

Marta Wojtkowska-Maksymik /
Magdalena Zawisławska (eds.)

Studies in Polish Language and Literature



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The book offers eight case studies, covering selected problems and works from Renaissance up to the present day. Each chapter draws on a literary text(s) or problems, examining its historical context, as well as its Polish reception and presence in contemporary (pop)culture. The volume delineates a dual perspective, combining original readings of key texts with discussions of their relationship to contemporary theories of literary and linguistic studies, and important phenomena in Polish history.

The Editors

Marta Wojtkowska-Maksymik, Ph.D., is professor of literary history at the University of Warsaw, Poland. She carries out research about early modern Polish literature and 16th century translations.

Magdalena Zawisławska, Ph.D., is professor of Polish philology at the University of Warsaw, Poland. Her research interests include lexical, cognitive, and comparative semantics, and metaphor in different types of discourse.

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People

Marta Wojtkowska-Maksymik*

Changes in the Image of Women and the Perception of Their Role in 16th-Century Poland

Abstract: The article includes a summative discussion of fragments from four texts written and published in the 16th century (*On Economy or Household* by Jan Seklucjan, *Books on the Upbringing of Children* by Erazm Gliczner, *Life of an Honest Man* by Mikołaj Rej, *A Mirror for Christian Ladies* by Marcin Czechowic) by authors representing Lutherans (Seklucjan, Gliczner), Calvinists (Rej) and Arians (Czechowic). Of particular interest are female role models and the duties of a Christian woman, whose main aim is not only to play certain social roles, but also to strive for salvation.

Key Words: woman, Renaissance, Protestantism, matrimony, female duties

1. Introduction

The beginnings and development of the Reformation in the Polish-Lithuanian Commonwealth resulted in an increased interest in women's issues, in particular the subject of women's responsibilities at home and in church, identity, marriage, and religious education.¹ For the first time in the history of Polish literature, women, especially virtuous, beautiful, pious and good wives and daughters, became independent heroines in the following literary texts, often dedicated to women and published for their use: *Oeconomia albo Gospodarstwo* (*On Economy or Household*, 1546) by Jan

* University of Warsaw, ORCID: 0000-0002-0226-8014

1 On notions about the family and the role of women in early modern Poland, see Andrzej Wyrobisz, "Staropolskie wzorce rodziny i kobiety – żony i matki," *Przegląd Historyczny* 83, No. 3 (1992), 405–21; Joanna Partyka, "Żona wyćwiczona." *Kobieta pisząca w kulturze XVI i XVII wieku* (Warszawa: Wydawnictwo IBL, 2004). See the chapter "Obrońcy kobiet w polskiej literaturze XVI wieku," in Marta Wojtkowska-Maksymik, *Źródła i sposób ujęcia kwestii kobiecej godności w "O ślachetności a zacności płci niewieściej" Macieja Wirzbięty* (Warszawa: Wydawnictwo Naukowe Sub Lupa, 2017), 133–64.

Seklucjan (1510/1515–78), *Książki o wychowaniu dzieci* (*Books on the Upbringing of Children*, 1558) by Erazm Gliczner (1535–1603), *Żywot człowieka poczciwego* (*Life of an Honest Man*, 1567/68) by Mikołaj Rej (1505–69), *Zwierściadłko panieniek chrystyjańskich* (*A Mirror for Christian Ladies*, 1582) by Marcin Czechowic (1532–1613). This paper will focus on a discussion and analysis of these texts. Among the authors we find diverse confessional backgrounds: Lutherans (Seklucjan, Gliczner), a Calvinist (Rej) and an Arian (Czechowic).

The above-mentioned texts can be associated with various phases of the Reformation in Poland. *On Economy* represents an early stage of Lutheranism in the Duchy of Prussia (constituting a fief of Poland since 1525). *Books* is also a Lutheran text but written under slightly different conditions, when Lutherans had to contend with the growing power of Calvinism; notably, Gliczner converted to Calvinism a year after writing his treatise. Rej's *The Life* is a Calvinist work, published after the split in the Calvinist congregation in Kraków and the establishment of the Polish Brethren (1562–63), though it was addressed to a wide audience not necessarily practicing Calvinism. Czechowic belonged to the Polish Brethren, founded during the reign of Stefan Batory. From the end of the 1570s, actions against Arians intensified. The attack on Fausto Sozzini and the burning of his book collection, taking place in Kraków in 1598, represented a culmination of these actions.

The rhetorical strategy used by the authors of the texts under discussion should be considered in response to Philip Melancthon's proposal *De officiis concionatoris* (1529) to reconsider proper methods of instruction. He distinguished three types of teaching and instruction: *genus didascalicum* (to convey true doctrine), *genus epitrepicum* (to encourage faith) and *genus pareneticum* (to promote good morals). *Genus epitrepicum* and *pareneticum* used rhetorical means appropriate to the deliberative genre, and *genus didascalicum* also integrated methods appropriate to the epideictic genre.² From this definition, Seklucjan's *On Economy*, Gliczner's

2 Melancthon's views are discussed in more detail by Uwe Schnell, *Die homiletische Theorie Philip Melancthons* (Berlin: Lutherische Verlagshaus, 1968); J.W. O'Malley, "Content and Rhetorical Forms in Sixteenth-Century Treatises on Preaching," in *Renaissance Eloquence: Studies in the Theory and Practice of Renaissance Rhetoric*, ed. James J. Murphy (Berkeley-London: University

Books and Rej's *The Life* belong to *genus pareneticum*, and Czechowic's *The Mirror*³ to *genus mixtum*, which will be discussed shortly.

2. Mother and Wife

I will begin my description of the status of the woman and the roles assigned to her during the Polish Reformation with *On Economy or Household, That Is the Teaching on How Every Christian Should Conduct Themselves in a Household* (*Oeconomia albo gospodarstwo, to jest nauka, jako się wszelki krześcijański człowiek na gospodarstwie sprawować ma*). The text was dedicated to Dorothea of Denmark, the first wife of Albert, Duke of Prussia, published a year before her death (1547). Its title, like the title of another Seklucjan's work – *On Economy or the Teaching* (*Oeconomia albo nauka*) from *The Catechism*, a translation of Martin Luther's *Small Catechism* (1529) – refers to the *oikoi*.⁴ It concerns *parenesis* as outlined in apostolic letters addressed to family members (not only spouses, children, but also slaves, servants), which became the basis of Protestant tables of duties (domestic codes, or *Haustafeln* in German).⁵ The ideal audience for the considerations outlined in *On Economy or the Household* is first

of California Press, 1983), 241–43; Amy Nelson Burnett, “How to Preach a Protestant Sermon. A Comparison of Lutheran and Reformed Homiletics,” *Theologische Zeitschrift* 63, No. 2 (2007), 110–12; Debora K. Shuger, *Sacred Rhetoric: The Christian Grand Style in the English Renaissance* (Princeton: Princeton UP, 2014), 65–68.

