegsverbrecherprozessen den deutschen Hauptschuldigen geschah.

Auf die Figur Putins ist russisch „Mörder“ geschrieben. Auch dieses Element besitzt eine starke konnotative und expressive Funktion, es bringt die Haltung gegenüber den Ereignissen in der Ukraine und gegen Putin als Riesenverbrecher zum Ausdruck und bestätigt den Bezug zu Hitler.

Kombiniert mit der Aufschrift „Nürnberg für Putin“ fordert der Autor bzw. Gestalter des Kommunikats, dass Putin vor Gericht gestellt und verurteilt werde. Im Hintergrund des Arrangements sind Bilder von Krieg, Bombardierung, verletzten Opfern und zerstörten Städten zu sehen. Sie intensivieren die Wahrnehmung der Katastrophe und verstärken die gesamte Nachricht. Die rote Farbe im Hintergrund und die sichtbaren roten Punkte auf Putins Händen markieren nicht nur dessen „Blut an den Händen“, sprich Blutschuld, sondern erinnern zugleich an das Blut der Kriegsoffer. Beachten wir auch die rechte Seite der Nachricht. In Rot, in der gleichen Schrift wie die Aufschrift „NÜRNBERG FÜR PUTIN“, sind Städte dargestellt, in denen viele Opfer starben und die zu einem Symbol des ukrainischen Freiheitskampfes geworden sind. Die Verwendung der gleichen Schriftart in beiden Aufschriften korreliert die Elemente und verkoppelt sie einmal mehr mit der Forderung nach der Verurteilung Putins wegen Kriegsverbrechen.

Ein wichtiges Element ist auch die Tatsache, welche Sprachen in der Nachricht verwendet werden. Das größte Element von „NORYMBERGA DLA PUTINA“ ist in polnischer Sprache verfasst, was durch die Tatsache begründet ist, dass sich das Banner in Polen, in Wrocław, befindet und die größte Anzahl der Einwohner polnischsprachig ist. Andere Sprachen, also Englisch, Deutsch und Russisch bzw. Ukrainisch, sollen von Touristen und Passanten verstanden werden. Die Inschrift auf Russisch „Mörder“ mag darauf zurückzuführen sein, dass Putin der Präsident von Russland ist und das unverblühte Kommunikat, dass er für den Tod vieler Menschen verantwortlich ist, gerade die Menschen in Russland erreichen soll, um sie darauf aufmerksam zu machen, was durch ihren Staatspräsidenten in der Ukraine passiert. Der Verwendung mehrerer Fremdsprachen entspricht auch der Wunsch, das Kommunikat möge von möglichst vielen Menschen gesehen werden. Dies wird auch durch die Position des Banners – nämlich im Stadtzentrum – belegt.

b) Narrative Texte (mit kommunikativer Erinnerungs- und Berichtspraxis)

Breslau ist eine Stadt, die sich stark dafür engagiert, den Opfern des Krieges in der Ukraine ab 2022 zu helfen. In der Breslauer Altstadt erschien eine Kampagne zu diesem Ereignis und den Opfern sowie zur Zerstörung der Städte und Gemeinden in der Ukraine. Die Fotos unten zeigen die Kampagne, die UNICEF zusammen mit Wrocław im Zusammenhang mit den Ereignissen in der Ukraine ins Leben gerufen hat und die darauf abzielt, „die sozialen Beziehungen zwischen Ukrainern und Polen zu stärken. Die Helden der Kampagne sind fünf inspirierende Frauen aus der Ukraine, die in Polen leben und arbeiten“ (siehe Fotos 3-5).



Foto 3: Banner, die für die Stärkung der sozialen Beziehungen zwischen Ukrainern und Polen werben



Foto 4: Plakate auf dem Breslauer Marktplatz zur Darstellung der Geschichte von Frauen, die vor dem Krieg geflohen sind (eigene Sammlung, Februar 2023)



Foto 5: Banner der Kampagne, es zeigt zerstörte ukrainische Städte

Die Texte sind narrative Texte (mit der kommunikativen Praxis des Erinnerns und Berichtens). Das Hauptthema des Textes sind Geschichten von Frauen, denen nach Kriegsausbruch die Flucht nach Polen gelang. Die Farben der ukrainischen Flagge sind in allen Nachrichten erkennbar. Der Text wird mit Bildern kombiniert, die die beschriebenen Frauen zeigen, zudem zerstörte Städte. **Intertextualität** wird in der Textgestaltung in der Weise umgesetzt, dass diese einen Presseartikel zu imitieren scheint. Überschriften und Fließtext werden angezeigt und schlagen eine Lesereihenfolge vor. Dabei handelt es sich auch um ein ästhetisches Element, das die Aufmerksamkeit des Empfängers auf sich zieht.

Multimodale Verknüpfungen werden dadurch realisiert, dass die ersten Elemente der Wahrnehmung vor allem durch die im Kommunikat und den Fotos verwendeten Farben bestimmt werden. Die Verwendung der Farben der ukrainischen Flagge und Fotografien der beschriebenen Frauen, die Fotos zerstörter ukrainischer Städte intensivieren die Gesamtrezeption des Kommunikats und veranlassen den Empfänger, sich mit dem Inhalt des Textes zu beschäftigen. Farben und Fotos erzeugen eine so starke Assoziation, dass der Empfänger auch ohne die Überschrift „UKRAINE“ erahnen kann, worauf sich die Nachricht beziehen wird. Die Autoren der Nachrichten, die mit der Kampagne „Respekt, Dankbarkeit, Gemeinschaft“ implizieren, drücken den Migrantinnen und Migranten aus der Ukraine ihre Unterstützung aus, sie wollen sich mit ihnen solidarisieren und zu gegenseitigem Respekt aufrufen. Die Kampagne zielt auch darauf ab, Migranten aus der Ukraine zu inspirieren und zu motivieren, in der neuen Realität nicht aufzugeben, sondern ihr Land wenn notwendig zu verlassen und unabhängig zu werden. Die Lokalisierung der Kommunikate im zentralen Teil des Marktes und die Verwendung der polnischen Sprache zielen darauf ab, möglichst viele Einwohner von Wrocław anzusprechen. Der Entstehungszeitraum der Kampagne, November 2022, ist besonders bedeutsam, da es sich um eine Zeit der zunehmenden Verschärfung des Konflikts handelte. Eine große Zahl von Migranten ist bereits angekommen und es werden mehr kommen,

weshalb der Ruf nach gegenseitigem Respekt und Toleranz wichtiger denn je geworden ist.

c) Regulative Texte

Das Foto zeigt ein Schild, das die Richtung und den Standort des Informationspunkts für Migranten aus der Ukraine angibt (siehe Foto 6). Der Text hat regulatorischen und informativen Charakter. Es befindet sich in der Świdnicka-Straße auf dem Breslauer Marktplatz. Hauptthema ist Adresse der Informationsstelle für Migranten aus der Ukraine, Nebenthema ist Solidarität mit der Ukraine und Hilfe.



Foto 6: Wegweiser, die auf die Migranteninformationsstelle verweisen

Der Kontext, in dem das vorgestellte Kommunikat erstellt wurde, ist die Notwendigkeit für die Opfer des Krieges in der Ukraine, ihre Städte und Regionen zu verlassen und Schutz und Hilfe in anderen Staaten und Städ-

ten zu suchen, einschließlich Breslau. Infolgedessen wurden Anlauf- und Informationspunkte geschaffen, deren Standorte Tafeln und Hinweisschilder wie das obige angeben.

Das Kommunikat ist einfach gestaltet, dies entspricht dem Bedürfnis nach Klarheit und möglichst einfacher Verständlichkeit des Kommunikats. Der Pfeil in den Farben der ukrainischen Flagge links weckt Assoziationen zu aktuellen Ereignissen in der Ukraine und Solidarität mit den Opfern. Es kann auch als eine Art **Intertextualität** betrachtet werden. Ein interessantes Element ist die rechte Grafik mit der Aufschrift „Breslauer Solidarität mit der Ukraine“ in polnischer und ukrainischer Sprache, mit zwei Händen in den Farben von Breslau (rot und gelb) und der Ukraine (blau und gelb). Dies strahlt eine positive, auf Verbindung und Solidarität bauende Grundhaltung aus. Es ist wichtig, dass die erste Sprache der Nachricht Ukrainisch ist, was bestätigt, dass sie sich an Migranten aus der Ukraine richtet und dass die Nachricht ihnen helfen soll, Orte der Hilfe zu finden, die für sie organisiert werden.

Zusammenfassung

Der öffentliche Raum ist voll von unterschiedlichen Diskursen und multimodalen Kommunikaten. Aufgrund der Ereignisse in der Ukraine ist der Stadtraum Breslaus zum öffentlichen Raum geworden, in dem der Diskurs über den Krieg in der Ukraine ausgetragen wird. Bei den exemplarisch versammelten, hier vorgestellten Texten handelt es sich häufig um Protesttexte, in denen ideologische Fragen diskutiert werden, um narrative Texte oder um regulative Funktionstexte, die z. B. helfen sollen, sich in der Stadt zurechtzufinden und Anlaufpunkte zu erreichen. Alle diese Texte sind multimodal. Es werden Grafiken verwendet und Bilder eingebunden. Daneben kommt in den Nachrichten ein besonderer Sprachgebrauch zur Geltung. Je nach potenziellem Empfänger wird er unterschiedlich ausfallen. Texte zur

Opferhilfe sind beispielsweise vorrangig auf Ukrainisch verfasst. Texte, die über Verbrechen und konkrete Kriegsereignisse in der Ukraine informieren, sind indessen auf Polnisch oder auch anderen in Breslau verbreiteten Sprachen verfasst. Dies liegt an der Intention, möglichst viele Menschen im öffentlichen Raum zu erreichen.

Bibliographie

- Domke, C. (2019): Meso-Kommunikation zwischen Stadt/Netz: Zur Struktur alternativer Kommunikationswege. In S. Hauser, R. Opiłowski & E. Wyss (Hg.), *Alternative Öffentlichkeiten: Soziale Medien zwischen Partizipation, Sharing und Vergemeinschaftung* (S. 167-190). Bielefeld: transcript Verlag.
- Hauser, Stefan/ Opiłowski, Roman/ Wyss, Eva L. (2019): *Alternative Öffentlichkeiten: Soziale Medien zwischen Partizipation, Sharing und Vergemeinschaftung*. Bielefeld: transcript Verlag.
- Hauser, Stefan/ Opiłowski, Roman/ Wyss, Eva L. (2019): *Alternative Öffentlichkeiten in sozialen Medien – einleitende Anmerkungen*. In S. Hauser, R. Opiłowski & E. Wyss (Hg.), *Alternative Öffentlichkeiten: Soziale Medien zwischen Partizipation, Sharing und Vergemeinschaftung* (S. 7-18). Bielefeld: transcript Verlag.
- Makowska, M. (2022): *Wielojęzyczność jako element krajobrazu językowego małego miasta na przykładzie Olecka*. „Socjolingwistyka”, nr 36, S. 125-142.
- Opiłowski, Roman/ Makowska, Magdalena (2023): *Functional discourses of contemporary multilingualism in urban texts: A case study of three capital cities: Warsaw, Berlin, and Luxembourg*. 117(1), S. 20-43. *Moderna Språk*, Schweden.
- Schmitz, Ulrich (2018): *Media Linguistic Landscapes*. <https://jfml.org/article/view/5/1> (13.09.2021).
- Stöckl, H. (2016). 1. *Multimodalität – Semiotische und textlinguistische Grundlagen*. In N. Klug & H. Stöckl (Hg.), *Handbuch Sprache im multimodalen Kontext* (S. 3-35). Berlin, Boston: De Gruyter.
- Van Mensel, Luk/ Vandenbroucke, Mieke/ Blackwood, Robert (2016): *Linguistic Landscapes*. In O. Garcia, M. Spotti, & N. Flores (Hg.), *The Oxford Handbook of language and society* (S. 423–450). Oxford: Oxford University Press.

Noam Chomsky's views on language evolution in the light of alternatives

Abstract: The present paper aims to validate the single-mutant theory of language emergence articulated over the last two decades by Noam Chomsky and a few of his associates, e.g., R. C. Berwick. The Chomskyan evolutionary conjecture to language evolution states that language emerged saltationally in the early *H. sapiens sapiens* brain some 70-100 ka ago due to the implementation of a single recursive operation, Merge. The paper challenges this proposal by combining facts from various disciplines such as anthropology, archaeology, biolinguistics, and geography and calls for a hard-earned Darwinian adaptive evolution instead, emphasizing the role of the Marine Isotope Stage 6 period as a potential time frame for the gradual appearance of modern recursive language under strong evolutionary pressures.

Key words: generative grammar, homo sapiens, language evolution, Noam Chomsky, syntax, the bottleneck hypothesis

Introductory Remarks

In 1866, the Linguistic Society of Paris banned any discussion on the origins of language, because speculative flourishes had exceeded concrete facts. In 1872, the London Philological Society did the same. For more than a century, this embargo effectively prevented any theorizing about language evolution from being discussed in the scientific community. The scientific interest was eventually reignited with the symposium on *Origins and Evolution of Language and Speech* held by the New York Academy of Sciences in 1975. Yet, it is Pinker and Bloom's 1990 seminal paper *Natural Language and Natural Selection*, published 15 years later, which is widely regarded as the impetus for the renaissance of interest in the subject. Despite the initial

successes, the field remains one of the most challenging problems in science. The decay-prone soft tissues and cartilages that make up the majority of the vocal tract do not fossilize; therefore, the reconstruction attempts of hominids' articulatory systems and speech patterns rely on scarce and incomplete fossilized bone records alone (Christiansen and Kirby, 2003).

One of the foremost factors contributing to Berwick and Chomsky's (2017) departure from the gradual approach to language evolution is the Wallace's Problem.¹ Moreover, the conventional gradualist perspective on language development, taken by, e.g., Pinker and Jackendoff (2005), posits that incremental alterations in the hominids' vocal apparatuses occurred concurrently with the increasing complexity of uttered sounds, with complex sounds combining with one another. In contrast, Berwick and Chomsky's (2017) stance suggests that before the Merge macromutation the continuous refinements in the phonatory systems of our ancestors enabled the production of intricate sounds in isolation, without the need for combinatorial processes. As for now, apart from the Chomskyan perspective, only one proposal conducted by Benítez-Burraco and Uriagereka (2016) tries to bypass the Wallace's enigma by advocating that, i.a., recursive language itself appeared abruptly as a natural consequence of an ancient retroviral infection of early Homo ancestors. While innovative, positing that nearly the entire scope of human higher cognitive abilities can be attributed solely to an ancient viral infection appears unlikely. In light of the understanding that the evolution of language commenced approx. 2 Ma ago with *H. erectus*, the article challenges the aforementioned assertions by emphasizing the gradualist approach. Furthermore, it underscores the significance of the Marine Isotope Stage 6 (MIS 6) period as a potential timeframe for the attainment of a modern language configuration.

¹ Alfred Wallace's Problem (1870) addresses the swift development of higher cognitive traits in human evolution, highlighting the absence of significant evolutionary and environmental pressures in the African savanna, where early humans are thought to have originated.

Therefore, the paper is structured as follows. The first section is a critique of Minimalism from an evolutionary perspective. The second section proves that Chomsky's macromutational theory has some initial plausibility in the Modern Synthesis model by being accompanied by at least two evolutionary forces which value abrupt and major heritable phenotypic changes. The third section introduces the archeological evidence for the gradual emergence of language by presenting archeological data suggesting that as of 600 ka ago hominids had acquired a nearly modern vocal apparatus. The fourth section argues that the most plausible timeframe for the gradual development of language under strong evolutionary pressures might be traced to the MIS 6 period.

Chomsky's Minimalism in the light of gradual evolution

The Minimalist Program (MP) is an attempt to situate linguistic theory in the broader array of cognitive sciences and asks how much of the shape of the Faculty of Language (FL) might be the direct result of optimal, computationally efficient design. The innate machinery that drives the minimalist derivations should be reduced to the bare minimum, relying on the economy of representation (no superfluous elements in the representation of the structure, i.e., every element in an expression must receive an interpretation in the Conceptual-Intentional (CI) and Sensory-Motor (SM) Systems responsible for semantic interpretation and utterance, respectively) and the economy of derivation (no superfluous steps in a derivation, e.g., short moves are preferred to long ones). Ideally, all the major syntactic dependencies (agreement, case, and binding) should be reduced to a feature-checking mechanism via an Agree relation, where the selected uninterpretable, semantically void [uF] feature (probe, i.e., the feature that searches and requests to Agree) is checked under sisterhood configuration against the matching interpretable, semantically active [F]

feature (goal), where checking means ‘deleting’. The derivation successfully converges when all of the [uF] features have been checked before the Spell-Out point,² where the representation splits to CI and SM systems ending the derivation (the CI system is only able to read [F] features) (Chomsky, 1995).

MP distinguishes between External and Internal Merge. The first applies to the head of the root of the tree and combines features in binary unordered pairs (one of them being a label) via a checking requirement ([uF] c-selectional features must be checked under sisterhood). The second is responsible for movement (which, in MP, is only upward) and is triggered by a strong [*uF] feature, which needs to be checked under sisterhood as well, in a special head-head, head-complement, or spec-head configuration (thus, one of them, either [*uF] or [F], has to obligatorily move to an appropriate checking configuration) (Qarnī, 2020).

Berwick and Chomsky (2017) argue that MP operates within a ‘tripartite framework’, in which the CI and SM systems are the products of the trial-and-error selectionist formula utilized by the Modern Synthesis,³ but the Merge operation is a saltation, a sudden evolutionary step that occurred prior to the last African exodus approx. 70-100 ka ago. Martins and Boeckx (2019) emphasize that because both External and Integral Merge always form a binary set, there is no room for a one-word stage that lacks combinatoriality. The authors articulate that such a stage is universally adopted by most scholars who work with protolanguage. Moreover, Berwick and Chomsky (2017) propose that initially Merge arose to support thought by combining ‘conceptual atoms’ (the precursors of lexical items) and was eventually exapted for communication. Tallerman (2014) finds this proposal

² After the Spell-Out point, the representation has to be further evaluated by two interface levels, Logical Form (LF) and Phonetic Form (PF) (Chomsky, 1995).