- 3 More on this topic see Magdalena Hawrysz, “Zwierściadłko panienek chrystyjańskich Marcina Czechowica (1532–1613) – między normą a realizacją gatunku,” *Zeszyty Naukowe Uniwersytetu Rzeszowskiego*, No. 65 (2010): 9–26.
- 4 Izabela Winiarska-Górska studied Seklucjan's works and their relationship to domestic tables in “Tablice domowe, czyli ‘ekonomia,’ w katechizmach ewangelickich z XVI i XVII wieku,” in *Święte księgi judaizmu, chrześcijaństwa i islamu w słowiańskim kręgu kulturowym. Prace dedykowane Profesorowi Czesławowi Łapicowi*, ed. Monika Krajewska, Joanna Kulwicka-Kamińska, Arleta Szulc (Toruń: Wydawnictwo Naukowe im. Mikołaja Kopernika, 2016), 91–118.
- 5 For a discussion and interpretation of the New Testament *oikos* see Elena Bosetti, “Codici familiari: storia di ricercar e prospettive,” *Rivista biblica* 35, No. 2 (1987), 129–79; Angelico DiMarco, “I codici familiari nel Nuovo Testamento,” in *Spiritu et veritate: miscellanea di studi offerti al P. Anselmo Mattioli in occasione del suo 81. anno di età* (Roma: U. Detti, 1995), 235–304.

established by the addressee of the dedication, who is not only a duchess, a pious and religious woman, a protector of Lutheranism, but above all a wife. *On Economy* positions marriage as a conduit to the best way of life in because it enables a woman to lead a religious life in accordance with God's laws and instructions, defined above all through procreation and the rearing of children and avoidance of the sin of fornication.⁶

The text clarifies that the ideal image of a woman and her role in society depend on her husband and the husband, who should bestow respect and love for his wife and take care of her. The wife's most important duties include fulfilment of marital duties, obedience to her husband, bearing children and ensuring their proper (religious) upbringing, supporting offspring by marrying them off well, taking care of the household, and using property skilfully and wisely.⁷ Seklucjan also advises the woman to be patient and warns her that the first test of her patience is childbirth, which teaches a woman fortitude in suffering, but also, and more importantly for the writer, how to overcome bodily weakness. Moreover, painful childbirth also reminds a good Christian wife both of original sin and a woman's complicity in it, as well as of the promise of salvation:

First, that they be patient in childbearing; the Lord God Himself has promised them many sufferings, saying: I will multiply your cares, in pain you shall bear your children. ... If we wish to be free from eternal death, we must accept gratefully whatever God allows us, and yet from the bottom of our hearts give thanks and praise him diligently that he is so loving and merciful to us, and that he has

6 Cf. "Dla dwojakiej rzeczy Pan Bóg stadło małżeńskie ustawił. Pierwsza jest, iżbyśmy się cnotliwie mnożyli, a dziatki ku czci i chwale jego wychowawali ... Wtóra przyczyna, abyśmy się uwarowali grzechu nieczystego" ("God created marriage for two reasons. First, so that we may multiply virtuously and bring up children to his honour and glory ... The second reason is so that we can protect ourselves from the sin of incontinence."), *Jana Seklucyana Oeconomia albo Gospodarstwo 1546*, ed. Zygmunt Celichowski (Kraków: Drukarnia Uniwersytetu Jagiellońskiego, 1890), 18–19.

7 These recommendations can be found in chapter 8, entitled *Co żenie w jej domostwie albo w domowem rządzeniu będącej przysłusza* (*What is a Wife to Do in Her Home or in the Management of her Household*). Cf. *Jana Seklucyana*, 31–32.

changed such a heavy, terrible, cruel torment of eternal damnation into such a minor and bearable temporal punishment.⁸

In addition to practical recommendations, the author of *On Economy* presents doctrine, emphasising that humans obtain the grace of salvation is obtained through faith in God and Jesus Christ, the only Lord and Saviour.⁹ Considering his dedication to the powerful patroness, Seklucjan selected examples of good and bad wives from the Bible as well as historical figures of the Polish queens and duchesses.¹⁰ He also referred to a poem in the Book of Proverbs about a brave woman (*mulier fortis*) whose value exceeds pearls, and whose actions increase her husband's wealth and bring him respect.¹¹

In *Books on the Upbringing of Children (Książki o wychowaniu dzieci)*,¹² Erazm Gliczner is more reserved in expressing doctrinal content, though more meticulous in enumerating women's specific societal obligations. He considers women from a pedagogical perspective: they are supposed to raise children and should raise them well. Therefore, he focuses on the issue of marriage and man's just choice of a wife, not only as companion, but above all as a mother.¹³ She should be virtuous, of a good home, equal

8 "Naprzód, aby były cierpliwe przy porodzeniu dzieci; sam Pan Bóg jim obiecał rozmajite boleści mówiąc: ja rozmnożę troski twoje, w boleści będziesz dziatki swoje rodzić. ... Chcemyli wiecznej śmierci być próżni, mamy wdzięcznie przyjąć, cożkolwiek pan Bóg na nas dopuszcza, a jeszcze z serca gruntownie dziękować i zawždy jego pilnie chwalić, że on nam tak miłościwy i miłosierny jest, a tak ciężką, straszliwą, okrutną mękę wiecznego potępienia w tak maluczka a ścierpliwą chesną karność obrócił," *Jana Seklucyana*, 32–33, 34.

9 Cf. "Napirwej to każdy obaczaj a pewnie wiedz, że Pismo Święte ze wszystkich stron uczy, iż jedno przez wiarę przed bowiem dobrymi a zbawiennymi być mamy" ("See it for yourself, and know that the Holy Scriptures on all sides teach that we must be good and saved by faith before God"), *Jan Seklucyana*, 34.

10 Among his good wives were Abigail and Elizabeth of Bosnia and her daughter Jadwiga, Queen of Poland, and wife of King Władysław Jagiełło. Within the group of bad wives he counted Jezebel and the wife of Bolesław Krzywousty, duchess Krystyna (she was Salomea of Berg). Cf. *Jana Seklucyana*, 39–41.

11 Cf. *Jana Seklucyana*, 42.

12 Gliczner's pedagogical theory is discussed by Antoni Danysz, *Erazm Gliczner jako pedagog. Studium nad pierwszą pedagogiką polską* (Poznań: Drukarnia Dziennika Poznańskiego, 1912).

13 The rules for the selection of a wife, her duties are presented in several chapters of Gliczner's treatise: "Jako szkodliwa rzecz jest ojcowi z nieforemną a

in status to the future husband and of the same religious denomination. Gliczner recommends caution when choosing a wet nurse and instructs women to breastfeed their babies. Mothers should not pamper their children but should provide them with a strict upbringing, regardless of household wealth.¹⁴ Modest but neat clothes, meals, and acquainting children with useful activities related to religious ceremonies form the basic tenets of a modest upbringing. The common duties of husband and wife include choosing the right teacher and deciding upon the further education of their offspring and where to obtain it. Gliczner's attempt to respond to the current and gaining popularity of Anabaptist positions should also be regarded as an attempt to express his conviction that parents should arrange the baptism of their offspring together and as soon as possible.¹⁵

A definition of the proper woman as the wife and companion of a good (virtuous) man again appears in Rej's *The Life of an Honest Man*.¹⁶

podejrzaną białą głową mieć dzieci” (How Harmful It Is for a Father to Conceive a Child with an Unsuitable and Suspicious Woman), “Jako błogosławione to jest małżeństwo, które Pan Bóg plodem obdarzy, a co mają czynić rodzicy, jako skoro im Pan Bóg syna na świat da” (How Blessed Is the Marriage which the Lord God Has Blessed with Offspring and what Parents Are to Do when the Lord God Has Given Them a Son), “Co lepiej jest: jeśli matka swemi własnymi piersiami dziecię karmić ma czy jemu chować mamkę” (What Is Better: If a Mother Breastfeeds Her Son or Brings Him a Wet Nurse). Cf. *Erazma Glicznera Książki o wychowaniu dzieci*, ed. Władysław Wisłocki (Kraków: nakładem Księgarni D. E. Friedleina, 1876), *passim*.

- 14 Cf. “Między inszem złem wychowanie, z którymi sie rodzicowie około dziecięcia obchodząc, dają znać, niepodlejsza jest zaraza a skaza jako wielkie kochanie a pieszczenie” (“Among other bad upbringing that parents apply to their children, the worst blemish and blight is great loving versus overindulging”), *Erazma Glicznera*, 38.
- 15 Cf. “krzest jest sakrament taki, który czyni niemowiętka od wszelkiej zmyy a przymioty grzechu pierworodnego zdrowe, o czym dzierży wszytek kościół krześcijański. Ku temu zdrowiu mają rodzicy niemowiętkom pomagać ... nie dbając nic na błazeństwa nowokrzęńców” (“baptism is such a sacrament which heals infants from all stain and sin, of which the whole Christian church is convinced. Parents are supposed to help their newborns towards this health ... not caring at all about the frivolities of Anabaptists”), *Erazma Glicznera*, 26.
- 16 On Rej's thoughts on marriage and family see Janusz T. Maciuszko, *Mikołaj Rej. Zapomniany teolog ewangelicki z XVI w.* (Warszawa: Chrześcijańska Akademia Teologiczna, 2002), 574–84; Maria Bogucka, “Polski renesans a rodzina. Poglądy Mikołaja Reja na małżeństwo i rodzinę,” in *Spoleczeństwo*

Similarly to Seklucjan, he praises marriage as a godly virtue originating in Paradise so that mankind would not perish.¹⁷ The basis of a good marriage depends on a wife whose status and parentage are equal to her husband. A man should pay attention to his wife's upbringing and appearance. Rej advises against marriage led by the sole purpose or desire to increase wealth or passionate love. Like Seklucjan, he emphasises that the husband should earn the love and respect of his wife through considerate behaviour, and that she should support her husband in enduring the hardships of everyday life:

Already the adventure, already the illness, already every privation must be lighter than to someone else, when already the one by its admonition rejoices the other, saves and helps as much as it can. Always two joys and two sorrows go together. There is always plenty of everything, because the one is advised by the other, everything is decided in an appropriate and prudent way, and everything is increased a lot.¹⁸

staropolskie. Series nova, Vol. 3 *Spółeczeństwo a rodzina*, ed. Andrzej Karpiński (Warszawa: Wydawnictwo DiG, 2011), 13–20; Dorota Żołądź-Strzelczyk, “*Żonka poczciwa* – poglądy Mikołaja Reja na rolę kobiety,” in *Partnerka, matka, opiekunka. Status kobiety w dziejach nowożytnych od XVI do XX wieku*, ed. Krzysztof Jakubiak (Bydgoszcz: Wydawnictwo Uczelniane Wyższej Szkoły Pedagogicznej w Bydgoszczy, 2010), 67–74.

- 17 Cf. “A nie chcąc go tak zaniechać jako pustelnika, powiedzieć raczył, iż źle mu być tak samemu, trzeba mu jakiego podpomożenia. I uśpiwszy go twardym snem, wyjął kość z boku jego a stworzył mu niewiastę, też urodą podobną k niemu. Ten, gdy się obudził, poznał ją wnet i powiedział, iż “to jest jedna kość z kości moich.” ... także mu potym one niewiastę dał za żonę, aby się rozmnażał z nich on naród ludzki ku czci a ku chwale Jego” (“And not wanting to leave him thus alone, he deigned to tell him that it was bad for him to be so alone, and that he needed some help. And having put him to sleep with a hard sleep, he took a bone out of his side and made him a woman, whose beauty was like his. When he awoke, he recognized her and said, “This is one of my bones. ... and after that he gave him the woman to wife, so that the human race might procreate from them for his honour and glory”), Mikołaj Rej, *Żywot człowieka poczciwego*, ed. Julian Krzyżanowski (Wrocław: Ossolineum, 1956), 18–19.
- 18 “Już przygoda, już choroba, już każdy niedostatek lżejszy być musi niżli komu innemu, gdy już jedno drugiego onym wdzięcznym upominaniem cieszy, ratuje i czym może, wspomaga. Już zawsze dwoja radość i żalność dwoja po spółu z sobą chodzi. Już zawsze wszystko sporo, bo jedno drugiego o wszystko się radzi, wszystko się nadobnie a roztropnie stanowi, wszytkiego się a wszytkiego sporo przymnaża,” Rej, 117–118.