³ The Modern Synthesis combines Darwin’s theory of natural selection with the understanding of genetics and inheritance, incorporating concepts such as population genetics, genetic variation, and the role of mutations in generating new genetic diversity (Berwick and Chomsky, 2017).

problematic. It means that before Merge, complex thought processes such as planning and problem-solving could not occur, not to mention figurative art, which requires mentally synthesizing abstract concepts together. The author further examines the origins of vast formal features that drive the minimalist derivation (e.g., lexical properties, such as belonging to a specific syntactic category, or lexical requirements of subcategorization and selectional restrictions) and concludes that they could not arise from private conceptual atoms, but their meanings had to be (tacitly) negotiated and established via public usage. Therefore, formal features were the upshots of a hard-earned adaptive (or cultural) evolution instead of the by-products of Merge. Pinker and Jackendoff (2005), on the other hand, put into question the bare-bones architectural elements of MP, claiming that it is packed with abstract features (e.g., [uF], [F]), levels of representation or null elements that had to be established via tedious evolutionary processes rather than appearing concurrently with Merge: “Rather, they are a mixture of metaphors involving speed, ease, cost, benefit, and need, and anthropomorphic traits such as ‘greed’, ‘procrastination’, and ‘last resort’” (p. 221).

The defense of the Chomskyan stance from the biological perspective

Berwick and Chomsky (2017) call into question the fundamentalistic, uniformitarian picture of ‘the micromutational view’ adopted by the Modern Synthesis. Instead, they profess the polar opposite, the so-called ‘hopeful monster’ hypothesis, first proposed by Goldschmidt (1940), which is based on the idea that the development of an organism is controlled by a relatively small number of genes with a large impact, that the author called ‘master genes’. A mutation in one of these genes could lead to a dramatic shift in the developmental trajectory of an organism, leading to the appearance of new phenotypic traits.

To defend their macromutational stance, Berwick and Chomsky (2017) provide, e.g., a large quotation from Orr (2005) in which the author presents, i.a., an example of an exceeded evolutionary trajectory toward armor-plate reduction in three-spined stickleback fish. Colosimo et al. (2005) contend that the armor reduction is indeed linked to a point mutation in the *Eda* gene, which encodes a signaling molecule that regulates the development of the plates. Moreover, the whole process is believed to have occurred relatively rapidly, over a period of several hundred to a few thousand years. The armor reduction is believed to be an adaptation to a reduced predation pressure in freshwater environments compared to the ancestral marine environment, where predation was higher and armor plates provided better protection. Thus, while the point mutation was a random process, it happened to result in a genetic change that provided a fitness advantage in freshwater habitats.

Berwick and Chomsky (2017) do not mention, however, that in people large phenotypic changes caused by a single mutation almost always result in severe genetic disorders. Bellus et al. (1995) argue that one such example is Achondroplasia, which is an autosomal dominant genetic disorder⁴ caused by a single nucleotide mutation in the fibroblast growth factor receptor 3 (*FGFR3*) gene. The mutation affects the process of bone growth by interfering with the conversion of cartilage to bone, resulting in abnormal bone development and short stature.

Berwick and Chomsky's (2017) position has some initial credibility. There are at least two auxiliary forces deployed by the Modern Synthesis which appreciate rapid phenotypic alternations. The second one seems to have at least some preliminary likelihood of occurrence in humans. The story of the peppered moth (*Biston betularia*) is a classic example of the

⁴ An autosomal dominant genetic disorder is a type of genetic condition that is caused by a mutation in a gene on one of the chromosomes that is not involved in determining a person's sex (autosomal chromosome). This means that only one copy of the mutated gene, inherited from either the mother or the father, is enough to cause the condition to develop (Bellus et al., 1995).

role of stochastic processes and random genetic mutations in accelerated adaptive evolution. Prior to the Industrial Revolution (1760-1840), only the light-colored variety of peppered moths was known. In 1864, a naturalist in England discovered an all-dark moth, which was initially thought to be an example of melanin overproduction. However, with the onset of the Industrial Revolution and increased pollution, dark-colored moths became more prevalent in the population. This was because the soot-stained trees provided better camouflage for the darker moths, reducing the likelihood of predation during the day. More than a century later, scientists discovered that the genetic basis for the moths' dark pigmentation was due to a transposable element (TE). TEs, also known as transposons, or jumping genes (sometimes even called junk DNA, or genomic parasites), are segments of DNA that can move around within the genome of an organism in a 'cut and paste fashion', causing genetic mutations or rearrangements (van't Hof, 2016). Apart from TEs, Benítez-Burraco and Uriagereka (2016) present another major evolutionary force that values the abruptness of changes. Endogenous retroviruses (ERVs) can also use a 'cut and paste' mechanism of transposons, which involves the excision of the viral DNA and its reintegration at a different location in the host genome. The authors conclude that one such ERV – HERV-W – may have contributed to the development of unique cognitive abilities in early humans, such as consciousness, language, and abstract reasoning, by inadvertently generating novel and efficient neural pathways as a byproduct of the virus's need for intercommunication.

Archeological evidence for the gradual emergence of language

There are at least five lines of archeological evidence used to reconstruct the speech capacities and vocal tracts of early hominids, starting with *H. erectus* some 2 Ma ago. If the physiology of the vocal tracts of certain hominids attained nearly modern configuration millennia before such

alignments appeared in early humans, it potentially indicates the gradual emergence of language.

A Neanderthal⁵ hyoid bone (which plays a major role in the movement of the tongue, which in turn is responsible for, e.g., consonants such as stops or fricatives), essentially indistinguishable from those of modern humans in terms of size and shape, was discovered in 1989 in Kebara, Israel, indicating that *H. heidelbergensis* (the hominids lived between 130 and 680 (\pm 100) ka ago), the last alleged common ancestor⁶ of both *H. sapiens* and Neanderthals, already possessed a nearly modern hyoid (D'Anastasio, 2013).

Laitman and Reidenberg (1988) propose that the increased basicranial flexion (which is the curvature of the underside of the base of the skull) is a direct consequence of the evolution of the vocal tract – the muscles and bones of the skull adapted to accommodate the anatomical changes necessary for producing more complex sounds. The first evidence of increased curvature of the base of the basicranium is displayed in a specimen of *H. erectus* (the species lived between about 2 Ma and 110 ka ago) from the Koobi Fora region, Kenya, dating back to 1.75 Ma ago. The authors comment that a fully flexed, modern-like basicranium is found in several specimens of *H. heidelbergensis* from Broken Hill 1 site, Zambia, and Petralona cave, Greece, dating back to approximately 600 ka ago. This indicates that the vocal tract of *H. heidelbergensis* was highly advanced and likely capable of producing a wide range of complex human sounds.

The ability to voluntarily control respiratory muscles is a crucial prerequisite for complex speech production. Greater cortical control over these muscles is associated with the additional innervation of the diaphragm

⁵ The most ancient instances of fossilized remains resembling Neanderthals date back approximately 430 ka ago (Arensburg, 1989).

⁶ Neanderthals and ancient *H. sapiens* began diverging from a common ancestor, most likely *H. heidelbergensis*, sometime between 350 and 400 (\pm 50) ka ago (Arensburg, 1989).

(a muscle of respiration), which can be observed in the fossil record as an enlarged thoracic vertebral canal. However, both modern humans and Neanderthals exhibit an enlarged thoracic vertebral canal, indicating that they possessed the cortical control necessary for complex speech production. These findings provide additional converging evidence for the acquisition of a modern-like vocal apparatus by at least 600 ka (Dediu and Levinson, 2013).

The anatomy of the external and middle ear is a crucial area for understanding the evolution of the human voice. Modern humans are more sensitive to sounds between 1kHz and 6kHz, with a particular sensitivity to sounds between 2kHz and 4kHz. In contrast, chimpanzees are not particularly sensitive to sounds in this range. Therefore, changes in the anatomy of the external and middle ear were aligned with complex auditory communication. Several Neanderthal and *H. heidelbergensis* fossils have been examined for evidence of changes in their sound perception abilities. The data indicate a modern human-like pattern of sound perception in the specimens, with the highest sensitivity in the region around 4kHz (Martínez et al. 2004).

The FOXP2 gene encodes a transcription factor⁷ called forkhead box protein P2 related to speech and language development. The FOXP2 protein sequence is highly conserved, with only one amino acid difference observed in the chimpanzee lineage dating back some 70 Ma ago to the common ancestor with the mouse. Mutations in the gene in humans almost always result in language deficits. The analysis of the two Neanderthal specimens excavated from El Sidrón cave, Spain, showed an identical FOXP2 sequence to that of modern humans, indicating strong evolutionary pressures on developing modern speech apparatus in *H. heidelbergensis* before the split with Neanderthals (Krause, 2007).

⁷ Transcription factors are proteins that help to control the activity of genes (Krause, 2007).

The Marine Isotope Stage 6 period as a potential starting point for modern recursive language

The MIS 6 period (lasting from 200 (± 5) to 130 (± 5) ka) was a glacial period that occurred during the Pleistocene epoch and lasted approx. 70 ka. The phase was characterized by a significant cooling of the Earth's climate and the formation of large ice sheets, which covered the entire Northern Hemisphere (including 80% of Africa) (Brown et al. 2012).

Marean (2010) notes that the sparse early *H. sapiens sapiens* populations⁸ (anatomically modern humans evolved at least 195 ka ago) had to migrate to the southwest coast of Africa, where the climate was milder and seafood was abundant. In one such coastal refugia, Pinnacle Point, in the PP5-6 cave, researchers found intricate silcrete tools purposed for the manufacture of stone tools, which had been subjected to heat treatment to make them more resilient. The sediments in which the tools had been discovered showed that intentional heat treatment was used as early as 72 ka ago, with intermittent use dating back as far as 164 ka ago. Before the discovery, it was widely accepted that the Solutrean people in France were the first to invent such a technique around 20 ka ago. The process of heat treatment involved the execution of a complex series of processes that required careful planning, including slowly heating the silcrete to 350 degrees Celsius in crude shaft furnaces and then gradually lowering the temperature. The author concludes that passing down these techniques from generation to generation likely required complex language. Furthermore, the author concurs that grasping the link between the phases of the moon and the tides to learn to schedule shellfish-hunting trips to the shore required the utilization of a kind of early lunar calendar similar to the practice of modern coastal communities. In another cave, PP13B, researchers found examples

⁸ The entire human population during the MIS 6 period at some point may have been as low as 2,000 individuals (Marean, 2015).

of the earliest figurative art ever found, as evidenced by deposits dating to around 110 ka ago that contained decorative seashells and red-pigmented ochre. These findings suggest that ancient people had begun to incorporate a commitment to the sea into their worldview and rituals for the first time. Moreover, the artifacts found in these excavations refute the persistent idea that cognitive modernity emerged long after anatomical modernity, as evidence of sophisticated behavior can be observed even in the earliest archaeological strata in PP13B (Marean, 2010).

Vyshedskiy (2019), on the other hand, mentions that behavioral modernity – the period when human society from many geographically diverse areas experienced a sudden spurt of novel cognitive traits, recursive language being of them – started approx. 40 ka ago thanks to a few artifacts of irrefutable origins, such as the composite Löwenmensch ('lion-man') statue found in the Lone Valley caves in Germany, which dates back to 37 ka ago, or the curvaceous Venus figures (they are believed to date back to the Upper Paleolithic period, and range from around 50 to 10 ka ago), crafted from materials such as animal bones and stone. According to the author, composite statues such as lion-man are among the first undisputed examples of Mental Synthesis – the ability to voluntarily imagine any novel object, undoubtedly linked with recursive language (mentally synthesizing parts of an animal and a man together requires intricate imagination).

Conclusions

The Minimalist Program proposed by Chomsky is full of intricate, redundant elements that could not have appeared concurrently with the Merge mutation, but had to have appeared later, shaped by gradual evolutionary processes. Moreover, the occurrence in humans of the Merge mutation alone, although accompanied by at least two major evolutionary forces that value abruptness of changes, has little plausibility, as major phenotypic

changes caused by a single mutation typically lead to severe genetic disorders – not to mention a critical rewiring in the brain of early humans. Drawing upon five lines of archeological evidence, it can be inferred that there was a significant advancement in the hominids' speech apparatuses, beginning approximately 2 Ma ago with *H. erectus*, and nearing modern configurations around 600 ka ago with *H. heidelbergensis*. The novelty of the research lies in pushing behavioral modernity back to as early as 164 ka ago to the MIS 6 period, thereby eradicating the Wallace's Problem by allowing for a potential 70 ka window during which the early recursive language attained modern configuration under strong evolutionary pressures caused by the need for survival and extensive collaboration in the fluctuating climate of the coastal refugium – one major flood, epidemic, or food shortage could have erased the-then entire human population from the surface of the Earth. Although the period lacks composite objects such as 'lion-man', the intentional heat treatment of silcrete tools required a complex imagination and recursive language to pass on the techniques to offspring.

Bibliography

- Bellus, Gary A. et al. (1995): Achondroplasia is defined by recurrent G380R mutations of FGFR3. In: *The American Journal of Human Genetics*, Volume LVI, Issue II, p. 368-373.
- Benítez-Burraco, Antonio/Uriagereka, Juan (2016): The immune Syntax Revisited: Opening New Windows on Language Evolution. In: *Frontiers in molecular neuroscience*, Volume VIII, p. 1-17
- Berwick, Robert C./Chomsky, Noam (2017): *Why Only Us: Language and Evolution*. Cambridge.
- Brown, Kyle S. et al. (2012): An Early and Enduring Advanced Technology Originating 71,000 Years Ago in South Africa. In: *Nature*, Volume CDXCI, p. 590–593.
- Chomsky, Noam (1995): *The minimalist program*. Cambridge.
- Christiansen, Morten H./Kirby, Simon (2003): Language Evolution: The Hardest Problem in Science?. In: Christiansen, Morten H./Kirby, Simon (ed.): *Language Evolution*. Oxford, p. 1-16.
- Colosimo, Pamela F. et al. (2005): The genetic architecture of parallel armor plate reduction in threespine sticklebacks. In: *PLoS Biol*, Volume III, Issue VI, p. 635-641

- D'Anastasio, Ruggero et al. (2013): Micro-Biomechanics of the Kebara 2 Hyoid and Its Implications for Speech in Neanderthals. In PLoS ONE, Volume VIII, Issue XII, p. e82261.
- Dediu, Dan/Levinson, Stephen C. (2013): On the antiquity of language: the reinterpretation of Neandertal linguistic capacities and its consequences. In: *Frontiers in psychology*, Volume IV, p. 1-17.
- Goldschmidt, Richard (1940): *The Material Basis of Evolution*. New Haven.
- Krause, Johannes (2007): The derived FOXP2 variant of modern humans was shared with Neandertals. In: *Current biology*, Volume XVII, p. 1908-1912.
- Laitman, Jeffrey T./Reidenberg, Joy S. (1988): Advances in understanding the relationship between the skull base and larynx with comments on the origins of speech. In: *Hum. Evol.* Volume III, p. 99-109.
- Marean, Curtis W. (2010): Pinnacle Point Cave 13B (Western Cape Province, South Africa) in context: The Cape Floral kingdom, shellfish, and modern human origins. In: *Journal of human evolution*, Volume LIX, p. 425-443.
- Martínez, Ignacio et al. (2004): Auditory capacities in Middle Pleistocene humans from the Sierra de Atapuerca in Spain. In: *Proceedings of the National Academy of Sciences of the United States of America*, Volume CI, p. 9976-9981.
- Martins, Pedro T./Boeckx, Cedric (2019): Language evolution and complexity considerations: The no half-Merge fallacy. In: *PLoS Biol*, Volume XVII, Issue XI, p. e3000389.
- Orr, H. Allen (2005): The genetic theory of adaptation. In: *Nature Reviews Genetics* Volume VI, Issue II, p. 119 - 127.
- Pinker, Steven/Bloom, Paul (1990): Natural language and natural selection. In: *Behavioral and Brain Sciences*. Volume XIII, Issue IV, p. 707-727.
- Pinker, Steven/Jackendoff, Ray (2005): The faculty of language: what's special about it?. In: *Cognition*, Volume XCV, p. 201-236.
- Qarnī, Mut'ab (2020): *Introduction to generative syntax*. Leiden.
- Tallerman, Maggie (2014): No syntax saltation in language evolution. In: *Language Sciences*, Volume XLVI, p. 207-219.
- van't Hof, Arjen E. et al. (2016): The industrial melanism mutation in British peppered moths is a transposable element. In: *Nature*, 2016; Volume DXXXIV, p. 102-105.
- Wallace, Alfred R. (1870): *Contributions to the Theory of Natural Selection: A Series of Essays*. London
- Vyshedskiy, Andrey (2019): Language evolution to revolution. In: *Research Ideas and Outcomes*, Volume V, p. 1-44.

“Rabbuni”. Unlocking the Extended Concept with the Use of Contemporary Intralingual Polish Parallel Texts. Quest for a New Model of Biblical Translation

Abstract: The Bible has long been one of the most challenging texts for translators worldwide. It is the most fascinating and most contested book, at the same time accessible to readers in thousands of languages.

Translators are faced with an enormously difficult task as no single method or tool seems satisfactory due to the complexity of biblical translation. The Holy Scripture is a highly religious but also a literary, historical text and cultural phenomenon, moreover it is part of the spiritual heritage of humankind and a powerful mind shaping book, therefore it needs to be approached with the highest respect and quality translation.

In my scholarly quest for an improved translate of “Rabbuni” I have been determined to dig into a deeper meaning hidden under the veil of this single word. Now, I have been inspired to unlock the extended concept that lies behind the Name.

The main, far-reaching goal in my pursuit is to improve the existing translation of “Rabbuni” as “My Master”, or “My Teacher” in contemporary bibles globally. However, here I start humbly and take under the loop only the contemporary Polish Catholic Bible used in the liturgy.

In this paper, I am bringing the so-called Slavonic (Polish) apocrypha (litanies) as intralingual translation parallel texts in order to extend “Rabbuni” beyond “Master” or “Teacher” via the study of the associates and lexical-semantic field of the Name. Then, other various Polish religious texts as intralingual parallels are proposed for further explorations.

Finally, implications for further deeper analysis of the Name of God will be highlighted in order to bring and establish a new improved and very well justified translation, closer to the original concept.