Marriage, in Rej's work, is very clearly connected to the joint care of the property. As we read in the chapter "Jako jest wdzięczne małżeństwo zgodne" (How Graceful Is a Consensual Marriage), a woman's typical duties include maintaining a clean house, with a table carefully set and decorated with bread and a simple but nutritious meal. The shared joy of children remains a constant concern in his text, although the father plays a greater role in their upbringing and educational recommendations are largely formulated for sons, not daughters:

How can such a good state, living in a cottage, make little use of its lovely delights? Have they not had these lovely walks in their orchards, in their gardens? Both of them are already digging, gardening, framing, grafting, planting herbs; all this is quite a lot, and they are eager to get everything and to strive for everything. Already having come to the cottage, it's so cheerful, so nice; a small bite, although even, but it's made cheerfully and tastily. Already a white tablecloth, a spoon, a bowl exquisitely dressed, lovely bread, beautifully seasoned vegetables, white groats thinly strewn about, fat little chickens. In every corner, wherever you take it, everything is lovely ... Even more, these natural jesters and these charming little ones will fall in love, when, like little birds running around the table, they twitter and cackle, what a delight and what a comfort! ... Looking at their comfort here, how can they not praise God? How can they not thank Him? And the Lord cannot but look upon this community and this sacrifice with grateful eyes and bless them according to His promises.¹⁹

19 "Nuż zasię w domku sobie mieszkając taki pocziwy staniczek, azaż mało rozkoszek swych nadobnych pomiernie użyć może? Azaż sobie nie mają onych nadobnych przechadzek po sadkoch, po ogródkoch swoich? Już oboje grzebą, ochędażają, oprawują, szczepią, ziółeczka sadzą; ano wszystko sporo, ano się wszystkiego z wielką ochotą i doźrzeć, i o wszystko starać się chce. Już przyszedzsy do domeczku, ano chędogo, ano wszystko miło; kąsęczek, chociaź równy, ale chędogo a smaczno uczyniony. Już obrusek biały, łyżeczka, miseczka nadobnie uchędożona, chleb nadobny, jarzynki pięknie przyprawione, krupczki bieluchne a drobniuczko usiane, kureczki tłuściuchne. Owa w każdy kącik, gdziekolwiek wejźrzyć, wszystko miło ... Nuż gdy jeszcze owi przyrodzeni błazenkowie a owy dzieteczki wdzięczne przypadną, gdy jako ptaszątka około stołu biegając, świrkocą a około nich kuglują, jaka to jest rozkosz a jaka pociecha! ... Tu już patrząc na onę swoją pociechę, jakoż nie mają Pana Boga chwalić? Jakoż mu dziękować nie mają? A Pan też nie może, jedno wdzięcznymi oczyma na onę taką społeczność i na onę ofiarę swoją ... patrzyć i im wedle obietnic swych błogosławić." Rej, 119.

Sons leave the family home, devote themselves to service for their nation at court or in the army, and afterwards return to life as landowners and husbands. Women, even if likened to jewels and considered the truest gift of God, restrict themselves to the interior of a house, garden, and orchard, remaining quiet, though undoubtedly important helpers and companions to men in everyday hardships and joys. One of the woodcuts in the book brilliantly illustrates such a gendered sharing of responsibilities. The courtyard of a manor and two men talking to each other are pictured on the left of the composition. One of them, elegantly and richly dressed, is the landlord, while the other is probably his servant. They appear to be discussing business. An enclosed backyard is depicted to their right. Goats, sheep, cows appear within its enclosure, as well as a richly dressed housewife giving instructions to two servants. Plant beds are placed in front of the backyard, where the farm animals graze. The woodcut also locates the different roles of men and women within distinct spatial environments: men act outside, women close themselves within the space of the house, but husband and wife are equal in terms of their responsibilities.



Figure 1. Mikołaj Rej, *The Life of an Honest Man* (Kraków: Maciej Wirzbięta, 1567/68), c. 106

Source: Public Domain, www.polona.pl.

3. Wise Virgins Waiting for Christ

The work of Czechowicz, dedicated to the young ladies Zofia and Zuzanna, the daughters of Krzysztof Lasota, forms the most interesting under consideration. Czechowicz likely wrote the *Mirror* at Krzysztof's request. It is also worth remembering that Krzysztof's brother, Andrzej, together with his wife Anna, was a powerful protector of the Arian congregation in Lublin.²⁰ Therefore, this was a text intended for a young reader from a good family: a wealthy young lady, a still unmarried or newly married daughter. Czechowicz's text is not a pedagogical treatise or an economic handbook, but a lecture on antitrinitarian doctrine based on the biblical teaching as adapted to the mentality of a young girl. The majority of the work is thus devoted to warnings against the Catholic Church and Catholic rites (fasts, indulgences, veneration of images of saints).²¹ They are followed by passages about a "great and horrifying," yet gracious and kind, God, and about Jesus, the son of God, who is not, however, God.²²

Czechowicz bases his recommendations for girls on the basic principles of the Unitarian doctrine: they are to imitate Christ, rather than biblical or contemporary heroines.²³ Their primary goal should be salvation, achieved through the proper fulfilment of maiden duties, including the fear of God and faithfulness to the Arian doctrine, as well as love and obedience

20 More about the Lasota family cf. Katarzyna Meller, "Lasotowie i Lasocianki," in Marcin Czechowicz, *Zwierściadłko panienek chrystyjańskich*, ed. Katarzyna Meller, Dariusz Chemperek, Radosław Grześkowiak (Warszawa: Wydawnictwo Neriton, 2010), 17–21.