Key words: Rabbuni, biblical intralingual translation, Polish parallel apocrypha, case-study, concept, semantic-lexical field

Introduction

The Bible is a very powerful mind-shaping text globally. Therefore, translations that are faithful to the original, yet comprehensible to modern readers are of enormous importance. A Polish biblical scholar has presented translation errors, misinterpretations and difficulties in the light of the enormous complexity of biblical translation. He notices a very powerful impact of the “canonization of translation”, especially the liturgical use of the biblical translation. Therefore, this liturgical translation, although inadequate or even erroneous, started to function as the model.¹ In order to propose an improved translation for “Rabbuni” the author of this paper made an attempt to determine and analyse intralingual parallel spiritual texts. The task is made even more difficult as the Name of God presented by the tetragram JHWH has been a great mystery and a still unsolved puzzle among biblical scholars.² This name was sacred and exceptional to the Hebrew people.³ Also the Christian tradition kept the rule of omitting the Name of God and replacing it with *Kyrios*, i.e. the Lord. In the Vulgate, JHWH was also translated as *Dominus (Lord)*. Therefore, the Name of God was, and still is, a “taboo name”. The Name JHWE is a Hebrew neologism, so even the Hebrews did not understand its meaning.⁴ JHWE is not a typical name, yet it reveals something.⁵ This observation of the author led to an intuitive path to explore the West Christian Catholic female mystics called the Brides of Christ and their writings as intralingual parallel texts in order to see the relationship between each of them and Christ and to understand the whole concept and see the names they called Jesus.

¹ Majewski, M. (2019), p. 169

² Majewski, M. (2015), p.7

³ Ibidem, p. 7

⁴ Ibidem, P. 8

⁵ Ibidem, P. 9

Methodology and tools

The methodology and the research tools have been derived from the frontier approaches at the crossroads in: cognitive linguistics with its basic category of a concept⁶, JOS (the Linguistic World Image)⁷ with the study of lexical-semantic field and translation and interpretation studies with its qualitative case-study with the use of intralingual parallel texts⁸. “Rabbuni” is a black pearl on the biblical pages as it appears only twice in the whole Book. Once, when Bartholomew addresses Jesus asking for healing (Mark 10,51) and then by Mary Magdalene in the scene upon Resurrection - the key event for Christianity (John 20,16). In the crucial scene at the tomb two names of the two protagonists appear, i.e. *Rabbuni* and *Mary*. Therefore, in order to find a well-justified and credible improved translate of ‘Rabbuni’ for the Polish contemporary Catholic Bibles I dig into the meaning via examining the associative and semantic field of the concept by extracting the royal titles of *Jesus* and *Mary* in the intralingual Polish religious parallel texts, namely litanies: *The Litany to the Most Holy Name of Jesus*, *The Litany of the Most Blessed Virgin Mary (The Litany of Loreto)* and *The Litany to the Holy Name of Mary*. The emphasis, however, is laid upon the Name of Jesus for the reason that I am trying to find an improved translate of “Rabbuni” – the name Mary Magdalene is addressing Resurrected Jesus in the scene at the tomb.

The Names of God and Jesus in the New Testament. In the New Testament the major names of God are: *Teos*: the basis Greek word to replace the Hebrew *Elohim* that is used once with reference to Jesus (John 20,28); *Kyrios*: a Greek word used for the name *Jahwe* that in the Polish translations is given as *Pan (Lord)*. It frequently refers to Jesus (John 20,28) but it may also refer to people of high ranking social status (Matt 27,63; John

⁶ Abdikalyk, S.K. (2016)

⁷ Mierzwińska-Hajnos, A. (2010)

⁸ Floros, G. (2004)

12,21). Another Greek noun, *despotes*, is used to refer to God and is translated as *King*, omnipotent *Sovereign* (Luke 2,29), and also to Jesus (2 Pet, 1). Another is *Alfa and Omega*, the first and last letters of the Greek alphabet (Rev 22,13). Also *Święty (Holy)* – the titles of God in the Old Testament (Isa 6,3), the New Testament (Rev 4,8), but also *Jesus* (Mark 1,24; Luke 4,34; John 6,69).⁹ In the New Testament the name *Jesus* occurs 919 times, 913 with reference to *Jesus, son of Mary* who received this name by the command of God (Matt 1,21; Luke 1,31). In order to distinguish him from other men carrying this name a nickname *Nazarejczyk* (of Nazareth) (Mark 14,67, Matt 21,11), or the title *Christ* (Mark 1,1) were attached. Moreover, in the New Testament two other men carry this name: *Jozue*, one of Jesus's ancestors (Luke 3,29) and *Jozue, son of Nun* (Acts 7,45), then *Bar Jesus*, a false Jewish prophet (Acts 13,6), *Jesus Justus*, a collaborator of Paul the Apostle (Col 4,11), and, according to some witnesses *Barabas*, released from prison instead of Jesus (Matt 27,16-17).¹⁰ The early Christians were convinced that the whole life of the Church should be conducted in the Name of Jesus, i.e. grow out of their relationship with Christ in faith and love. A similar approach towards the Name of Jesus can be noticed in the Church Fathers. For example, Orygenes claimed that the Name of Jesus always brings the same results as in the apostolic times, i.e. heals, brings peace and casts out demons. The power of the Name of Jesus was so great that it functioned as an exorcism, as is described in Acts 19,13. Moreover, it was not even necessary to say the Name, the apostle's faith alone was enough (Mark 9,38).¹¹ The cult of the Name of Jesus developed in the Middle Ages due to, among others, Anselm of Canterbury who is the author of the Prayer of the Name of Jesus and St. Bernard of Clairvaux who can be called the initiator of the mysticism and the Cult of the Name of Jesus. The revitalized

⁹ Słownik biblijny, p.196-197

¹⁰ Nowy słownik Teologii Biblijnej, p. 269

¹¹ Lisicki, P. (2022), p. 88-89

interest in the Name of Jesus in the Middle Ages grew upon the devotion to the holy humanity of Christ and it spread all over Europe in the 14th c. The cult of the Name of Jesus powerfully rooted in European spirituality burgeoned in the next centuries. This cult is also very active and popular in the Eastern tradition. The name frequently uttered with faith brings Christ Himself, ushers the one who is praying into the fulness of the presence of Christ uniting him/her with the Holy Trinity.¹² An orthodox theologian Siergiej Bułgakow stated that the Name of Jesus encompasses the power of God's presence. The Name of Jesus present in the human heart grants the power of deification of a human being.¹³

The Name of Mary. In the Catholic tradition, the Name of Jesus is closely tied to the Name of Mary, His earthly mother into whose body the Word of God was incarnated. The New Testament mentions five other women who carry the name *Mary*. Altogether, there are approximately over 80 explanations of this name.¹⁴ However, the most probable is the etymology attached to the word root and meaning "high noble", so the Hebrew name *Mary* can be interpreted as "noble, raised" (Luke 1,52).¹⁵

In the Gospel of John the name *Mary* is not mentioned. John uses two names: *Mother* and *Lady*, which is a dignified synonym of "woman" (Polish „kobieta”). These titles appear at the beginning and end of the gospel, in the scene under the cross when Jesus utters the absolutely crucial words – in Polish: "Niewiasto, oto syn Twój, oto Matka Twoja". What is interesting here are the capital letters showing that Jesus dignifies both John and the woman; however, this is not done in the English versions ("Woman, here is your son, here is your mother") (John 19,26-27).¹⁶ In the Polish version

¹² Chmielewski, M.(2015), p. 1112-1113

¹³ Hiżycki, S (ed.) (2015), p. 76

¹⁴ Łukiewicz-Kostro, R. (2022, 2023)

¹⁵ Nowy słownik teologii biblijnej (2017), p.269-270

¹⁶ In the Polish language capitalizing is used to show respect, dignity. The word "woman" is a neutral word for a female, while „Niewiasta" is "a dignified woman, highly respected"

we have "Niewiasta", i.e. Lady, in the English version "woman". In the Polish language "niewiasta" (lady) is given to a noble, highly dignified and respected woman. According to M. Wróbel the title *Niewiasta* (a dignified woman, lady) refers to Gen 3,15 where God proclaims the victory of a woman/lady and her offspring over Satan. Mary, as the new Eve, one in which God's promise of the triumph over Satan and evil is fulfilled.¹⁷ For centuries Catholics have seen Mother Mary in the woman from Revelations (Rev 12,1) and these verses have been interpreted as the crowning of Mary, who was not only the mother of Jesus but also His disciple. The Catholic faith in Mary as Queen gives Her an exceptional privilege to rule together with Christ in heaven and on earth.¹⁸ Her mystery was also revealed and described in other European female mystics.¹⁹ In the present times, there are numerous other revelations that would be interesting for further study.²⁰ The royal authority of Jesus Christ and His Kingdom is the central and deeply religious theme in the New Testament. Christians become subjects in this Kingdom when they are set free from the dark powers and transferred into the spiritual kingdom (Col 1,13), yet still they are subject to the earthly powers of this world (1Pet 2,13.17) as long they do not deny the spiritual power of Jesus.²¹

Text selection and analysis. In my previous article I suggested an improved translation for "Rabbuni" as "My Dear Lord".²² Now, I aim to check this proposal by the analysis of the semantic-lexical field of the Name of Jesus in *the Litany to The Most Holy Name of Jesus*. Then, *the Litany to the Holy Name of Mary* and *the Litany of Loreto* were selected as texts for the extraction of explicit and implicit royal titles.

¹⁷ Dziwisz, S. (2016), p.335-336.

¹⁸ Sri., E. (2019), p. 115-116

¹⁹ Collins, A. (2020)

²⁰ Przybylak, Z. (2008), p.34

²¹ Leon-Dufour, X. (1994, 400-403)

²² Łukiewicz-Kostro, R. (2022), (2023)

The Litany to the Most Holy Name of Jesus is one of the cult texts in the Catholic Church accepted formally by Pope Leon XII (19th.c).²³ The whole text of the litany can be found on-line.²⁴ The lexical semantic field of the Polish name of *Jesus* is determined by the collection of expressions here given in the nominal, not the original inflectional derivatives. It has 69 occurrences altogether in the whole text. They have been grouped into 7 categories: 1. Who is Jesus? 2. What is Jesus? 3. What is Jesus like? 4. What does Jesus do? 5. What does Jesus give? 6. What does Jesus rescue from? 7. How does Jesus rescue? The Polish names are presented.

Who is Jesus: *Kyrie/Ojciec z nieba, Bóg/ Syn, Odkupiciel świata, Bóg/ Duch święty, Bóg/Swięta Trójca, Jedyne Bóg/Syn Boga żywego/Syn Boga Żywego/Syn Maryi Panny, Bóg mocny/Ojciec na wieki/Bog pokoju/Bóg nasz/Ojciec ubogich/Pan Jezus Chrystus/Wszzechmogący Bóg/Baranek Boży*

What is Jesus: *odblask Ojca/jasność światła wiecznego/król chwały/słońce sprawiedliwości/zwiastun wielkiej rady/miłośnik czystości/dawca życia/przykład cnót/ucieczka nasza/skarb wiernych/dobry pasterz/światłość prawdziwa/mądrość przedwieczna/dobroć nieskończona/droga i życie nasze/wesele Aniołów/król Patriarchów/mistrz Apostołów/nauczyciel Ewangelistów/męstwo męczenników/światłość wyznawców; miłośnik czystości; czystość Dziewic; korona Wszystkich Świętych*

What is Jesus like?: *najmilszy; przedziwny; najmoźniejszy; najcierpliwszy; najposłuszniejszy; cichy i pokornego serca; miłujący nas; pragnący dusz naszych*

What does Jesus do? (here, the implicit meanings are extracted from the invocations): *miłuje (loves) – from the invocation „zmiłuj się” (have mercy on us)/przepuszcza grzech (forgives sin, spares) „przepuść nam”/wysłuchuje (listens to) „wysłuchaj nas”/słysz (hears) „usłysz nas”/wybawia*

²³ https://en.wikipedia.org/wiki/Litany_of_the_Holy_Name_of_Jesus; accessed: 7.06.2023

²⁴ <https://www.ourcatholicprayers.com/holy-name-of-jesus.html>; accessed: 7.06.2023

(saves) „wybaw nas”/mówi „któryś rzekł”/daje „proście, a otrzymacie”; „daj nam”/pozwala się znaleźć (allows to be found) „szukajcie, a znajdziecie”/otwiera (opens door) „kołaczcie, a będzie wam otworzone”/żyje i króluje (lives and rules) „który żyje i króluje na wieki wieków/obdarza „obdarz nas”/nigdy nie odmawia opieki (never refuses care) /utwierdza w swojej miłości (confirms His love) /gładzi grzechy świata (removes sin) /wybawia od (saves from)/wybawia przez (saves through)

What does Jesus give? Life („dawca żywota”) /feeling of Divine love (uczucie swej Boskiej miłości/ustawiczna bojaźń i miłość do świętego imienia) („obdarz nas ustawiczną bojaźnią i miłością Twojego świętego imienia”)/care („nie odmawiasz opieki”)

What does Jesus rescue from? evil: „od zła wszelkiego”)/sin: „od grzechu każdego”/His wrath: „od gniewu Twego”/ Satan: „od sidel szatańskich”/unclean spirit: „od ducha nieczystości”/eternal death: „od śmierci wiecznej”/negligence of His afflatus: „od zaniedbań natchnień Twoich”

How does Jesus rescue? through the secret of His Holy Incarnation: „przez tajemnice Świętego Wcielenia twego”/His birth: „przez Narodzenie Twoje”/His Childhood: „przez Dzieciństwo Twoje”/His most holy life: „przez najświętsze życie Twoje”/His hardships: „przez trudy Twoje”/His agony in Gethsemane and His Martyrdom: „przez konanie w Ogrójcu i Mękę Twoją”/His cross and abandonment: „przez krzyż i opuszczenie Twoje”/His collapse: „przez omdlenie Twoje”/His death and burial: „przez śmierć i pogrzeb Twój”/His Resurrection: „przez Zmartwychwstanie Twoje”/His Ascension to Heaven: „przez Wniebowstąpienie Twoje”/the establishment of His Holy Sacrament: „przez Twoje ustanowienie Najświętszego Sakramentu”/His joys: „przez radości Twoje”/His glory: „przez chwałę Twoją”.

An interesting fact is that the usual translations for the biblical *Rabbuni*, i.e. “*Master*”, or *Teacher* (capitalized) also appear here, yet with a small letter just after the title *king* (capitalized): „król Patriarchów” (king of Patriarchs), *mistrz* („master of the Apostles), *teacher* (teacher of Evangelisers). In the Pol-

ish language, the small letter for “master” and “teacher” suggests rather the human role of Jesus, yet the capital letter of “King” definitely reveals His Divine nature. Consequently, Jesus’s human-Divine nature is shown here, and His eternal Divine feature as the KING (in synonyms: lord, ruler, sovereign, emperor, etc.)

Supplications: (in order of frequency): „zmiłuj się nad nami” (have mercy on us)(x4)/ „wybaw nas” (rescue us) (x21)/ „wysłuchaj nas” (graciously hear us) (x4)/ „usłysz nas” (hear us) (x2)/ „przepuść nam” (forgive us)(x2)/ „bądź nam miłościw” (have pity on us)(x2)/ „daj nam” (give us) (x1)/ „obdarz nas” (graciously deliver us) (x1).

Although the core part of each litany is different (invocations), the beginning and the final part is the same. The English equivalents are presented for a more universal readership. Here there are: Lord, Jesus, God the Father of heaven, God the Son, Redeemer of the World, God the Holy Spirit, Holy Trinity, one God, Son of the living God, Lamb of God, Your Holy Name; Lord Jesus Christ – all of them with reference to Jesus.

Pronouns: You (capitalized, showing respect and dignity)

Text 2 sample. The Litany of the Blessed Virgin Mary, known also as the Litany of Loreto.²⁵ This litany contains many different titles of Mary, both formal and informal. 12 invocations refer to Mary as Mother, 6 “virgin”, 13 “helper” and “advocate” and finally, “Queen”. Due to the limited scope of the paper, only the explicit and direct “royal” names of Mary (as close to “Lord”) have been extracted from the invocations.²⁶

Explicit: Królowa Aniołów (Queen of Angels), Królowa Apostołów (Queen of Apostles) Królowa Patriarchów (Queen of Patriarchs), Królowa Proroków (Queen of Prophets), Królowa Męczenników (Queen of Martyrs), Królowa Wyznawców (Queen of Confessors), Królowa Dziewic (Queen of

²⁵ https://en.wikipedia.org/wiki/Litany_of_the_Blessed_Virgin_Mary; accessed: 7.06.2023

²⁶ https://www.vatican.va/special/rosary/documents/litania-lauretane_en.html; accessed: 7.06.2023

Virgins), Królowa Wszystkich Świątych (Queen of all Saints), Królowa bez zmayı pierworodnej poczęta (Queen conceived without original sin), Królowa Wniebowzięta (Queen assumed into heaven), Królowa Różańca Świętego (Queen of the most holy Rosary), Królowa Pokoju (Queen of peace), Królowa rodzin (Queen of families), Królowa Polski (Queen of Poland).

Implicit: Matka Chrystusa (Mother of Christ), Matka łaski Bożej (Mother of divine grace), Panna wstawiona (Mother most renowned), Panna można (Virgin most powerful), Panna łaskawa (Virgin most merciful), Stolica mądrości (Seat of wisdom), Przybytek chwalebny (Vessel of honour), Przybytek sławny pobożności (Singular vessel of devotion), Wieża Dawidowa (Tower of Dawid), Wieża z kości słoniowej (Tower of ivory), Dom złoty (House of Gold), Arka przymierza (Ark of the covenant), Gwiazda zaranna (Morning star).

Text 3. The Litany to the Holy Name of Mary. Here, the royal titles from a few versions accessible on-line have been extracted and given in the English language for international readers.

The explicit royal titles: Our Lady, Our Queen, Queen of glory, Glory of the Church triumphant, Blessed Queen, Queen of mercy, Our Lady of the Immaculate Conception, Our Lady of the Assumption, Our Lady of Loreto, Our Lady of Lourdes, Our Lady of Fatima, Our Lady of Czestochowa, Our Lady of the Miraculous Medal, Our Lady of Mount Carmel, Our Lady of the Angels, Our Lady of Dolors, Our Lady of Mercy, Our Lady of the Rosary, Our Lady of Victory, Our Lady of La Trappe, Our Lady of Divine Providence (the capital letters and the pronoun “our” implies both dignity and closeness as well as intimacy).

The implicit royal, or dignified titles: „Mother of the Living God”, “daughter of the Light Eternal”; “Our light”; “flower of Jesse”; “issue of kings”; “chief work of God”; “the beloved of God”; “light in darkness”; “house of God”; “Sanctuary of the Lord”; “altar of the Divinity”; “Star of the Sea”; “Exalted above the Angels”; “crowned with twelve stars”; “distin-

guished above all”; “seated at the right hand of Jesus”; “glory of Jerusalem”; “honour of our people”.

Results and Conclusions for Further Research. Among numerous titles of Jesus in the presented litanies there are many references to Jesus as the *Lord*, both explicit and implicit. Also, in the litanies to Mother Mary, there are “royal” titles or attributes. So, the author’s previous proposal for an improved translation of ‘Rabbuni’ as *My Dear Lord* seems very well justified. Other mystical parallels are useful, i.e. the writings by the West Christian female mystics called the Brides of Christ – an elite and open circle at the same time.²⁷ Among them “The Diary” by St. Faustina.²⁸ Other female Polish mystics are also interesting.²⁹ The most recent ones are Alicja Lenczewska³⁰ and Anna Dąbska.³¹ If the small-scale studies of the lexical-semantic field of the names of Jesus and Mary are combined with big data quantitative solutions, then very interesting results can be obtained globally and new credible improved translation of *Rabbuni* can be proposed and **new models for biblical translation provided.**

References

- Browning, W.R.F. (2009): Słownik biblijny (original title: A Dictionary of the Bible, translated by J. Ślawik), Warszawa.
- Chmielewski, Marek (2015): Wielka księga duchowości katolickiej, Kraków.
- Collins, Andy (2020): Największe objawienia Maryjne XIX i XX wieku. Przyszłość Kościoła, Polski i świata, Warszawa.
- Dąbska, Anna (2022): Zaufajcie Maryi, Niepokalanów.
- Dąbska, Anna (2023): Świadkowie Bożego miłosierdzia. Wydanie poprawione i znacznie poszerzone, Warszawa.

²⁷ Laskowski, J.P. (2010), p.5-6

²⁸ Święta s. M. Faustyna Kowalska (2010), p. 5

²⁹ Terlikowski, T. (2020)

³⁰ Lenczewska, A. (2016), (2017)

³¹ Dąbska, A. (2023)

- Dziwisz, Stanisław (2015): *Wielka księga miłosierdzia*. Kraków.
- Hiżycki, S. (ed.) (2015): *Mnich Kościoła Wschodniego. Modlitwa Jezusowa* (original title: *Un moine de l'Eglise d'Orient, La priere de Jesus*), Tynec.
- Jelonek, Tomasz (2015): *Teologia biblijna*, Kraków.
- Jelonek Tomasz (2009): *O Bogu i człowieku*, Kraków.
- Katechizm Kościoła Katolickiego (2002): Poznań.
- Kowalska Faustyna (2010): *Dzienniczek. Miłosierdzie Boże w duszy mojej*, Warszawa.
- Laskowski Jacek Paweł (2010): *Kobiety Boga. Objawienia w życiu świętych niewiast*, Kraków.
- Laurentin, R., Debroise, F (2012): *Tajemnica Maryi. Życie Matki Bożej w niezwykłych objawieniach mistyków i świętych* (original title: *La vie de Marie d'apres les revelations ded mystiques*, translated by B. Amarowicz), Kraków.
- Lenczewska, Alicja (2016): *Słowo pouczenia*, Poznań.
- Lenczewska, Alicja (2017): *Świadectwo. Dziennik duchowy*, Poznań.
- Leon-Dufour, X.(ed.) (1994): *Słownik teologii biblijnej* (original title: *Vocabulaire de theologie biblique*, translated by K. Romaniuk), Poznań.
- Lisicki Paweł (2022): *Tajemnica Marii Magdaleny. Kobiety w otoczeniu Jezusa*, Warszawa.
- Łukiewicz-Kostro, R. (2022): “Rabbuni”. Challenging the Untranslated in the Bible. In: Buk, A. Maziarz, P., Onik-Maziarz, D. (eds.) *New Vistas in Language Studies. Young Scholar's Perspectives*. ATENA 1, Rzeszów.
- Łukiewicz-Kostro, R. (2023): *Translating Sacrum with the Use of Liturgical Books as Intralingual Parallel Texts. A single case-study of “Rabbuni”*. In: Buk, A., Szwed, I., Maziarz, P., Onik-Maziarz, D. (eds.), *New Vistas in Language Studies. Young Scholar's Perspectives*. ATENA 2, Rzeszów.
- Majewski, M. (2015): *Tajemnice biblijnych imion*, Kraków.
- Majewski, M. (2019): *Jak przekłady zmieniają Biblię. O przekładach i przekładaniu raz jeszcze*, Kraków.
- Pismo Święte Starego i Nowego Testamentu w przekładzie z języków oryginalnych. Wydanie piąte na nowo opracowane i poprawione (2002), Poznań.
- Przybylak, Zbigniew (2008): *Sławne proroctwa, objawienia, przepowiednie dla Polski i świata na XXI wiek, Włocławek*.
- Sri Edward (2019): *W drodze z Maryją. Biblijna podróż z Nazaretu pod krzyż*, Poznań.
- Tajemnice imion biblijnych* (2015): Kraków 2016.
- Terlikowski, Tomasz (2020): *Iskra wyjdzie z Polski. Apokaliptyczne objawienia miłosierdzia Bożego*, Kraków.
- Witczyk, Henryk (ed.) (2017): *Nowy słownik teologii biblijnej*. Lublin-Kielce.

Journal articles:

- Abdikalyk, Sadirkzy, Kunimzhan et al (2016): *Concept as the Main Research Object of Cognitive Linguistics*. In: *international Journal of Environmental & Science Education*. Vol. 11, No. 10, 3167-3178

Floros, Georgios (2004): Parallel texts in Translating and Interpreting. In: TSNM (Translation Studies in the New Millenium) 2, 33-41

Mierzwińska-Hajnos, Agnieszka (2010): The *Linguistic Worldview* Revisited. A Cognitive Analysis of Plant Terms. In: Poznań Studies in Contemporary Linguistics 46(4), 457-479

On-line resources:

<http://www.catholictradition.org/Litanies/litany1.htm>

https://en.wikipedia.org/wiki/Litany_of_the_Blessed_Virgin_Mary; accessed: 7.06.2023

https://www.vatican.va/special/rosary/documents/litanie-lauretane_en.html; accessed: 7.06.2023

https://en.wikipedia.org/wiki/Litany_of_the_Holy_Name_of_Jesus; accessed: 7.06.2023

<https://www.ourcatholicprayers.com/holy-name-of-jesus.html>; accessed: 7.06.2023

<https://en.wikipedia.org/wiki/Litany>, accessed: 7.06.2023

Hanns-Josef Ortheils literarisches Selbstporträt

Abstrakt: Die Romane „Die Erfindung des Lebens“ (2009), „Wie ich Klavierspielen lernte“ (2019) und „Ombra“ (2022) sind die am stärksten autobiographisch geprägten Texte von Hanns-Josef Ortheil. In allen drei Geschichten ist die Hauptfigur ein unerfüllter Pianist, der seine musikalische Karriere aus gesundheitlichen Gründen aufgegeben hat. Im ersten Werk erzählt der Mann über sein Leben bis zum Abbruch des Musikstudiums, im zweiten über die Anfänge seines Klavierlernens und im letzten über seine schwere Herzkrankheit und deren Rekonvaleszenz. Der Romanreigen kann als literarischer Versuch angesehen werden, Musik zum Lebenselixier zu stilisieren. Das Ziel des Beitrags ist es, das Selbstporträt Ortheils als literarische Figur zu diskutieren und das Musikmotiv in den genannten drei Titeln mit der Darstellung zu korrelieren. Die folgende These bildet die Grundlage für meinen Zugang zu Ortheils Texten: Hanns-Josef Ortheils Musikverständnis spiegelt sich in seinem literarischen Schaffen und begleitet sein autofiktionales Selbstporträt. Es stellen sich entsprechend folgende Forschungsfragen: Welche Gefühle ruft klassische Musik in der Hauptfigur hervor? Welche Rolle spielt sie in ihrem Leben? Wie wird Ortheil als literarische Figur erkennbar und dargestellt? Wozu dient dem Autor das literarische Selbstporträt?

Schlüsselwörter: Hanns-Josef Ortheil, Selbstporträt, Nexus Literatur-Musik-Autofiktion

Einführung: Wer ist Hanns-Josef Ortheil?

Das Prosawerk Hanns-Josef Ortheils ist ein paradigmatisches Paradebeispiel für die literarisch thematisierte Wechselbeziehung von Musik und Literatur einerseits und von erfundener und eigener Lebensgeschichte andererseits. Der intensive Bezug zur Musik in den Erzähltexten Ortheils bestimmt maßgeblich dessen literarisches Selbstporträt. Das Ziel des Beitrags ist es, die literarische Selbstdarstellung des Schriftstellers in den drei autobiografischen Romanen *Die Erfindung des Lebens*, *Wie ich Klavierspielen lernte* und *Ombra* anhand der methodologischen Raster im musik-literarischen

Verständnis von sowohl Steven Paul Scher¹ als auch Konrad Górski² sowie der autofiktionalen Schreibweise von Dieter Wellershoff³ zu analysieren. Charakterisiert wird also die Hauptfigur in den erwähnten Romanen, verstanden jeweils als Double bzw. Alter ego des Autors, und ihr Musikverständnis. Darauf bauend werden folgende Forschungsfragen gestellt: Welche Etappen des pianistischen Lebens von Ortheil wurden literarisch bearbeitet? Welche Gefühle ruft klassische Musik in der Hauptfigur hervor? Welche Rolle spielt sie in ihrem Leben? Wie wird Ortheil als literarische Figur dargestellt? Wozu dient dem Autor sein literarisches Selbstporträt?

Hanns-Josef Ortheil wurde 1951 in Köln geboren. Er ist ausgebildeter Pianist, Musik- und Literaturwissenschaftler und bezeichnet sich selbst als „musikbegeisterter und durch Musik geprägter Schriftsteller“ (Ortheil: 2020). Aufgrund seiner „autistischen Ich-Versenkung“ (Ortheil 1994: 23)

¹ Steven Paul Scher versteht den Terminus ‚verbal music‘ als die im literarischen Werk auf der ‚Wortebene‘ erscheinende Musik. Im Text kommt sie durch Darstellungen, Anspielungen, Zitate existierender und fiktiver Musikstücke zur Geltung. Musikthematization betrifft ebenso die Beschreibungen von psychophysischen und geistigen Reaktionen auf Musik, Erwähnungen von zeitgenössischen, historischen oder fiktiven Musikerfiguren und die Wahl von Musikern als literarische Protagonisten. Die literarisch beschriebene Musikrezeption kann sowohl objektiv als auch subjektiv sein. Die Einbeziehung in die Handlung, das unmittelbare Thema der Äußerung und das Tragen symbolischer Bedeutung sind drei voneinander unabhängige Prämissen des Auftretens und Thematisierens von Musik auf der Inhaltsebene. Musik als Teil der dargestellten literarischen Fiktion, d. h. als Konstruktionselement der Handlung, soll einen Hintergrund oder einen Ausgangspunkt für eine Erzählsituation schaffen, soll sie entsprechend rahmen (vgl. Scher 1984: 10-11).

² Konrad Górski zufolge kann man zu den Hauptaufgaben von in Handlungen einbezogener Musik die Schaffung einer bestimmten Atmosphäre, die Charakterisierung der Protagonisten beziehungsweise des Romanraums, die Wiedergabe von autobiographischen Elementen und die Wiedergabe von nicht-musikalischen Inhalten zählen (vgl. Górski 2002: 263).

³ Dieter Wellershoff zufolge gibt es drei Erscheinungstypen von autofiktionalen Protagonisten: Alter ego, Double und Schatten-Ich. Alter ego ist eine literarische Figur, in welcher nur ein Teilaspekt des Autors agiert. Folglich kann sie nur (teilweise) psychologisch identisch mit dem Autor als lebendem Individuum – etwa durch ähnliche Gedanken oder Charaktereigenschaften – sein. Ein Autor-Double dagegen lebt das gleiche Leben wie der Schriftsteller. In einem autobiographischen Prosawerk kann es mehrere Alter ego geben – hingegen nur ein Double (vgl. Wellershoff 1991: 5-10). In den drei hier besprochenen Romanen von Hanns-Josef Ortheil sind die Hauptfiguren als Double des Stuttgarter Schriftstellers anzusehen.

sprach Hanns-Josef Ortheil in seiner Kindheit nicht. In dieser einsamen Welt des sprachlosen Kindes wurden aber viele Bücher gelesen, Texte geschrieben, Musik gehört und Klavier gespielt, sodass Musik schnell zu seinem favorisierten Kommunikationsmittel mit der Welt wurde. Im 1994 erschienenen poetologischen Großessay *Das Element des Elefanten. Wie mein Schreiben begann* erklärt der Autor die Bedeutung seiner schriftstellerischen Tätigkeit:

Durch das Schreiben habe ich vielleicht versucht, mir meine schwer zugängliche und mir noch heute sehr rätselhaft erscheinende Kindheit begreiflich zu machen. Darüber habe ich allerdings, als es ernst wurde mit dem Schreiben, nicht nachgedacht. Ich habe lange Zeit versucht, meine Kindheit, die Zeit, in der ich umherlief, wie ein Tauber und Stummer und in der sich doch alles so tief und deutlich in meine Erinnerung und mein Empfinden eingrub, zu vergessen. Dann verglich ich diese wortlose Zeit mit der Gegenwart, einer Zeit, in der ich die Sprache beherrschte und in der ich durch diese Sprachbeherrschung, wie es hieß, aufgeblüht erschien wie ein in die menschliche Zivilisation aufgenommener Kaspar Hauser. [...] Jetzt ist das anders, jetzt glaube ich, mein späteres Schreiben kommentiert und bebildert den großen Vorrat meiner Kinderbilder, es erweckt ihre Magie, es versucht, sie zurückzustellen in das Faszinosum ihrer traumhaften, aber auch traumatischen Abgeklärtheit.

(Ortheil 1994: 49-50)

Über das Schreiben und das Lesen gewann er als 6-jähriger Junge also langsam den Zugang zum Sprechen. Dieser Sprechlehrgang, diese Aneignung der naturgegebenen Möglichkeit zu sprechen, wurde vom Vater auf dem Gasthof der Großeltern im Westerwald initiiert. Die Beobachtungen der Natur während der Ausflüge und der Spaziergänge mit seinem Vater trugen dazu bei, dass Hanns-Josef Ortheil begann, die einzelnen Gegenstände in seiner Umgebung aufzuschreiben und im weiteren Verlauf auch nachzusprechen. Auf diese Art und Weise wechselte er aus der Welt des autistischen Schweigens in die offene, kommunizierende Welt. Im gleichen Augenblick wurde das Schreiben zu seiner großen Leidenschaft. Der zukünftige Schriftsteller erfand verschiedene Schreibformen, sodass er die Kunst

des Schreibens im Laufe der Zeit besser kennenlernen und beherrschen konnte. Das Material für die erste Schreibform leitete sich von den täglichen Notizen über Erlebtes, Gehörtes und Gesehenes her. Es ging um möglichst ausführliche und genaue Beschreibungen von Empfindungen. Die in der Kindheit „beginnende Dominanz des Schreibens gegenüber anderen Lebensweisen“ (Ortheil 2015: 134) war für das heranwachsende Kind ein Hilfsmittel, gesprochene Sprache zu fixieren. Dementsprechend wurden viele Heftseiten gefüllt, die ein „Schreibarchiv“ (Ortheil 2015: 139) schufen: „Dreihundertfünfundsechzig Seiten schreibe ich so Jahr für Jahr, Tausende, Zehntausende von Seiten habe ich seit meiner Kindheit geschrieben“ (Ortheil 1994: 97). Der Romanautor ist also schon

von Kindheit an von einem Schreibzwang befallen. Dieser Schreibzwang äußert sich unter anderem in einer stark ausgeprägten Notizsucht, die der Verfasser als Notwendigkeit versteht, die ihn vor dem Sprachverlust schützen sollte.

(Grzywka 2011: 59)

Diesen Sprachverlust fürchtet der Schriftsteller bis heute:

Ja, in meinen dunkelsten Phantasien bin ich wieder stumm, ich habe alles verlernt, was zu den künstlichen Riten der Weltauslegung gehört, ich habe mich wieder eingehüllt in den dichten, kompakten und unveränderlichen Raum meines autistischen Schweigens, es ist ein Schweigen, aus dem, ich weiß es, niemals mehr ein Weg führen wird nach draußen, in die gefürchteten Kältezonen, in die Gemein- und Gesellschaften.

(Ortheil 1994: 16)

Der als „ein Lustgewinn ersten Ranges“ (Ortheil 2016: 481) bezeichnete Schreibprozess wird von Ortheil mit dem Klavierspielen verknüpft. Seine Faszination für klassische Musik begann im Jahr 1955, als das vierjährige und damals noch stumme Kind unter Aufsicht der Mutter, seiner ersten Klavierlehrerin, die ersten Fingerübungen auf dem Klavier versuchte. In seiner von der stummen Mutter begleiteten Welt war Musik ein Hilfsmittel zur Kommunikation und zum Ausdruck seiner inneren Erlebnisse, woran sich

der Schriftsteller folgendermaßen erinnert: „[...] das Kind spricht nur, ausschließlich, mit dem Klavier, ansonsten stellt es sich stumm, reagiert nicht weiter auf Fragen und Anreden [...]“ (Ortheil 2004: 183). Mit dem Klavier verband ihn schnell eine große Freundschaft, welche ihm ein Sicherheitsgefühl gab und seine Lebensangst bekämpfte, so dass das Klavierspielen schnell „zur wichtigsten, den gesamten Lebensinhalt des Kindes ausmachenden Tätigkeit [wurde]“ (Ortheil 2004: 184). Zu guter Letzt beeinflusste die Verbesserung des Spracherwerbs sein Klavierspiel, was der Autor mit den Worten kommentiert: „Raschere Fortschritte im Klavierspiel machte ich erst, als ich zu sprechen und zu schreiben begann“ (Ortheil 2015: 165). Beide Leidenschaften – Musik und Schreiben – ergänzten sich also, indem sie einerseits die gegenseitige Entwicklung stimulierten und andererseits Ortheil halfen, das Trauma seiner Vergangenheit zu bewältigen. Ortheils Einschätzung, dass für ihn, der täglich Klavierspielen übte, die Sprache in erster Linie Klang war, klingt plausibel: „Alle Sprache ist Klingen, die Vokale sind Farben und Schatten, ein zweisilbiges Wort gibt den Takt, jeder Satz ist ein Rhythmus“ (Ortheil 2004: 187), teilt der Schriftsteller nach vielen Jahren in seinem Feuilleton *Die Fantasie in C-Dur* mit. Daraus resultiert die Schlussfolgerung, dass Ortheil damals schon voller Musik war und die Welt durch das Musizieren wahrnahm. Daher verwundert es auch nicht, dass er seit frühesten Kindertagen davon träumte, Pianist zu werden. So stellt auch die Hauptfigur seines autobiographischen Romans *Der Stift und das Papier* – das Alter Ego Ortheils – fest:

Ich möchte ein Pianist werden, nichts sonst. Und schreiben möchte ich so wie „seit ewigen Zeiten“ (Ich). Nur für mich. Tag für Tag. Die Chronik. Texte für die Rubriken und vielleicht auch: ein Tagebuch! Worunter ich mir etwas Heimliches vorstelle: tägliche Aufzeichnungen über Heimlichkeiten, Texte, die niemand außer mir lesen wird [...]. All meine Heimlichkeiten bekämen einen Platz und säßen nicht mehr in meinem Kopf fest! Ich würde „mich austoben“ und von meinen Gefühlen und Stimmungen erzählen „hemungslos“, ohne „Tabus“ (Ich).