21 Cf. Czechowicz, 78–80.

22 Cf. Czechowicz, 145–95.

23 Cf. "Ale wam potrzeba w to pierwszej pilnie patrzeć, jaki tu wiódł żywot na świecie, co się z Nim działo, gdy tu obcował, i jakie Jego było dokończenie tego tutecznego ziemskiego życia Jego. A to wszystko ku temu końcowi, iż jeśli też z Nim czasu swego chwały Jego chcecie być uczestnikami i używać z nim dziedzictwa onego, tedyć wam zawždy na to pamiętać będzie potrzeba, iż w tyż tropy chodzić będziecie powinny za Nim" ("But you must first of all take careful note of the life He lived in this world, of what happened to Him while he was here, and of the end of His earthly life. And all this to the end that if you also wish to be partakers of His glory and share His inheritance with Him one day, then you must always remember that you should follow Him in these ways"), Czechowicz, 227.

towards parents. However, Czechowic emphasises without hesitation that if parents deviate from the faith, their child may, and even should, disobey them. His next recommendations concern virtuous behaviour and restraint in eating and drinking, avoidance of rich clothing and cosmetics, and the cultivation of typically female virtues, as well as manifesting mercy in charity and patience in imitating the husband.²⁴ He also recommends baptism, but only when the young lady is ready, that is, aware of the truth about God and properly prepared by studying God's words. Interestingly, this text does not mention children, their upbringing, or taking care of the house, instead comparing women to the wise virgins waiting for the bridegroom. Czechowic's work seems to replace the example of a brave, pious and hardworking woman, more often cited by Seklucjan or Rej, with this biblical reference.

4. Conclusion

Female duties result from the primary social roles assigned to women, that of wife and mother. She is the responsible for the home, the (religious) upbringing children, for maintaining the property of her husband, whom she should support. They emphasise the importance of a woman and her husband's obligations towards her. These responsibilities result from the love, respect, and care that women should receive and enjoy. Little is said about their education and upbringing; Czechowic's work, which acknowledges a woman's ability to understand the Unitarian doctrine, is an exception. Of course, it should be remembered that Gliczner or Rej addressed their works to a wider audience, therefore, although associated with Lutheranism or Calvinism, their texts were supposed to be read by all. Seklucjan's *On Economy*, dedicated specifically to a Lutheran duchess, received a different reception. Doctrine clearly underlines his text, as well as Czechowic's. The latter, however, addresses his *Mirror* to the female elite of the Arian congregation, young ladies on whose shoulders responsibility for the Unitarian community would soon fall. Across these texts, the issue of equality between men and women is raised, premised on God's creation and equality in sin and salvation, the grace of which is available regardless

24 Czechowic, 223–65.

of sex, but also recognised in terms of earthly merit and worthy service. Authors related to the *querelle des femmes* also raised ideas about female dignity, although I am convinced that the texts I am examining were not influenced by this contemporary discussion, but rather by Protestant theology on the sacrament of marriage.

The concept of the ideal woman as outlined in the selected writings of by Polish Protestants, which conceive of women primarily as wives and mothers, could be symbolised by the image of Venus trampling a turtle. She mentioned in *Oekonomia*,²⁵ though Alciati's emblem, in which we read that "mulieris famam, non formam vulgatam esse oportere"²⁶ ("a woman should be famous not for her beauty but for her reputation"), was the source of this image. After all, "girls should be at home, ... they should be silent," like a turtle quietly hiding in its shell:

25 Cf. "Jako panią Wenus na żółwiu stojącą malowano tam na wyrozumienie dawając, że jako żółw swego domu nie opuszcza, tak też cnotliwa a pobożna matka domu swego nie ma opuszczać ani żadnych spraw swych" ("As Venus on a tortoise was painted to make it clear that as a tortoise does not leave its home, so a virtuous and pious mother should not leave her home or any of her duties"), *Jana Seklucyana*, 43.

26 "Alma Venus, quaendam haec facies, quid denotata illa / Testudo, molli quam pede, diva, premis?." / "Me si effinxit Phidias sexumxue ereferri / Feminum nostra iussit ab effigie. / Quodque manere domi et tacitas decet esse puellas, / Supposuit pedibus talia signa meis." Andrea Alciato, "Mulieris famam, non formam divulgatam esse oportere. Dialogismus," in A. Alciato, *Emblematy*, ed. Bartłomiej Czarski, preface Roman Krzywy (Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 2021), 562.

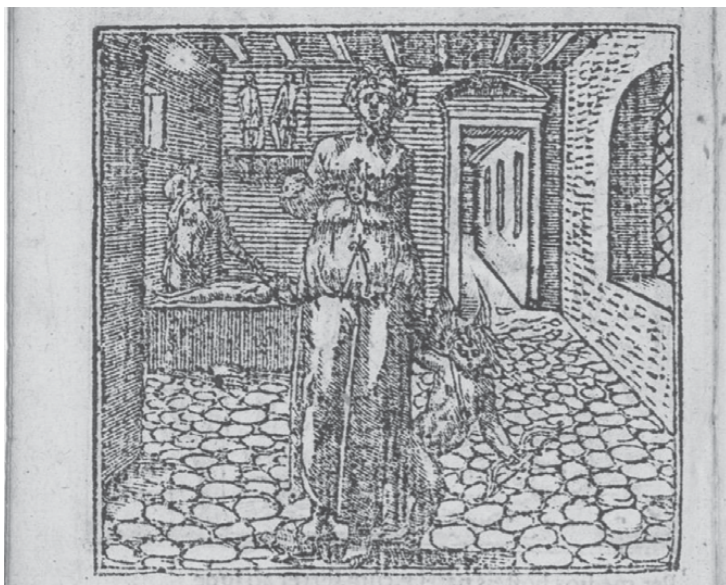


Figure 2. Andrea Alciati, *Omnia ... emblemata* (Lugduni: apud Guilielmum Rouillium, 1566), 234

Source: Public Domain, www.polona.pl.

On the other hand, it is thanks to Protestant beliefs and activities that women's issues (obviously related to marriage, motherhood, women's duties, their virtues) began to be discussed from a new perspective and gained wider popularity in Polish literature during the 16th century. These activities also supplemented and popularised an important noble concept in the 16th century, that of a landlady as a good wife, a loving mother, the most precious crown of a husband, who could fully realise himself as a human and a Christian by leading the peaceful life of a landowner, a faithful husband, and a loving father.