(Ortheil 2015: 373)

Während des Klavierstudiums am römischen Conservatorio spielte Ortheil recht intensiv auf dem Tasteninstrument:

An den Abenden übte ich stundenlang Klavier, ich schloß mich in einen schalldichten Raum im Keller des Musikinstituts ein und hämmerte auf den Tasten herum. Manchmal bluteten meine Finger, aber ich genoß es, wenn sich die dünnen Blutspuren über die weißen Tasten verteilten.

(Ortheil 1994: 214)

Aufgrund einer schweren Sehnenscheidenentzündung musste Ortheil jedoch seine Karriere als Musiker abbrechen. Nach dem Abbruch des pianistischen Studiums begann seine professionelle schriftstellerische Tätigkeit. 1979 veröffentlichte er den ersten Roman unter dem Titel *Fermer*.

Selbstporträt Ortheils oder ein Pianist, der Schriftsteller wurde

Die Erfindung des Lebens (2009), *Wie ich Klavierspielen lernte* (2019) und *Ombra* (2021) sind Teil eines „großen autobiografischen Zyklus“ (Klemm 2021:25), wie Hanns-Josef Ortheil im Gespräch mit seinem Lektor Klaus Siblewski bestätigt. Der Autor hat jedem Titel die Gattungsbezeichnung Roman hinzugefügt, um so zu signalisieren, dass er frei über die Fakten seiner Biographie verfügt, dass sein Erzählen zwischen Faktizität und Literarisierung oszilliert.

Der narrative Fokus in *Die Erfindung des Lebens* liegt auf der Geschichte Ortheils bzw. seines Doubles/Alter egos von der stummen Kindheit bis zum Abbruch des Studiums am römischen Conservatorio. Die erzählte Welt und Zeit sind jene, in denen Johannes Catt sprechen und schreiben lernt und wegen der Krankheit nicht weiter von seiner pianistischen Karriere träumen kann.

In *Wie ich Klavierspielen lernte* literarisiert Hanns-Josef Ortheil – wie der Titel des Werks bereits ankündigt – die Geschichte seiner musikalischen Sozialisation und Professionalisierung. Die Romanhandlung konzentriert

sich auf die Erinnerungen des Protagonisten auf die nacheinander vorkommenden Etappen des Klavierlernens. Die Geschichte handelt von Klavierübungen, Techniken und Methoden des Spiels von klassischer Musik, sie will auch persönliche Musikvorlieben des Erzählens und die Verhältnisse des Protagonisten zu den konkreten Musikwerken mitteilen.

Den Plot von *Ombra* strukturiert die literarisierte Geschichte der Rekonvaleszenz nach der Herzoperation des Autors und sein damit verbundener Aufenthalt in einer Rehaklinik, wo sich Hanns-Josef Ortheil und sein literarisches Double auf dem Wege der Besserung befinden und sich mit dem wegen der Krankheit erneuten „Verlust des Schreibens und Klavierspielens“ (Ortheil 2021: 113) auseinandersetzen.

Die chronologische Reihenfolge der erzählten Ereignisse in den drei Romanen ist gewahrt, d.h. sie werden retrospektiv jeweils vom autodiegetischen Erzähler präsentiert. In den Büchern werden die grammatischen Zeitformen des Präteritums und des Präsens benutzt. Da der Erzähler jeweils mit der Hauptfigur gleichgesetzt werden kann, dominiert eine interne Fokalisierung in den Werken. Der Protagonist nimmt also stets an den Geschehnissen aktiv teil – er schildert praktisch die Erfahrungen und Erlebnisse seines literarischen Schöpfers.

In den Romanen ist Musik Trumpf, d.h. sie ist selbst Protagonistin. Klassische Musik wird in vielerlei Hinsicht thematisiert. ‚Figural thematization‘ manifestiert sich in den Werken durch Äußerungen der Figuren zur Musikrezeption, die Verwendung musikalischer Begriffe, die Darstellung wirklicher Kompositionen und die Erwähnung klassischer Musiker. Was die paratextuelle Ebene betrifft, weist lediglich der Titel des im 2019 erschienenen Werks *Wie ich Klavierspielen lernte* auf das in die Romanhandlung geflochtene Musikmotiv. Konsequenter verzichtet der Autor auf Musikthematizierungen in Paratexten wie dem Vorwort, Nachwort, den Fußnoten oder Kapitelüberschriften. Musik ist gleichsam essentielles Element der literarischen Landschaft der Romane. Musik wird unmittelbar in die Handlung einbezogen und ist in *Die Erfindung des Lebens* und *Wie ich Klavierspielen*

lernte signifikantes Konstruktionselement der Plots. Die musik-literarischen Beziehungen auf der inhaltlichen Ebene dienen in diesen Texten vor allem der Wiedergabe autobiografischer Aspekte und somit zur Profilierung der Hauptfiguren, welche als Double des Autors interpretiert werden können. Man kann die Hauptfiguren durch ihre enge Beziehung zur Musik charakterisieren, was zum literarischen und somit autofiktionalen Porträt von Hanns-Josef Ortheil führt.

In *Die Erfindung des Lebens* heißt die Hauptfigur Johannes Catt. Johannes ist auch der Name des Protagonisten in den Werken *Wie ich Klavierspielen lernte* und *Ombra*. Dieser Vorname ist eine deutliche Anspielung auf den eigentlichen Name des Autors – Hanns-Josef. *Ombra* ist ein Roman von diesem Schriftsteller, in dem als Hauptfigur genau Hanns-Josef Ortheil vorkommt, von dem der Ich-Erzähler in einem Gespräch bestätigt, er sei Autor des Buches *Wie ich Klavierspielen lernte* (vgl. Ortheil 2021: 179). In den Romanen ist damit ein kohärentes Selbstporträt Ortheils angelegt. Bei der Lektüre der Texte kann man den Eindruck gewinnen, dass ein und derselbe Ich-Erzähler die Geschichte erzählt. Wo immer in drei Texten von Musik die Rede ist, bezieht sich die Aussage direkt oder indirekt auf die Hauptfigur und zeigt ihn einerseits als einen Mann, der dank der Musik und für die Musik lebt; andererseits als einen unerfüllten Pianisten, welcher als Schriftsteller in seinen Romanen die Musik zurückgewinnt: „ein Mann, der unendlich viel Musik in sich aufgesaugt, damit gelebt und sein ganzes bisheriges Leben zu großen Teilen davon gezehrt hat“ (Ortheil 2021: 55). Sowohl das Hören als auch das Spielen von klassischer Musik ruft in den Hauptfiguren psychische Reaktionen wie beispielsweise Glück, Freude, Befriedigung, Freiheit oder die Erfüllung von Träumen hervor. Johannes aus *Wie ich Klavierspielen lernte* teilt mit: „Wenn ich Tschaikowsky spiele, gerate ich so sehr ins Träumen, dass ich darüber fast das Spielen vergesse“ (Ortheil 2019: 73), wobei Johannes aus *Die Erfindung des Lebens* über sein Klavierspiel folgendes sagt: „Und so spielte ich den ersten Satz des Italienischen Konzerts von Johann Sebastian Bach zu Ende und emp-

fand dieses Spiel sogar als ein großes, wiedergefundenes Glück [...]“ (Ortheil 2009: 272). Der Pianist reagiert während des Kontakts mit klassischer Musik auch sogar physisch:

Mir ist heiß, ich habe wahrscheinlich Fieber. Mein Hals ist trocken, ich spüre ein Kratzen, wie bei einer Erkältung. Doch das ist jetzt alles nicht von Bedeutung. Auf dem Nachhauseweg, weiß ich, wofür ich zukünftig üben und noch mal üben will. Dafür, vielen anderen Menschen von einer erhöhten Bühne aus, eingetaucht in flammendes Scheinwerferlicht, etwas vorspielen zu können.

(Ortheil 2019: 64)

Die Musik war – Ortheils Selbstauskunft zur Folge – nicht nur Quelle der Freude, Leidenschaft oder Hobby, sondern auch Hilfsmittel zur Kommunikation mit der Welt, welches lange das Sprechen ersetzte. Außerdem trug die Musik dazu bei, dass der Ich-Erzähler den Weg zum Sprechen fand: „Von viel größerer Bedeutung war es, dass Mutter und ich letztlich über das Klavierspielen wieder zum normalen Sprechen gefunden hatten“ (Ortheil 2019: 9). In den drei hier vorgestellten Romanen wurde das Porträts eines Musikers bzw. musikalisch fast professionell Ausgebildeten dargestellt, für den Musik ebenso die Rolle des Schutzes vor Einsamkeit als auch die eines Begleiters in wichtigen Momenten des Lebens erfüllt (vgl. Ortheil 2021: 123).

Fazit

Hanns-Josef Ortheil hat den Verlust des Klavierspiels mithilfe von Literatur so gut wie möglich ausgeglichen, indem er in seinem literarischen Weltbezug dem Musikalischen viel Platz widmet und „über Musik philosophier[t]“ (Ortheil 2004: 194). Beide Tätigkeiten – Schreiben und Klavierspielen – beurteilt der Schriftsteller als ähnliche Leidenschaften, welche in gleicher Weise auf ihn wirken: „Außer Klavierspielen kenne ich keine schönere, interessantere und befriedigendere Tätigkeit als das Schreiben“ (Ortheil

2016: 476). Während des Schreibprozesses kann der Autor sein verlorenes Pianistenleben vergessen bzw. das Schreiben kann jenes substituieren.

Die in seinen Werken *Die Erfindung des Lebens*, *Wie ich Klavierspielen lernte* und *Ombra* als Themenfeld auftauchende Reflexion über Musiker und Musik lässt sich als Ersatz für das Üben am Klavier und die Möglichkeit der Verarbeitung eigener Traumata interpretieren. Die Hauptfiguren der erwähnten Romane sind als Double des Autors erkennbar. Für den Protagonisten ebenso wie für den Romancier selbst gilt die „Metamorphose eines Pianisten in einen Schriftsteller“ (Ortheil 2017: 8-9), was Johannes Catt mit folgenden Worten bestätigt: „Aus dem jungen Pianisten war also ein junger Schriftsteller geworden“ (Ortheil 2009: 579).

Bibliografie

- Górski, Konrad (2002): Muzyka w opisie literackim. In: Hejmej, Andrzej (Hrsg.): Muzyka w opisie literackim. Antologia studiów powojennych. Kraków, S. 259-283.
- Grzywka, Katarzyna (2011): [E]in großes Schreibprojekt, das Projekt meiner Tagesmitschriften...Hanns-Josef Ortheil über das eigene Schreiben. In: Rzeszotnik, Jacek (Hrsg.): Schriftstellerische Autopoiesis. Beiträge zur literarischen Selbstreferenzialität, Darmstadt, S. 45-61.
- Klemm, Imma (2021): Ein Kosmos der Schrift. Hanns-Josef Ortheil zum 70. Geburtstag. München.
- Morawska, Adrianna (2022): Zum Musikmotiv im autobiographischen Roman *Wie ich Klavierspielen lernte* (2019) von Hanns-Josef Ortheil. In: Sońnicka, Dorota/ Pilarski, Anna (Hrsg.) *Colloquia Germanica Stetinensia*, Szczecin, S.63-82.
- Ortheil, Hanns-Josef (1994): Das Element des Elefanten. Wie mein Schreiben begann. München.
- Ortheil, Hanns-Josef (2009): Die Erfindung des Lebens <http://www.swr.de/swr2/musik-klassik/mein-beethoven-1-swr2-musikstunde-2020-12-14-100.html> s. München.
- Ortheil, Hanns-Josef (2020): Mein Beethoven: (30.05.2023)
- Ortheil, Hanns-Josef (2021): *Ombra*. München.
- Ortheil, Hanns-Josef (2019): *Wie ich Klavierspielen lernte*. Berlin.
- Scher, Steven Paul (1984): Einleitung. Literatur und Musik – Entwicklung und Stand der Forschung. In: Scher, Steven Paul (Hrsg.): *Literatur und Musik. Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes*. Berlin, S. 9-25.
- Wellershoff, Dieter (1991): *Double, Alter ego und Schatten-Ich*. Graz.

Innovative techniques presenting mental states in Graham Rawle's *Woman's World*

Abstract: Graham Rawle's *Woman's World* is a novel constructed from of approximately 40 thousand fragments of women's magazines from the 1960s. While reading the novel the reader may notice its resemblance to a magazine with some pictures and typographical elements. This very fact makes the reader feel the novel is special and there must be something behind its visual image. Indeed, the techniques employed by the author such as "cut-up", "collage" and typography represent the mental states of the lead character. When looking at the pages of the novel there comes a realization that the work of art is some kind of patchwork. Similarly to the text collage, the protagonist, Roy, is also a blend of "different selves". Namely, Roy feels like there is another person living inside him, his dead sister or alter-ego, Norma. The techniques applied (cut-up, collage and typography) portray Roy's split personality, his perplexed nature. To add more, the cut-up technique allows readers to see the thoughts of an ordinary woman of the 1960s, as the excerpts from women's magazines are from this very time. Therefore, the voice of Roy's alter-ego, Norma, shows a typical woman of the 1960s when the magazines used in the novel were created.

Key words: innovative techniques, cut-up technique, collage technique, typography, mental states, female voice

1. A Short overview of Graham Rawle's *Woman's World*

Graham Rawle's *Woman's World* seems to be an unusual novel. As the author himself admits, it consists of approximately 40,000 thousand fragments of text gathered from 1960s women's magazines (Rawle 2005: "The making of the book"). The work is considered a college novel, otherwise referred to as a picture book. As Rawle (2005) notes, he used "nothing but

words cut out of magazines....” (“The making of the book”) What is special about the novel is the fact that initially there was a storyline moulded by the author and then he found some cuttings from women’s magazines to finally substitute the rough draft of *Woman’s World* (Rawle 2005: “The making of the book”). Overall, the method of creating the book was mainly manual work: “The method was primitive: scissors and glue. Apart from a little tweaking here and there to enlarge very small type to a readable size, everything was done by hand. The artwork alone took two years” (Rawle 2005: “The making of the book”).

Apart from being a novel, *Woman’s World* is an extraordinary artwork, with thousands of snippets containing words, phrases, whole units of meaning and graphics composing a collage. Moreover, knowing that the cuttings originate from women’s magazines of the 1960s, it can be inferred that the voice of women’s world from the 1960s is represented throughout the novel: “The language of women’s magazines from that time is distinctive and although I have taken their words out of context to tell an entirely new story, the voice of the original 1960s woman’s world remains” (Rawle 2005: “The making of the book”).

As for the storyline, the reader is acquainted with Norma Fountain at the beginning of the novel. Norma is a narrative voice of *Woman’s World*. Taking into consideration the very narration, it is melodramatic, as Michael Leong (2002) claims (“Writing with Scissors”). Indeed, Norma appears to be obsessed with household chores, cosmetics, appearance, fashion and men’s attention towards her (the things that women of the 1960s were supposedly obsessed with). With the development of the plot, it is revealed that Norma tries to find a job at White’s Laundry. She wants to be a delivery driver. This job seems to be a typical masculine job that a woman of the 1960s would not have the chance to do. However, Norma seems to be bold and she uses her charm to try to get the job. Despite the failed attempt, Norma remains positive as she remembers that the most important thing for her is to be a good-looking and glamorous woman. The story seems to

be telling readers about a woman and her perspective. However, at some point throughout the novel there is an unexpected revelation – it turns out that Norma is a transvestite. She is actually an alter ego of the man – Roy Little. Roy embodies Norma who represents his deceased sister who died in a car accident some time before. As Andi Ziesler (2008) remarks, “Roy Little suffers from a split personality” (33) Indeed, sometimes the narrator acts as Roy Little and at times, the perspective of Norma Fountain is presented. The very character of Roy simply can not let go of the memories of his sister. However, he also desires to build ties with his soulmate, Eve, while Norma gets into trouble with a photographer Mr. Hands. However complicated this story may appear, the ending brings hope. Namely, Norma imagines a happily-ever-after ending for Roy and Eve (Rawle 2005: 437):

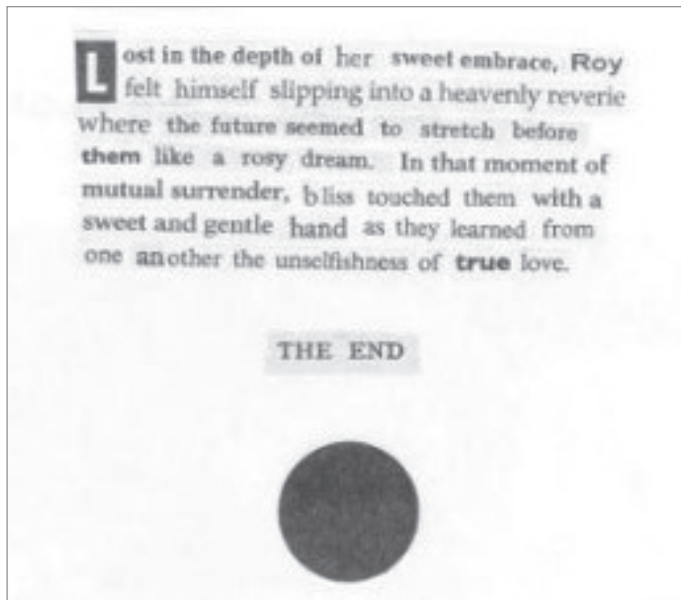


Figure 1. (437)

2. Innovative techniques in Graham Rawle's *Woman's World*

One of the innovative techniques applied in Rawle's text is the cut-up technique. It is associated with a written text that is cut up and rearranged to create a new one. However, it is the broader concept of the cut-up arrangement, called the collage technique, that seems to be most prominent in the whole novel. The collage technique involves text clippings that are selected from different texts and collaged together in accordance with a theme or narrative. As discussed previously, the entire novel is made out of a plethora of snippets from women's magazines. These fragments create and follow some particular storyline, which is an unusual thing here. Except for being a work of literature, with the use of the abovementioned techniques, Graham Rawle's *Woman's World* holds the status of a piece of magnificent art as well. Among other innovative techniques, a typographical technique is also used. Typography, as it is commonly known, is an art of organizing letters and text in a work of art; it involves font style, appearance, and structure, which aims to evoke certain emotions and convey specific messages (for example clip art, photos and sloppy punctuation are elements of typography). It occurs that in *Woman's World* there are different font styles, sloppy punctuation, single words, phrases, images cut from different texts and collaged together to create a whole new story. These innovative techniques are visible throughout the whole of the novel. One fragment from the novel illustrated below highlights these techniques:

In the fragment above, it is visible that the fonts used for the words and phrases differ. This visual property of the text makes one realize that the fragment is full of textual clippings cut off from other writings and collaged together to create a new story. It seems that the words in bold in the snippet above evince the keywords for the theme on this very page. In this case, these typographical elements evoke some specific message. The image of scissors in the middle of the page denotes the split personality of the lead character. Indeed, the protagonist is torn, similarly to the page which is di-

vided into two parts. On the one hand, Roy's male perspective is presented and on the other hand, the more feminine image of Norma and the vision of a typical woman is induced. All in all, the cut-up or collage technique with some elements of typography is designed to make certain things prominent in the novel.

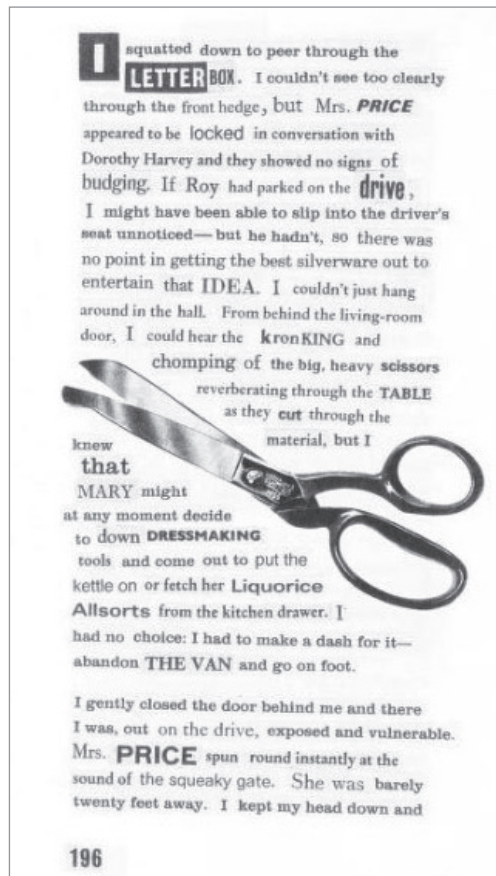


Figure 2. (196)

3. Innovative techniques as tools presenting mental states in *Woman's World*

The usage of snippets from women's magazines from the 1960s and making a story out of them shows that the very story is some kind of patchwork. Kiene Brillenburg Wurth (2011, 135) claims: "In *Woman's World* there is an evident, and almost inevitable, interaction between the identity of Norma/Roy and the materiality of the text: both are patched, so that the being-assembled of the latter is reflected and reinforced by that of the former, and vice versa. Indeed, Norma/Roy is made of the magazine fragments stitched together into a material confession, while the fragments betray her transvestism before Norma has confessed to being Roy in the first". Indeed, the very text and Roy/Norma seem to correlate. Both the textual aspect of the novel and the identity of the lead character/s appear to have some mutual ground. These two entities mutually remind one another about their patched character and have an influence on reinforcement of their status of being patched. Similarly to the collaged text, the lead character, Roy, is also a conglomeration of "different selves". He is split into two individuals – himself and his dead sister or his alter-ego Norma (Leong 2002: "Writing with Scissors"). According to the philosopher, Cicero, an alter-ego is a "second-self", the "existence of another self". It can be said that the cut-up technique, or conglomeration of all these magazine clippings, shows Roy's emotional state. He feels like a conglomeration of two people – himself and the adult version of his dead sister. From the outset, it is not clear that the protagonist has a double personality. It becomes apparent when Roy applies for the position of a truck driver. During his interview with Mr. White, Roy confesses: "I've lived here all my life – with my **MOTHER AND SISTER**" (Rawle 2005: 93). It is essential to take note of the font style of this sentence to see what Roy truly feels.

The font style of the words "OTHER AND SISTER" stresses Roy's duality. The larger font size of the phrase above stresses that the character

is split into two people. Although the following configuration of words – “MOTHER AND SISTER” is provided as a full unit of meaning, suggesting that Roy has lived with his mother and sister, the typeface of the letter ‘M’ in the word ‘mother’ differs from the rest of the statement. This gives the impression that the letter ‘M’ disappears from the phrase and the words ‘other and sister’ are accentuated. The aim of this typographical arrangement is to present this divided mind of the lead character.



Figure 3. (93)

While the fragment quoted above may raise suspicion in the reader that the second self of Roy is this alter-ego creation of an adult version of his dead sister, one becomes convinced about it after being faced with

the fragment below, where Roy tries to wash off a stain from a pillow. He looks at the mirror and reflects: “Oh, hello’, he said, surprised. ‘I thought you were in Scotland’. But it was not himself he was talking to, it was me.” (Rawle 2005: 416).

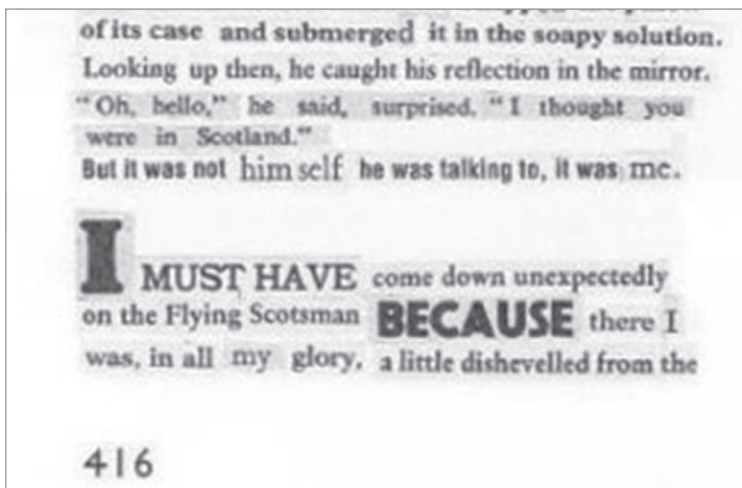


Figure 4. (416)

Looking at the figures underneath, it may be concluded that Roy is affected by some trauma after losing his sister, as he switches between two personalities – that of a man and that of a woman.

The lead character’s perplexed nature is especially highlighted in chapter fifteen, when Roy attempts to let go of the past and his traumatic experiences:

The image of the train dividing the page into two parts symbolizes Roy’s mental state. It is clear that he feels torn. Even if he has the chance to leave the past and his trauma behind (by throwing out the suitcase of his dead sister’s clothes), he still remembers his departed relative. Indeed:

“He had not been able to LET GO all those years ago either, when Mary had told him to take my clothes to the THE SALVATION ARMY” (Rawle 2005: 264).



Figure 5. (264)

Wurth (2001) asserts that “Roy has internalized the gender identity of his sister, who died in a car accident when they were children. Because of the crisis with Mr. Hands (who does not die), but also on account of the lovely Eve, Norma ‘must go.’ However, she fails repeatedly to depart” (126).

What is crucial here is the notion of identity. Wurth (2011) raises this theme, referring to John Locke’s theory: “Furthermore, because for Locke the awareness and memory of (a past) self conditions identity, it also allows for potentially different persons within the same wo/man, since a person is tied to a current state of consciousness that (like Eric Sanderson’s) may be interrupted, thus giving birth to a different person” (122). Indeed, the lead character, Roy, seems to be unable to let go of Norma and the past. Roy seems to be still affected by the car accident in which his sister died. He smells the clothes of the sister, reminiscing about her. And that is how it starts, he starts to dress as a woman – as he feels he can not forget about his sister and the tragic accident. Apparently, there are two identities in one protagonist. There is Roy, who is in love with Eve (who eventually accepts that there are two sides of her beloved) and Norma Fountain, Roy’s creation, who is at the same time feminine and a kind of feminist. Apart from the fact that there are certain moments where Roy has to let go of Norma, for example after the incident with Mr. White (where Norma hit the photographer over the head with a high heel shoe), he seems to be unable to depart from his second self, Norma, throughout most of the book. It feels as if his identity has been built based on the car accident during which Norma passed away.

Mikko Keskinen (2016) draws attention to the fact that the the phenomenon of “cross-dressing” is present in *Woman’s World* (93). This phenomenon is spotted in the part where Roy is trying to cross-dress, combining his female outfit with male attire when getting into trouble with Mr. Hands:

Under the false belief of having accidentally killed the harassing photographer Mr. Hands, Roy dressed as Norma escapes the scene of crime by putting on the victim’s trousers to pass as a man. In other words, he “cross-cross-dresses” by adding a layer of male clothing on top of his female outfit, returns

to the male gender, at least half-way, by literally getting into another man's pants. As a woman, Norma dresses to kill; in male disguise, she tries to avoid a manslaughter charge.

(Keskinen 2016: 93)

As a matter of fact, throughout the novel, there are more situations like this regarding the lead character. This cross-dressing phenomenon present throughout the novel stresses the ambiguity of Roy's identity. Keskinen (2016) mentions that: "Cross-dressing was commonly regarded as a medical or pathological condition, an expression of deviate or dysfunctional sexuality in Britain of the early 1960s" (95). It seems that cross-dressing highlights Roy's unstable mentality and his helplessness after the death of his sister.

4. Innovative techniques and the minds of women of the 1960s

The cut-up technique allows the reader to see the thoughts of an ordinary woman of the 1960s, as the excerpts from women's magazines are from this very time. The voice of Roy's alter-ego "Norma" represents the voice of women who lived in the 1960s. Appearance, household maintenance and drawing's men attention are held to be essential for our Norma and therefore women in the 1960s. It is very well portrayed in the following quote: "The make-up you put on first thing in the morning should, if it really suits your skin, last until midday, with possibly a quick touch-up during the course of the morning" (Rawle 2005: 6). "**NEXT** it's my old friend, mascara. **Mascara improves the fair splendour of THE LOOK IN A WOMAN'S EYES EYES ARE IRREPLACEABLE**" (Rawle 2005: 6).

Looking at the page from Graham Rawle's *Woman's World* above, it may be stated that femininity is really echoed in the novel. The typographical image of a lipstick presented on page 6 testifies to it. To add more, there are many more typographical elements in the novel that demonstrate and accentuate the female voice, including the voice of Norma. For example,

the photo of the lower part of a woman's body illustrates what exactly Norma, and perhaps women of the 1960s, felt during some household chores. In the fragment below Norma is portrayed as a woman during dusting the pelmet. She feels that from the waist down she looks like a stylish housewife who meets the requirements of some fashion catalogues of the times, which seems to be crucial for her and for all women of the 1960s.

have to change 15 times a day. As a woman, you must never look less than your loveliest.

THE FEMINE LOOK appears, with becoming modesty, from the wardrobe and the make-up box. To be a *Woman* today is no longer a disability but a challenge to be met with careful preparation and planning. I never leave charm to chance.

The make-up you put on first thing in the morning should, if it really suits your skin, last until midday, with possibly a quick touch-up during the course of the morning. When lunch time comes, you should clean your face with cleansing milk and renew your cosmetics right from scratch so that you are fresh and neat for the rest of the day. Everything depends upon using a hard-wearing and compatible foundation and a non-slip lipstick. If you're anything like me, you're head over heels in love with the new Cutex range.



NEXT
it's my old friend, mascara. Mascara improves the fair splendour of

THE LOOK IN A WOMAN'S EYES

EYES ARE IRREPLACEABLE. Unlike our shoes, one pair must last us a lifetime. My eyes are like the windows of my house—nobody could ever guess what lies behind them.


Today's trends make no bones about it: FASHION WIGS are the very latest thing. Available in a variety of ready-to-wear styles

6

Figure 6. (6)

household chores, and saw the **PELMET** in the front room as the ideal opportunity to prove myself.

LIKE a spring lamb taking its first confident steps, with a hop and two skips I was on top of the world, armed with my feather duster, looking down on all creation. **Dusting.** As any housewife will tell you, the art of dusting is to remove the particles of dust completely, and not simply to disturb them and leave them to settle elsewhere. All dusting should therefore be done methodically, working from top to the bottom of the area being dusted. I knew this, of course, but it was difficult to concentrate on the job at hand, being all too aware that anyone passing by on the street would probably catch sight of my **LEGS** perfectly framed in the window. I couldn't be sure, with my head right up against the ceiling, but I judged I was at about the right height to create the image of a stylish young woman, as seen from the waist down, **LIKE**



THIRTY

Figure 7. (30)

Even though Roy lives with two identities, at the end of the novel there is some indication that he will finally let go of Norma and the past. The book ends with Norma's imagination of the happy-ending story of Roy and Eve – in her imagination they are truly romantic and in love with each other and there is an enormous final full stop.

Conclusion

Similarly to the structure of the novel, the lead character is structured too. Wurth writes: "In *Woman's World* there is an evident, and almost inevitable, interaction between the identity of Norma/Roy and the materiality of the text: both are patched, so that the being-assembled of the latter is reflected and reinforced by that of the former, and vice versa" (135).

Thus, this split character of the novel displays the split lead character, Roy. The innovative techniques discussed in the paper underline the mental state of the protagonist, who seems to be unable to let go of his alter-ego Norma, who is a tribute to his dead sister. To the end of the novel Roy struggles with double lives based on both a male and female perspective. However, the ending brings hope that Roy will cease impersonating the female construct, Norma. Apart from the fact that the innovative techniques stress Roy's mental condition, they also resonate with the female voice. Both Norma's perspective as well as that of a typical woman in the 1960s is shown through collaged clippings of excerpts from women's magazines of the 1960s.

References

Keskinen, Mikko 2016: Facsimile: The Makings of the Similar in Graham Rawle's Collage Novel *Woman's World*. *Image & Narrative*. Vol. 17, no. 1, pp. 86–100.

- Leong, Michael 2002: Writing with Scissors: Graham Rawle's *Woman's World*: <https://hyperallergic.com/51070/graham-rawle-womans-world/> (20.5.2022)
- Rawle, Graham 2005: *Woman's World*. London.
- Wurth, Kiene Brillenburg 2011: "Posthumanities and Post-Textualities: Reading 'The Raw Shark Texts and *Woman's World*.'" *Comparative Literature*. Vol. 63, no. 2, pp. 119–41.
- Ziesler, Andi 2008: "Woman's World: A Novel." *Bitch Magazine: Feminist Response to Pop Culture*. No. 39, p. 70.

Julia ROZMUS

University of Rzeszów

Aleksandra ZIAJKIEWICZ

University of Rzeszów

Pluricentric account of prepositional profile across native/non-native distinctions

Abstract: The aim of this research project is to investigate the English language prepositional profile in natives and non-natives. The study fits in the strand of corpus-based studies where pre-defined formulas are used as search criteria for extraction of candidate terms. The study also draws on the assumptions of variationist linguistics where distinctions are often noted across sociolinguistic factors. The corpora (Cambridge Academic English and ArabCC – Learner Corpus of English Essays) are searched with the application of Sketch Engine. It is hypothesised that the distribution of various categories of prepositions differs for the two populations, and the distinctions vary depending on the category of prepositions. The study is aimed at making a modest contribution to the research into frequency linguistics and theory of language acquisition.

Key words: prepositions, prepositional profile, native and non-native language distinctions, pluricentrism, Sketch Engine, corpus linguistics, frequency linguistics, language acquisition

Introduction

The paper addresses the issue of pluricentrism in linguistics, which implies that a language has a number of national norms (Ammon 1995; Ammon et al., 2004), which are called national varieties. The term “pluricentrism”, according to Muhr (2016: 16), was first introduced by Kloss (1978: 66), who was extensively involved in the study of languages and their regional varieties. Muhr (2016: 20) provides a comprehensive definition of this phenomenon and defines a pluricentric language as one that

“is used in at least two nations where it has an official status as state language, co-state language, or regional language”, highlighting that it might have its unique norms, whereby the specific national or personal identity of a nation is codified. The aim here is to demonstrate the patterns in which complex prepositions are employed in various pluricentric varieties (Cambridge Academic English Corpus) and to set these against the relevant patterns of non-natives. With regard to the second element, the focus is on identification of the use of complex prepositions based on their structural profile and semantic categories in the population of native and non-native students. Non-natives are treated in the foregoing as a kind of collective category, representing the language that remains out of the scope of pluricentric language varieties. The population of natives is held here as a category embracing several pluricentric varieties, yet as such preserving significant homogeneity when opposed to the category of natives. It is hypothesised that the distribution of various categories of complex prepositions is distinctive for the two populations with respect to structure and semantics.

The research draws on the wide popularity of English worldwide and its capacity to develop sociolinguistically grounded variants. Although English is alleged to be the most popular language (Leitner 1991: 179) and is generally referred to as such, this is not solely due to the number of its native speakers (Wang 2016: 1). People who acquired English are the real powerhouse building its popularity (Baker 2012: 124). Moreover, in 2022 there were around 1.5 billion people worldwide (Statista 2023) who spoke English (both natives and non-natives). Such a quantity and variety of speakers inevitably has consequences for the language itself. Due to the practical use of English in many separate cultures, all versions of the language include modifications specific to the regional varieties of English (Skubis 2022: 145).