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Katarzyna Muszyńska*

The Active Look: “The Poetics of the Gaze” in Polish Modernist Novels: *Dzieje grzechu*, *Ozimina* and *Nietota*

Abstract: In the article visual studies will be used to analyse fragments of three Polish novels: *Dzieje grzechu* by Stefan Żeromski, *Ozimina* by Waclaw Berent and *Nietota. Księga tajemna Tatr* by Tadeusz Miciński. Research will be focused on “the poetic of the gaze” proposed by Magdalena Popiel to analyse *Ziemia obiecana* by Władysław Reymont. The aim of this text is to show these novels address and process the matter and theme of the gaze, turning it into a technique used to arrange the narrative layer of the prose.

Key Words: poetic of gaze, look, Modernism, Polish novels, visual studies

1. Introduction

At the turn of the 20th century, the gaze becomes the subject of in-depth reflection, it is emphasised and visible. In this analysis, it will be treated not only as an act of perception, but also as a collection of interconnected cultural practices, a discursive idea which encompasses everything that deals in any way with visuality, representation and eyesight. This approach towards the subject is directly related to the anthropology of visual culture and visual studies.

In this article, tools developed by this field of study and theories related to it will be used to analyse fragments of three Polish novels: *Dzieje grzechu*¹ by Stefan Żeromski (1864–1925), *Ozimina*² by Waclaw Berent (1878–1940) *Nietota. Księga tajemna Tatr*³ by Tadeusz Miciński (1873–1918). What they have in common is the time of creation and publication

* University of Warsaw, ORCID: 0000–0002–8045–8390

1 Stefan Żeromski, *Dzieje grzechu*, ed. Elżbieta Jaworska, Vol. I–II (Warszawa: IBL, 2015).

2 Waclaw Berent, *Ozimina*, ed. Michał Głowiński (Wrocław: Ossolineum, 1974).

3 Tadeusz Miciński, *Nietota. Księga Tajemna Tatr* (Kraków: Universitas, 2007).

(1908, 1910 and 1911), as well as the fact that they caused a wave of criticism expressed by readers. In theory, there is much more that divides them, e.g. the convention, subject and manner of execution. However, they show that the poetics of the gaze is to some extent universal for novels from this period, how looking/seeing is executed in these novels as a cultural disposition and practice. The aim of this text is to show that despite obvious differences, these novels address and process the matter and theme of the gaze, turning it into a technique used to arrange the narrative layer of the novel.

2. Visual Studies

In studies and texts related to the anthropology of visual culture, the 19th century is often presented as a moment that is special for the gaze. However, it is not approached in a uniform way – Jonathan Crary dates the breakthrough to the beginning of the century, whereas Martin Jay claims that the most significant transformations took place at the end of the century. Jay notes that “the waning years of the nineteenth century did see an accelerated interrogation of the privileged scopic regime of the modern era, that which we have called Cartesian perspectivalism.”⁴ The rapid development of optics and its tools challenged the capabilities of the human eye, which had previously served as the model of perfect vision.

Jonathan Crary notes that “discourses and practices of vision ... effectively broke with a classical regime of visibility”⁵ – the gaze lost its objectivity which served as the basis for its dominating position in building the foundations of knowledge. However, uncertainty and subjectivity which characterised the gaze enabled it to break away from the obligation to coldly watch and describe reality:

Vision, conceived in this way, became compatible with many other processes of modernization, even as it also opened up the possibility of visual experience that was intrinsically nonrationalizable, that exceeded any procedures of normalization.⁶

4 Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought* (Berkeley: University of California Press, 1993), 150.

5 Johnatan Crary, *Suspensions of Perception* (Cambridge: MIT Press, 1999), 11.

6 Crary, 12.

Paradoxically, when the gaze was combined with an imperfect body and subject, it could be set free. It became possible to perceive the invisible aspects of objective reality, as well as to change and transform the world.

The gaze in the 19th century was also reflected on by Walter Benjamin,⁷ who in reference to Baudelaire coined the term *flâneur*, which denotes an unhurried passer-by observing the modernisation of the city. Such vision is also fragmentary, impressionistic, and subjective, so the onlooker is visible also in this case.

However, when the active role of eyesight was noticed, it led to questions about the manner in which it operated and about its ethics. The onlooker is no longer separate from what he is looking on, whereas the act of seeing becomes visible and is reflected on. It leads to the question of the “power of the gaze,”⁸ which suggests the reflections of Michel Foucault. and internalized disciplinary gaze of power, which leads to subjugation (*assujettissement*) and objectification. Therefore, looking always leads to the establishment of a certain superior-subordinate relationship (it was for example Althusser who wrote about it),⁹ which is often internalized and determined by the conditions of visibility and embedded cognitive structures.

3. Polish Modernist Novel and “The Poetics of the Gaze”

In the introduction to *Ziemia obiecana* by Władysław Reymont, published by Biblioteka Narodowa, Magdalena Popiel called one of the subchapters “The poetics of the gaze.”¹⁰ The author notes that “what is characteristic of Reymont’s narrative technique is the perspective of a gazing narrator who takes in a limited fragment of reality.”¹¹ It is associated with personal

7 Walter Benjamin, “On some motifs in Baudelaire” in *Selected Writings*, Vol. 4: 1938–1940, ed. Edmund Jephcott, Howard Eiland, Michael W. Jennings (Cambridge: Mass–London: Harvard UP, 2003) 313–55.

8 Michael Foucault, *The Birth of the Clinic*, trans. Alan M. Sheridan-Smith (New York: Pantheon Books, 1973).

9 Louise Althusser, *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*, trans. Gary M. Goshgarian (London–New York: Verso, 2014).

10 Magdalena Popiel, “Wstęp,” in Władysław St. Reymont, *Ziemia obiecana*, ed. Magdalena Popiel (Wrocław: Ossolineum, 2015), LXXIV.

11 Popiel, “Wstęp,” LXXIV.

narration, which is characteristic of the majority of Polish and European novels of that time, but Popiel notes that the world in that book is perceived or observed rather than described. The gaze as a narrative technique is validated and it determines relationships between characters, as well as between perceiving subjects and observed objects. Popiel refers to characters as “reflectors whose light snatches a small part of the world from darkness,”¹² thereby emphasising that getting to know the protagonist, the narrator and, consequently, also the reader, has its limits, which are determined by the eyes of a given character and what they can see. She also highlighted that modernist works appreciated the gaze, turning it into the primary medium used to express emotional states or giving it a supernatural character.

Some of the plot or interactions between characters may also happen in looks and even some dialogues can be transferred to the visual sphere. Popiel indicates that even though Reymont’s novel feels wordy, there are many scenes in which words are scarce and most things are said thanks to the acting gaze, when the eyes meet. Similar relationships can be observed in the texts analysed here.

The poetics of the gaze also manifests itself when protagonists are characterised by their eyes – like telling names, they reveal the personality of a given protagonist and often determine the person’s mood. Descriptions of eyes, pupils, eyelids, the manner of looking and seeing define a given character.

Popiel also addresses the topic of the gaze in her book *Oblicza wzniosłości. Estetyka powieści młodopolskiej*,¹³ in a chapter on Miciński’s *Nietota*, a Polish prose writer and poet. Popiel draws attention to various optical instruments and how they are used in the narrative strategy. This topic was approached in a different way by Włodzimierz Bolecki, who devoted several articles to reflections on impressionism in modernist prose (for example in *Modalności modernizmu*¹⁴ and *Impresjonizm w powieści*

12 Popiel, “Wstęp,” XXIV.

13 Magdalena Popiel, *Oblicza wzniosłości. Estetyka powieści młodopolskiej* (Kraków: Universitas, 2003).

14 Włodzimierz Bolecki, *Modalności modernizmu. Studia, analizy, interpretacje* (Warszawa: IBL PAN, 2012).

*modernistycznej*¹⁵). Wojciech Gutowski devoted fragments of his book *Nagie dusze I maski: o młodopolskich mitach miłości*¹⁶ to the gaze, wondering on the role of the gaze in amorous and erotic descriptions in *Dzieje grzechu* by Stefan Żeromski. Yet another extensive publication on visibility in literature was edited by Włodzimierz Bolecki and Adam Dziadek, but it is devoted mainly to typography, the visibility of the text and the relationship between art and literature. An important study is also *Melancholijne spojrzenie*¹⁷ by Piotr Śniedziwski, in which he analyses vision in texts written for example by Baudelaire and Flaubert, pointing to the relationship between literary vision and melancholy.

4. The Plot Unravels through the Gaze

Dzieje grzechu, *Ozimina* and *Nietota* have dissimilar themes, but they all have an interesting approach to the concept of the gaze. The protagonists look and see in a special, active way. The relationships between them, as well as their conversations, take place on the visual plane and they can reason, analyse and convey even the most complex thoughts solely with their eyes. have dissimilar themes, but they all have an interesting approach to the concept of the gaze.

5. *Dzieje grzechu* by Stefan Żeromski

The novel, which was controversial in its time, starts with looking – “On her way home, Ewa cast her eyes down.”¹⁸ “She tried as hard as he could not to look at passers-by and not to catch their eye.”¹⁹ Looks are described as dangerous, sinful or oppressive (for both sides – Ewa does not want to be seen, but she is also trying not to look at other people). As the author emphasises, she has to try as hard as she can not to look, which suggests

15 Włodzimierz Bolecki, “Impresjonizm w prozie modernizmu. Wstęp do modernizmu w literaturze polskiej XX wieku,” *Teksty Drugie*, No. 4 (Fall, 2003): 17–33.

16 Wojciech Gutowski, *Nagie dusze i maski: o młodopolskich mitach miłości* (Warszawa: Wydawnictwo Literackie, 1997).

17 Piotr Śniedziwski, *Melancholijne spojrzenie* (Kraków: Universitas, 2011).

18 Żeromski, 9.

19 Żeromski, 8.

that eyesight is powerful and the desire to look is overwhelming, which will be elaborated on as the novel progresses.

As the narrator adds later, “she wanted to see and through half-closed eyelids she only saw the slippery greyness of the concrete pavement.”²⁰ Therefore, Ewa has to focus in order not to look, or to see only what seems to be safe, devoid of sinful connotations. Pobratyńska is returning home from confession, during which the awareness of her own body is awakened, which in turn stimulates her feeling of femininity and her inner eroticism. The confessor made Ewa realize that she should be afraid of men’s looks because their eyes turn her into an object of desire, even if she herself does not want it. For Pobratyńska, it became clear that sin – especially the sin associated with sexuality and eroticism – is born when the eyes meet. As noted by Agata Zalewska, “Ewa herself ... not only notices her own feminine traits, but is also aware of her beauty, her body and the effect she has on men.”²¹ This awareness is born at confession and the protagonist herself associates it with eyesight – how Ewa sees herself, how people look at her, how she is seen. The priest tells her: “close your eyes to the sight of sin,”²² thereby making it clear where sin starts. A man’s look can no longer be innocent or insignificant. This erotic awakening, both as the desiring subject and as the object of desire, happens simultaneously with discovering that she is the subject and object of the gaze. This may bring to mind Althusser’s interpellation “Hey, you there!”²³ which turns an individual into a subject simply because the person who is called in this manner turns around and recognises themselves as the one to whom the call was directed. In the same way, Ewa recognises herself as the object of the gaze and, as it turns out, it is the first step to her fall.

The love story of Ewa and Łukasz Niepołomski also starts and finishes with a look, which has the widest scope of action in this relationship. The first time she saw him, he was standing “sideways to her and looked at her casually, with half-closed eyelids, askance.”²⁴ Everything started

20 Żeromski, 8.

21 Agata Zalewska, *Legenda i lektura. O dziejach grzechu Stefana Żeromskiego* (Warszawa: Wydawnictwo Naukowe Sub Lupa, 2016), 189.

22 Żeromski, 27.