The findings presented below are also inherently connected with the research on corpus linguistics. This area focusses on the study of various

aspects of a language, while the most common topics are word or phrase frequency, lexical bundles, and statistics on the use of tenses (Bennett 2010: 4). According to Biel (2018: 25-26), as far as corpus linguistics is concerned, a language is evaluated from various aspects with the help of so-called corpora, which are huge collections of texts produced by a specific group of people on a particular topic. These texts are more or less homogeneous in terms of the subject. The portion of language examined in this study by means of two corpora revolves around the use of complex prepositions by both natives and non-natives. While in the subject literature and numerous dictionaries, a preposition is often quite extensively defined as a word which grammatically links nouns, pronouns and gerunds to other words (Richards et al. 1992; Bussmann 1996; Klegr 2002; Klegr 2002: 8) points to the fact that the terms simple and complex prepositions are usually used without any prior definition, hence the wide variety of classifications and differences as regards terminology. The author mentions such classifications as being based on: word-class origin (true/primary/central vs. secondary/marginal/transferred), their source and stylistic uses (native vs. foreign; standard vs. dialectal/regional; stylistically neutral and marked in terms of formality, specific diction, temporal aspect); general language vs. technical language; and finally, structural classification (simple vs. complex). Klegr (2002:9-10) indicates that while simple prepositions seen from the strict morphological point of view “are monomorphemic, underived prepositions, either monosyllabic (...) or polysyllabic”, complex prepositions are either “(a) derivatives created by an affix (*un-like*, *un-till*, *pend-ing*), (b) compounds made up of free morphemes (*alongside*, *inside*, *into*, *within*, *toward*, *throughout*), or (c) those that consist of several words, *near to*, *out of*, *away from*”. This study, however, employs a much less nuanced understanding of complex prepositions that is in line with Klegr’s (2002: 10) point of view, which as he states, “avoids most of the etymological and orthographic difficulties”. Klegr (2002: 10) identifies such types of prepositions as simple (single-word) prepositions and complex (multi-

word) prepositions (see also: Richards et al. 1992; Bussmann 1996; Trask 1993; Huddleston and Geoffrey 2002).

Methodology

The research was carried out on two English language corpora, the Cambridge Academic English Corpus (CAEC), comprising academic texts written by students from the UK and the USA, and the ArabCC Learner Corpus of Essays (ArabCC), which is a collection of texts created by native speakers of Arabic language. The CAEC is composed of sample texts (spoken and written academic language) at both undergraduate as well as postgraduate levels in UK and US institutions and includes such texts as journals, essays, textbooks, student presentations, lectures, and seminars. The ArabCC, on the other hand, comprises texts also written in English, but created by native speakers of Arabic Language from the Arab Academic College of Education. It is essential to emphasise that the corpora were chosen specifically to be representatives of two distinctive varieties of English. Thus, the first one consists of texts produced by native English speakers from the United States and the United Kingdom, whereas the second one is produced by native speakers of the Arabic language, that is, by people for whom English is an acquired language.

The research analysis was conducted using a lexical processing tool in Sketch Engine, which is an extensive language corpus available on the Internet that allows the study of the typicality of languages, meaning frequent and repeated collocations, word clusters, and the occurrence of words in specific contexts. In the described project, Sketch Engine allowed the authors to investigate the occurrence of complex prepositions in academic texts in the two corpora named above with the use of Key Word in Context (KWIC) concordances, lemmas, and Corpus Query Language (CQL) query strings.

First, based on the appropriate literature, the authors created a list of all possible complex prepositions. To conduct a quantitative analysis of both corpora, the authors divided the prepositions into three categories based on the structure of complex prepositions (Aarts 2011; Huddleson and Geoffrey 2002; American Heritage Dictionary) and employed three search formulas for three categories of complex prepositions based on their structural profile, which were then applied to find the complex prepositions within the chosen corpora using the Concordance tool.

- Category 1 (hereinafter referred to as 'Cat. 1'): For complex prepositions composed of the conjunction of two prepositions (IN) – two-word prepositions:

[tag="IN"][tag="IN"]

- Category 2 (hereinafter referred to as 'Cat. 2'): For complex prepositions composed of the combination of such parts of speech as the combination - preposition (IN) + determiner (DT) + noun [N.] + preposition – multi-word prepositions:

[tag="IN"][tag="DT"?][tag="N.*"][tag="IN"]

- Category 3 (hereinafter referred to as 'Cat. 3'): For complex prepositions that cannot be assigned to either of the above two categories:

[word="as"][word="soon"][word="as"]|[word="as"]|[word="well"]
 [word="as"]|[word="à"]|[word="la"]|[word="a"]|[word="la"]|[word="close"]
 [word="to"]|[word="due"]|[word="to"]|[word="far"]|[word="from"]
 [word="in"]|[word="case"]|[word="other"]|[word="than"]
 [word="per"]|[word="pro"]|[word="prior"]|[word="to"]
 [word="pursuant"]|[word="to"]|[word="rather"]|[word="than"]
 [word="regardless"]|[word="of"]|[word="subsequent"]
 [word="of"]|[word="such"]|[word="as"]

apps.sketchengine.eu/|concordance?corpname=preloaded#f2f:arabcc&tab=advanced&queryselector=cp4&bits=word8&viewmode=tw&bitr_jalpos=all&refs_up=0&shorten...
 ☆ Get more space
 KWIC +

CONCORDANCE

ArabCC – Learner Corpus of English Essays
 COL [tag="N"] [tag="DT"] [tag="N"] [tag="N"] • 1,870
 8,337.87 per million tokens • 0.15%

Left context KWIC Right context

Details

- MA-1 Or is this word a main - key word in a text or not?</s></s>Fourth: it depends
- MA-1 behave in such a rude way and moreover, they do not respect other drivers **on the street because** they act foolishly.</s></s>Thirdly, lots of teenagers today drive their car unde
- MA-1 use they act foolishly.</s></s>Thirdly, lots of teenagers today drive their car **under the influence of** drugs or alcohol which might cause terrible accidents and cause damage to
- MA-1 n summer the day is longer than in winter, so I can advantage it and do a lot **of activities with** my small family.</s></s>In summer, we usually go out and travel more than I
- MA-1 re than in winter, because the weather is hot and nice, we don't have to put **on lots of** clothes, we feel more free than in winter.</s></s>And besides, there are sorr
- MA-1 some activities we cannot do in winter, such as camping, swimming, playing **in the backyard of** the house and many more.</s></s>I love summer and it's my favorite season
- MA-1 >According to recent researches that has been held about giving homework **to pupils after** spending all day studying at schools, the results show that is not preferable.
- MA-1 e supporting points I will say why it is not preferable: First: pupils invest lots **of energy while** they are at school.</s></s>So they go back home exhausted and tired.</s></s>
- MA-1 stand the new material taught in class.</s></s>Thirdly, I think that giving lots **of homework to** pupils will only make them feel frustrated and nervous.</s></s>Finally and at
- MA-1 ioned above I really disagree and refuse totally the idea of giving homework **to pupil after** school.</s></s>Most of the teenagers today go to sleep late.</s></s>They us
- MA-1 nized, besides they will understand the material much better.</s></s>Today, **with the existence of** globalization prevail, students are so affected by the new electronic devices
- MA-1 10:00.</s></s>Regarding the large classes are we teach in, and the number **of students in** each class, I see it very essential to teach in small number of students in cla
- MA-1 er of students in each class. I see it very essential to teach in small number **of students in** classes, because of my experience, and the way I deal with the situation in €
- MA-1 mber of students in classes, because of my experience, and the way I deal **with the situation in** everyday life, I will provide an example to show how teaching in small group
- MA-1 psychology professor, advocates that this decline might be partly attributable **to the rise of** pop-culture portrayals of scientists.</s></s>In my opinion, this claim is totally
- MA-1 1+ portrayals of scientists.</s></s>In my opinion, this claim is totally accepted, **because girls in** our society is less supported to be involved in the sciences while boys are ei
- MA-1 tially accepted, because girls in our society is less supported to be involved **in the sciences while** boys are encouraged to study this field.</s></s>I think single-sex schools ha
- MA-1 t being able to learn how to cooperate with this partner.</s></s>I think going **to school of** the two sexes, boys and girls, prepares girls to the wider society, college an

Figure 1. Sample concordance view for the predefined results for Category 2 in the ArabCC

Then, in order to eliminate the so-called noise, i.e. clusters of words that Sketch Engine incorrectly classified as complex prepositions, the resulting extracts were verified against a very extensive dictionary of complex prepositions (Klegr 2002) as well as other grammar books and online dictionaries (Aarts 2011; Huddleson and Geoffrey 2002; American Heritage Dictionary), and the Frequency tool in Sketch Engine was employed to obtain a list of results that meet the criteria for complex prepositions.

The qualitative analysis of the semantic profile was conducted on the samples containing the 200 most frequently used complex prepositions (candidate terms) within each of the three categories in both corpora. Conclusions were also drawn from the aforementioned sample. Within each of the identified categories, as for the structure of complex prepositions, the authors investigated the semantic relations of the extracted examples. An issue concerning the semantic classification of complex prepositions, taken from Čermák (1996: 38-41), was considered in the coding. This author divided complex prepositions into seven categories, which can be seen below, based on prepositional meanings, thereby creating a general classification of the prepositions: identification (vicariousness, comparison to a model, etc.); classification (class membership, inclusion, exclusion); qualification (determination of quality, origin, version, aim, purpose, etc.); specification of action (means, manner, respect, instrument, goal, source, result, participation, etc.), hereinafter referred to as “specification”; causality (cause, purpose, condition, concession); localisation (location in place); temporalization (location in time: static, starting point, target).

It should be mentioned that “prepositional meanings, however, may be described at different levels of abstraction” (Klegr 2002: 16), therefore other semantic classifications of prepositions might be distinguished (Kroupová 1985: 38-41; Quirk et al. 1985; Klegr 2002), nevertheless, none of them are fully exhaustive nor devoid of debatable points (Klegr 2002: 17). Furthermore, the accumulation of many classification categories leads to the question of what the differences between them actually are, thus result-

ing in frequent overlaps between different categories. Furthermore, some classifications were created long ago, raising the question of their validity. Čermák's (1996: 38-41) division dates from the late 1990s, and it seems to be more up-to-date and therefore more credible. In consequence, despite the existence of other possibilities, the authors of this article have chosen to focus on his division. Coding was therefore carried out according to Čermák's division in the context of the occurrence of complex prepositions in the comparison of texts produced by native and non-native speakers.

Results: frequency of complex prepositions based on their structural profile

The Sketch Engine tools used in the analysis provided an answer to the research question concerning the frequency of complex prepositions in the identified three search categories based on their structural construction within the native and non-native populations of English language users.

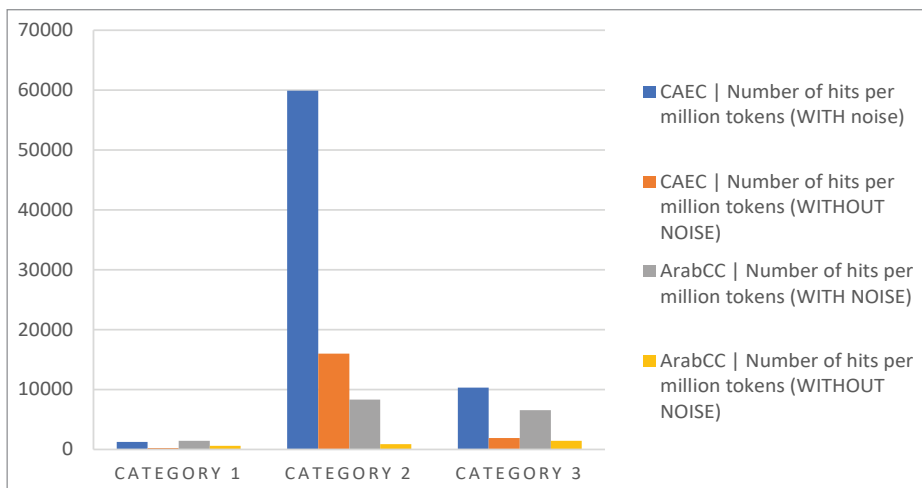


Figure 2. Frequency of complex prepositions in CAEC and ArabCC

The most frequent category of complex prepositions in the native population appeared to be Cat. 2 (16,015.8 hits per million tokens) comprising prepositions such as: *in terms of*, *in addition to*, *in the form of*, etc., closely followed by Cat. 3 (1,925.2), e.g., *due to*, *such as*, *regardless of*, *other than*. In opposition to these results, in the non-native variety of the language, it was Cat. 3 (1,449.09) that appeared to be the largest category, then with Cat. 2 (896.21) in second place. Nonetheless, it should be noted that Cat. 1 - for example: *because of*, *along with*, *up to*, *as of* - was the least frequent. There were 610.85 hits per million tokens within the non-native population and only 261.62 within the native one.

Results: Semantic relations within the distinguished categories of complex prepositions

The next step the researchers took was to examine the semantic relations between each of the types of complex prepositions (Cat.1, Cat. 2, Cat. 3) in the native and non-native varieties of the language according to the semantic classification of complex prepositions by Čermák (1996: 38-41). Complex prepositions were analysed and assigned appropriate categories based on their context of use.

In Cat. 1, the most frequent category in the native and non-native population of English turned out to be “causality” (e.g., *because of*), followed by “classification” (e.g., *along with*) and “specification” (e.g., *as to*). It should be noted that there were no instances of prepositions within the categories “qualification”, “specification”, “localization” (e.g., *out of*), and “temporalization” (e.g., *up to*) in the ArabCC. The wide disparity between the “causality” and other categories implies that it is the complex prepositions in this category that are most frequently used, presumably due to their usefulness and relative simplicity in use. It should also be pointed out that, despite filtering the results using the Frequency tool, among the 200 examples of complex prepositions composing the research sample, there were instances of prepo-

sitional combinations that do not, however, form complex prepositions, e.g.: *so far as to state, as well as to those four participants, **out of line*** (bold indicates those elements which the Sketch Engine classified as complex prepositions).

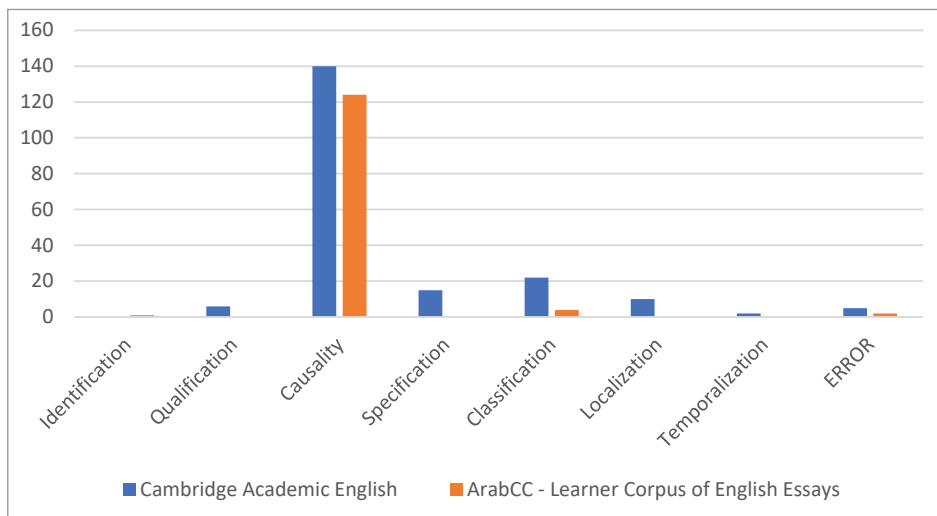


Figure 3. Semantic relations between complex prepositions found with the use of Category 1.

The results in Cat. 2, in contrast, are significantly different. In the native variety of the language, the three most frequently used categories were “classification” (e.g., *in addition to*), closely followed by “specification” (e.g., *in terms of*) and then “identification” (e.g., *in relation to*). The results are entirely dissimilar for the non-native variety of language. In ArabCC, the most prevalent category was “localization” (e.g., *in front of*), followed by “classification” (e.g., *in the field of*) and “temporalization” (e.g., *at the age of*). The large difference in the frequency of prepositional use in this variety in the categories of “localisation” and “temporalization” appears to be of interest, as not a single instance of a complex preposition was noted there in the native population.

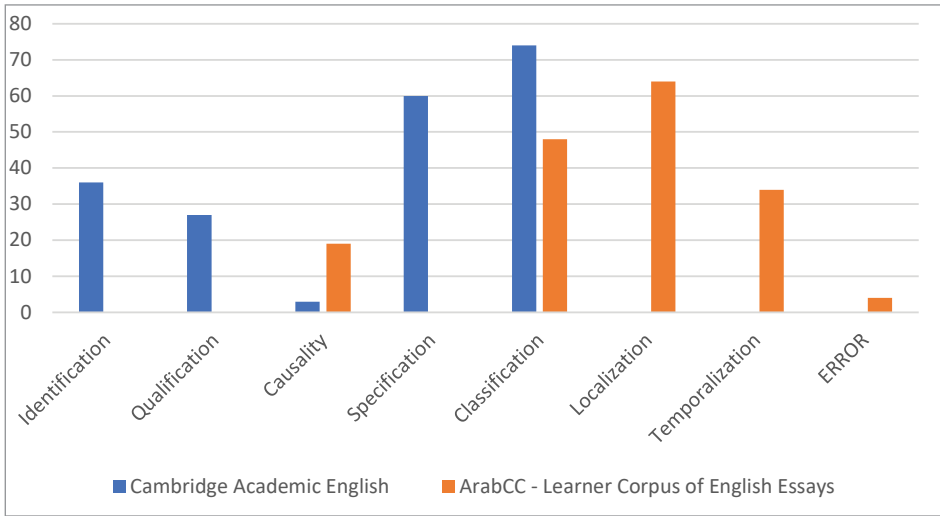


Figure 4. Semantic relations between complex prepositions found with the use of Category 2

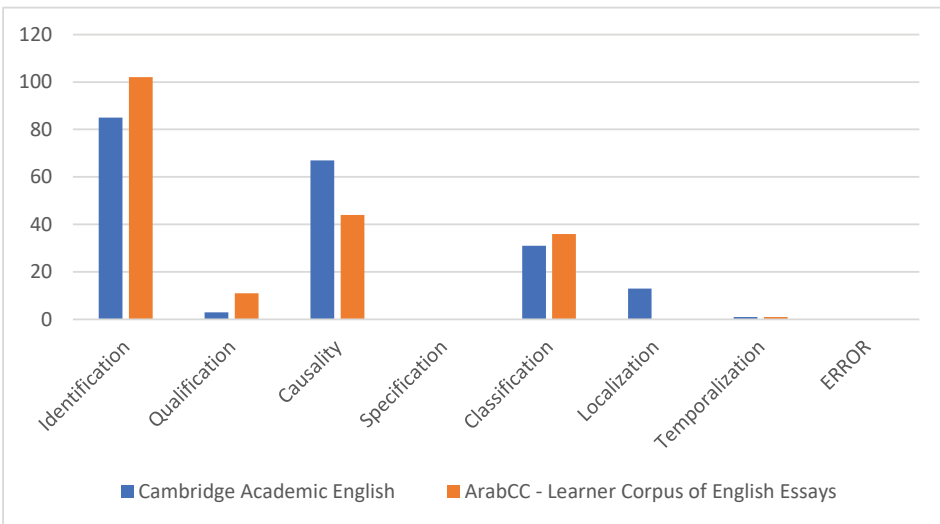


Figure 5. Semantic relations between complex prepositions found with the use of Category 3

Quite interesting results were also found within Cat. 3, whereby in both populations the most frequent semantic group was “identification” (e.g., *such as*). However, it should be pointed out that the non-native language variety contained more examples. This phenomenon was also observed within the classification and qualification categories. The native population produced more instances only within the causality and localization categories, while for the latter no complex prepositions were found in the ArabCC corpora. Notwithstanding all that has already been noted, complex prepositions of this type were the only ones where the proportions between the use of various categories were quite similar.

Conclusions

The data shows that the native population, with all its pluricentric structure, is distinct from the non-native population with regard to the prepositional profile. Having analysed the aforementioned results for their semantics and structure, it can be easily noted that academic discourse in non-native language tends to be richer in prepositions of different categories, yet it is the population of natives that shows the greatest number of complex prepositions used. Moreover, native language users are more prone to use a wide variety of multi-word complex prepositions (Cat. 2) from various semantic categories, which suggests that the use of such grammatical structures is rather natural for them. Therefore, the insignificant use of such prepositions (Cat. 2) by non-natives points to the fact that they probably use simpler and less formal prepositions or use more complex ones only where necessary. However, the large number of instances representing the category ‘localization’ and ‘temporalization’ within Cat. 2, with no examples in the native population, raises the question of whether the reason for that lies in the non-natives’ desire to employ some complex and formal language in their writings in order to enhance their language register. In addition, it

also implies that the use of complex prepositions in their case is somehow artificial and does not come very naturally. Only within Cat. 3 was the frequency of prepositional usage quite similar between the two populations. Nevertheless, it should be emphasised that these prepositions were rather short and therefore likely to be applied intuitively even by non-native English language speakers whose language level was below advanced.

Attention should also be drawn to the fact that the two-word prepositions (Cat. 1) used in academic discourse, both in native and non-native populations, are most often causal in nature, with the preposition 'because of' being most commonly used, whereas prepositions from the category 'other' are most frequently used by non-native speakers to serve an identifying function. Again, this indicates that native speakers of the language, rather than using prepositions in this category, often employ other solutions or simpler syntactic constructions.

Furthermore, the abundance of prepositions from different categories in the non-native variety of the language shows a certain preference for rather formal and schematic sentence constructions, albeit without a certain fine-tuning or clear understanding in their usage. Finally, the use of prepositions from only selected categories by native speakers suggests greater linguistic creativity on the part of natives and avoidance of resorting to formulaic grammatical structures.

References

- Aarts, Bas (2011): Oxford Modern English Grammar. Oxford UP, p. 78.
American Heritage Dictionary: ahdictionary.com (accessed on 10.05.2023)
Ammon, Ulrich (1995): Die deutsche Sprache in Deutschland, Österreich und der Schweiz. Das Problem der nationalen Varietäten. De Gruyter.
Ammon, Ulrich/Görlach, Manfred, Ulrich et al. (2004): Variantenwörterbuch des Deutschen. Die Standardsprache in Österreich, der Schweiz und Deutschland sowie in Liechtenstein, Luxemburg, Ostbelgien und Südtirol. Berlin/New York: Walter de Gruyter. <https://doi.org/10.1093/ijl/eci045>

- Baker, Will (2012): Understanding English as a Lingua Franca - By B. Seidlhofer. *International Journal of Applied Linguistics*, 22(1), pp. 124–128.
- Bennett, Gena (2010): *Using Corpora in the Language Learning Classroom: Corpus Linguistics for Teachers*.
- Biel, Łucja (2018): *Corpora in Institutional Legal Translation: Small Steps and the Big Picture*. (Institutional Translation for International Governance. Enhancing Quality in Multilingual Legal Communication, Bloomsbury: London/New York)
- Bussmann, Hadumod (1996): *Routledge Dictionary of Language and Linguistics*. Routledge. London/New York
- Čermák, František (1996): System, funkce, forma a sémantika českých předložek [The System, Function, Form and Semantics of Czech Prepositions], *Slovo a Slovesnost*, 57, pp. 30-46.
- Huddleston, Rodney/Geoffrey, Keith, Pullum (2002): *The Cambridge Grammar of the English Language*. Cambridge UP, pp. 618-20.
- Klegr, Ales (2002): *English Complex Prepositions of the Type in spite of & Analogous Sequences: A Study & Dictionary*.
- Kloss, Heinz (1978): *Die Entwicklung neuer germanischer Kultursprachen seit 1800*. Pädagogischer Verlag Schwann: Düsseldorf.
- Kroupová, Libuše (1985): Sekundární předložky v současné spisovné češtině [Secondary Prepositions in Present-day Standard Czech], *Lingüistica XIII, ČSAV, ÚJČ*.
- Leitner, Gerhard (1991): "English as a pluricentric language". *Pluricentric Languages: Differing Norms in Different Nations*, edited by Michael Clyne, Berlin, Boston: De Gruyter Mouton, pp. 179-238. <https://doi.org/10.1515/9783110888140.179>
- Muhr, Rudolf (2016): *The state of the art of research on pluricentric languages: Where we were and where we are now*. Peter Lang Edition.
- Quirk, Randolph/Greenbaum Sidney/Leech Geoffrey/Svartvik Jan (1985): *A Comprehensive Grammar of the English Language*, Longman, London.
- Richards, Jack C./Platt, John/Platt, Heidi (1992): *Longman Dictionary of Language Teaching and Applied Linguistics*. Longman Group UK Limited
- Skubis, Ida (2022): Pluricentrism in Education and Communication – Lexical Differences in English and German Varieties – Outcomes of the Research. *Kultura i Edukacja* 2022 No. 4 (138), pp. – 143-164
- Statista (2023): *The most spoken languages worldwide 2022*: <https://www.statista.com/statistics/266808/the-most-spoken-languages-worldwide/> (accessed on: 20.03.2023)
- Trask, Robert Lawrence (1993): *A Dictionary of Grammatical Terms In Linguistics*. Routledge. London/New York
- Wang, Ying (2016): Native English speakers' authority in English. *English Today*, 32(1), pp. 35–40.

Different approaches to translating proper names illustrated by examples from two Polish translations of *The Lord of the Rings* written by J. R. R. Tolkien

Abstract: Onomastics has a special place in literary translation. Since literature abounds in proper names literary translators often struggle to render them as adequately as possible. From among the numerous strategies, which are subsumed under the two most general concepts, namely exoticization and domestication, the translator chooses the most adequate one. However, it is not always the case that a translator will rely on a single strategy throughout the translation process. In fact, it is quite common for a translation to be a combination of various strategies employed by the translator. To illustrate this point, it is useful to examine examples of proper name translations by a specific translator and observe how the application of strategies varies within the text. In this study, I analyse selected original proper names from J.R.R. Tolkien's *The Lord of the Rings* and their translations created by two Polish translators. The results demonstrate that it is very hard to identify only one dominant strategy utilized by translators, because they tend to implement various strategies within the whole text. This paper raises important questions about how translators approach the translation of proper names. Is it as creative as creating them? Is there only one correct strategy for translating proper names? This paper aims at answering these questions.

Key words: translation, onomastics, proper names, literary translation, literature, translation strategies, domestication, foreignization, translator's decision-making process

Introduction

Throughout history, translations have held immense importance as a crucial foundation for human interactions. The act of translation enables the acquisition of knowledge, truths, beliefs and customs shared by specific groups of people inhabiting various regions around the world. Since trans-

lation involves interpretation, it serves as a tool to decode other cultures, allowing for a deeper understanding.

Translation Studies

Until the late 1970s, Translation Studies was often perceived as an unscientific field dealing with issues of lesser importance. However, the situation changed dramatically in the 1980s, as Translation Studies began to arouse greater interest among researchers. This newfound approach emerged with a wave of globalization and the proliferation of technological devices, which facilitated the collecting and processing of data and the acquisition of information from foreign cultures. The exponential growth in demand for such understanding was fuelled by the ease with which computers and phones could be used for personal purposes. Nowadays the position of this relatively new discipline is well established and the discipline itself encompasses a great amount of researchers who are active in numerous fields (Bassnett 2005: 1-2).

Definitions of translation

Translation is a complex and multifaceted concept that has been defined in various ways. Some definitions emphasize the process of transferring meaning or making adjustments to the text passages (Munday 2008: 5), while others highlight the importance of cultural context and the involvement of a multitude of languages (Toury 1995: 56). Translation serves as a conduit between individuals, facilitating social interactions and enabling the exchange of information and knowledge contained within texts. Despite the diversity of definitions, all agree on the main purpose of translation: to serve as a tool for absorbing knowledge and understanding people (Bassnett 2005: 1).

Literary translation

It is easy to distinguish literary translation from other types of translation. Literary translation is intricately linked with creativity and the process of translating this kind of texts is combined with reading, cognitive processing and reformulating the source material in an experimental way (Loffredo and Perteghella 2006: 3-6, 10). *Imprimis*, a literary translation must reflect the imaginative, intellectual and intuitive writing style of the author (Hasan 2011: 2). Moreover, it should focus on both form and content, allowing for multiple interpretations (Rossi 2018: 42).

Strategies of translation

In the process of translation, every translator encounters the challenge of selecting the most suitable strategy. The fundamental tasks of this process include selecting the text and devising a specific approach to translating it. These are intricately intertwined with cultural, economic, and political factors that influence the choice of strategy. According to Venuti (1998: 240) many strategies can trace their roots back to antiquity and can be grouped into two major categories: domestication and foreignization strategies.

Proper names

Without a doubt, the translation of proper names presents a significant challenge, making the translation process a hard nut to crack. Jaleniauskienė and Čičelytė (2009: 32) claim that proper names have a specific meaning and are 'semantically, historically, geographically or culturally loaded.' Because of these characteristics their translation involves a great deal of effort. Furthermore, proper names possess a distinct set of charac-

teristics, including: being capitalized regardless of the place the noun has in the sentence; being mono-referential, which means that such a noun refers to a distinctive thing (*place, person, the name of an animal*, etc.). Sometimes, but very rarely, a proper name can be preceded by a definite article (*the White House, the Rhine*); however, most frequently they occur without any article (*Oxford Dictionary*).

Types of proper names

The study that deals with the etymology, origin and occurrence of proper names is called onomastics. The discipline can be further divided into two subbranches: anthroponomastics, which focuses on personal names, and toponomastics, which deals with the names of places. According to *Britannica*¹, toponymy can be categorized into smaller groups, such as microtoponymy for the names of uninhabited places like specific parts of forests and fields, hodonymy for the names of roads or streets, hydronymy for the names of bodies of water, and oronymy for the names of mountains.

Translating proper names

According to Newmark (1981: 70-71), a proper name can be perceived as an untranslatable object. He posits that literary proper names are often impossible to translate, and therefore, the translator may opt to take the name directly from the source text and implement it into the target language. Alternatively, some proper names may have well-established translations, so there is no need to come up with innovative ones. However,

¹ <https://www.britannica.com/topic/name/The-science-of-onomastics> Access: 1 March 2021

the translator may choose to employ different strategies when translating proper names, depending on the text type. For instance, the translation of proper names may vary depending on whether the book is intended for children or adults. Nonetheless, the translator's primary responsibility is to adapt the translation to meet the readers' expectations. Venuti (1998: 241-242) provides us with the definition of two major strategies, namely *domestication* which 'involves an adherence to domestic literary canons both in choosing a foreign text and in developing a translation method', which means that the translator by using this method creates for a reader a familiar world, a reality that he surrounds himself with, and *foreignization* that 'seeks to evoke a sense of the foreign' which means that this strategy enables a reader to explore the world in figurative meaning – not by travelling to another country in person, but via reading a translation and deepening their knowledge.

Translating proper names

To begin, I would like to present a concise overview of the original version and its various translations. For the purpose of this analysis, I have selected examples from the first volume of *The Fellowship of the Ring*, which was chosen for the abundance of proper names and introduction to Tolkien's intricate world. As part of my research project on the accuracy of translated fragments, I have undertaken an examination of two Polish translations: *Drużyna Pierścienia* written by Maria Skibniewska from 1961 and *Bractwo Pierścienia* created by Jerzy Łoziński in 1996. These two translations differ not only due to the 35-year gap between their creation but also because Skibniewska and Łoziński employed slightly different translation strategies. Now I want to examine the theoretical aspects of translating proper names, I am pleased to present an analysis of selected aspects from J.R.R. Tolkien's series, *The Lord of the Rings*.

Translating oronyms

Table 1. Oronyms

Original version	Łoziński's translation	Skibniewska's translation
Weathertop	Świszczowy Wierch	Wichrowy Czub

An example worth focusing on is *Weathertop*, which was domesticated and divided into two parts, either *Świszczowy Wierch* or *Wichrowy Czub*. *Weather* was translated by Łoziński as 'świszczowy' which insinuates the sound of the wind blowing 'świsť' and Skibniewska used 'wichrowy' relating to being forced to face unfavourable weather conditions such as wind. *Top* is translated by Łoziński as *Wierch* relating to mountain peak and insinuating its magnitude, whereas *Czub* has rather different connotations and can be associate with a tip 'czubek palca', a hairstyle 'czub na głowie' or a shape that hoopoes, distinctive birds, have on their heads 'czub'.

Translating hodonyms

Table 2. Hodonyms

Original version	Łoziński's translation	Skibniewska's translation
Greenway	Zielony Trakt	Zielona Ścieżka

A very interesting example in this set is the proper noun *Greenway*. It was translated on the basis of domestication as *Zielony Trakt* by Łoziński and this name insinuates that it may be an old, cobbled route used for centuries. However, *Zielona Ścieżka* suggested by Skibniewska, sounds less solemn than Łoziński's option. *Ścieżka* means rather a narrow path beaten both by humans and animals. In any case, both of them mean a communication route.

Translating given names

Table 3. Given names

Original version	Łoziński's translation	Skibniewska's translation
Meriadoc	Radostek	Meriadok

These two examples are the most fascinating ones in the set in terms of the translators' decisions. While translating *Meriadoc*, Skibniewska used foreignization, changing only the consonant *c* into *k*. Łoziński, however, translated this name implementing domestication, creating *Radostek*. Presumably, Łoziński connected the part *Meria* with the still existing name 'Meria' derived from the Hebrew name 'mariam' and 'miriam' meaning to bring joy, which in Polish language sounds 'Marianna'. The result of bringing joy is happiness, in Polish 'radość'; hence, the Polish translation *Radostek* can be justified.

Translating family names and surnames

Table 4. Family names and surnames

Original version	Łoziński's translation	Skibniewska's translation
Twofoot	Dwustopczyk	Twofoot
Gamgee	Gaduła	Gamgee

Twofoot is a surname relating to a feature of appearance, namely height. Both translations were created on the basis of foreignization. Skibniewska implemented borrowing and Łoziński opted for a calque, producing a very literal translation which suggests to the Polish reader that a person has rather two feet than is only two feet tall. Another example is *Gamgee*, a rare British surname, was translated by Łoziński as *Gaduła* (Eng. chatterbox) and does not have any correlation with the real meaning of the term 'gamgee'

which means a surgical dressing made of cotton wool. The original version of the family name Gamgee included in the book, however, is related to the village called 'Gamwich' and altered to 'Gammidge'. Łoziński did not stick to this fact and translated the name presumably taking into account that the elder of the Gamgee family, known by the name of Hamfast Gamgee, was a genuine storyteller.

Translating names of families and tribes

Table 5. Names of families and tribes

Original version	Łoziński's translation	Skibniewska's translation
The Chubbs	Pyzowie	Czubbowie
The Burrows	Noraczowie	Burrowsowie

The Chubbs and The Burrows are translated by Łoziński on the basis of domestication. Polish translation of Chubbs, namely Pyzowie, comes from the English word 'chubby', meaning in Polish 'pyzaty', and translation of Burrows refers to the act of burying, putting something in a hole or digging a hole and living there as animals do. Such a hole in the ground is called in Polish 'nora', and Łoziński decided to use this word to highlight that the family was somehow close to the ground. Skibniewska, however, applied foreignization. She used borrowing and adding the suffix -wie, so the result is a name having original features with a hint of Polishness.

Conclusions

Through an analysis of original proper names and two of their Polish versions, it has been discovered that the most commonly employed strategy is foreignization. Łoziński employed both domestication and for-

eignization with similar frequency; there was no significant discrepancy between the rate of occurrence of these strategies. However, when comparing the results of Skibniewska's strategy implementation, a notable difference between the application of domestication and foreignization becomes apparent. Skibniewska demonstrated a tendency to primarily implement foreignization. In any case, these examples illustrate that there is a level of discretion involved in the application of strategies. They are carefully selected to align with the text, characters, or personal preferences of the individual implementing them. In the scope of translation, the crux of accurately rendering proper nouns lies in the analytical process of determining which strategy will best satisfy readers, convey the author's intended meaning, and capture the atmosphere of the book. These are the essential aspects.

Bibliography

- Bassnett, Susan (2005): *Translation Studies*. London and New York: Routledge.
- Britannica. n.d.: <https://www.britannica.com/topic/name/The-science-of-onomastics> (01.03.2021).
- Hassan, A Bahaa-eddin (2011): *Literary Translation: Aspects of Pragmatic Meaning*. Newcastle: Cambridge Scholars Publishing.
- Jaleniauskienė, Evelina & Čičelytė Vilma (2009): The Strategies for Translating Proper Names in Children's Literature. In: *Studies about Languages* 15, p. 31-42.
- Munday, Jeremy (2008): *Introduction Translation Studies: Theories and Applications*. 2nd edition. Oxon: Routledge.
- Newmark, Peter (1981): *Approaches to Translation*. Oxford: Pergamon.
- Loffredo, Eugenia & Perteghella, Manuela (2006): *Translation and Creativity. Perspectives on Creative Writing and Translation Studies*. London: Continuum.
- Rossi, Cecilia (2018): Literary translation and disciplinary boundaries. In: Washbourne, Kelly/ Van Wyke, Ben (eds.): *The Routledge Handbook of Literary Translation*. London: Routledge.
- Toury, Gideon (1995): The Nature and Role of Norms in Translation. In idem: *Descriptive Translation Studies and Beyond*. Amsterdam-Philadelphia: John Benjamins, p. 53-69.
- Venuti, Lawrence (1998): Strategies of translation. In: Baker, Mona (ed.) *Routledge Encyclopedia of Translation Studies*. London: Routledge, p. 240-244.