23 Althusser, 190.

24 Żeromski, 34.

with this first look, because immediately afterwards, she “froze with her eyes fixed on the page,”²⁵ then she fell asleep and had a dream in which anxiety, or a mystery, as the narrator calls it, disturbed her peace of mind and her “eyes were looking for something in the dark.”²⁶ Apart from an interesting disposition of the eyes, which first of all represent the mind’s eye, e.g. the inner and symbolic vision looking for the truth, it is visible that the very fact of seeing Łukasz and meeting his eyes, whose gaze is not passionate yet and perhaps is not even pleasant, changed something inside Ewa and disturbed the grace she felt after the confession. From then on, almost everything is predestined. This exchange of glances had a similar effect on Niepołomski, who also could not stop thinking about the girl he had just met: “he became lost in thought, went deep into himself and saw before him eyes in the colour of mountain gentian and water in his home village, bewitched eyes, eyes of the spiritual universe, the wisest and immortal eyes”²⁷

What is important from the point of view of the whole novel and this article is the scene in the park, when Łukasz and Ewa meet. Before the portentous conversation of the couple starts, the narrator describes a game of looks. When Pobratyńska notices Niepołomski, she sees that he is looking at her. This is why she is doing her best to avoid a (sinful) meeting of the eyes. She feels the “dark spectre” moving and she tries to pray, but it does not bring the desired result – “lost in thought, she raised her blue eyes, trembling, and saw the man.”²⁸ Sight has an actual causative power – looking at the man is a kind of lost fight, acting and resigning at the same time. The look itself causes bodily reactions – “she was overwhelmed and felt a pink shudder as he looked at her. She could not take her eyes off him because she did not know that she was looking.”²⁹ Her eyes act as catalysts for other sensual experiences, which will also be visible in her later erotic experiences. What can also be observed here is the autonomy of the gaze. Pobratyńska cannot stop looking because she is not aware that she

25 Żeromski, 36.

26 Żeromski, 37.

27 Żeromski, 40.

28 Żeromski, 55.

29 Żeromski, 55.

is looking. It is as if her eyesight took actions beyond her control, which consequently leads her to ruin.

The conversation between Pobratyńska and Niepołomski, in which Łukasz talks to the girl about modernist anthropology, referring for example to Nietzsche's theories, is also taking place in looks and perhaps is even prefigured by them. Łukasz explains to Ewa that there is no such thing as a lasting and uniform entity. Their long conversation full of philosophical references makes Ewa accept Łukasz's reasoning as her own, which is why she does not take communion the next day. The evening when Pobratyńska's fate was decided is summed up as follows: "What Niepołomski said no longer troubled Ewa. On the contrary, sublime silence filled her as a result of these words. Everything her eyes could still see in the falling darkness became solemn, beautiful and lofty."³⁰ When her way of thinking changes, her way of perceiving reality changes as well. When Ewa does not take the sacrament the next day, the whole church, which was sacred, beautiful, and solemn for her the day before, appears to be its own caricature. Her gaze reveals artificiality and hypocrisy:

she looked at pictures on the altars and did not see their attempted immaterial beauty outside the realm of painting, what she saw was incompetence ... misery, the ridiculousness of chubby Baroque (or rather Jesuit) angels ... What caught her eye was fatness ...³¹

When she meets the man in the park thereafter, a different type of communion takes place – the meeting of the eyes and the joining of the spirits:

Not knowing how it happened and when, they were lost in each other's eyes for a moment, they turned into one another with their eyes, went through a wonderful and open door to happiness, ventured into the delightful darkness of a single gaze in two people. What came over them was a worship service of going into the other one's eyes with their own eyes, and there is no telling whether it was short or long, as they became immersed in the spirit thanks to a magical exposure of looks.³²

Therefore, eyesight, eyes and looking at each other can be mystical and create a kind of sacred space. They make it possible to access another

30 Żeromski, 71.

31 Żeromski, 78.

32 Żeromski, 80.

person's inner life and enable cognition. Wojciech Gutowski claims that "in fact, this first conversation with her lover served as a spiritual defloration. On the next day ... Ewa ... takes a kind of erotic communion when she meets Niepołomski in an "embrace of looks," which is so characteristic of Żeromski."³³ It is interpreted in a similar way by Justyna Ociepa, who writes that "instead of the church service, the girl surrenders herself to a worship service of ... going into another's eyes with her own eyes"³⁴

The gaze here is both "exposed" and exposing. Looking at oneself and into oneself is an act of tearing off falseness and all the coating that used to accompany it; vision becomes naked, which also allows for thinking about it in erotic terms. It is also possible to understand a certain assumption – vision which is "magically exposed" used to hide something before. The exposure of looks makes it possible to see the truth. From then on, Łukasz and Ewa have no doubt as to what is happening between them. Gutowski also notes that in Żeromski's works:

An affair ..., as always, starts with a dialogue of looks, which not only expresses mutual attraction, but also reveals a different reality, uncovers hitherto unknown layers of inner life, is a mutual exchange of symbolic looks, an emotional and incorporeal speech.³⁵

Therefore, love takes place mainly on the visual plane and leads to self-awareness and understanding. The protagonists not only look each other in the eyes, thanks to eyesight they get to know and experience each other, they can share their feelings and emotions, and even talk to each other. The image of this love, which since the very beginning has existed through the medium of sight, is completed by the tragic ending of the story. At the end of the novel and after many trials and tribulations, including infanticide and years of prostitution, Ewa dies before (and in) the eyes of Łukasz and when she is seen by him, she once again seems to be beautiful and

33 Wojciech Gutowski, "Stefan Żeromski – *Dzieje grzechu*," in *Lektury polonistyczne. Od realizmu do preekspresjonizmu*, ed. Stanisław Grzeszczuk, Gabriela Matuszek (Kraków: Universitas 2001), 208.

34 Justyna Ociepa, "*Dzieje grzechu Stefana Żeromskiego – chaos i nihilizm*," in *Czytanie modernizmu*, ed. Grzegorz P. Bąbiak, Maria J. Olszewska, (Warszawa: Wydawnictwo Wydziału Polonistyki, 2004), 235.

35 Wojciech Gutowski, *Nagie dusze i maski. O młodopolskich mitach miłości* (Kraków: Universitas 1997), 287.

innocent. She is saved by the last gesture of sacrifice for love, which may be associated with Christ's sacrifice,³⁶ but another thing that saves and rehabilitates her is the loving gaze of Niepołomski.

6. *Ozimina* by Waław Berent

In *Ozimina*, the gaze acts and affects events in a slightly different way. The protagonists create the world by looking. The living room exists only in vision when individual looks meet. Therefore, the protagonists can constantly construct something with their eyes. It seems that it leads to the creation of a peculiarly stuffy atmosphere of the living room. At the same time, there are many flickers, sparks, and twinkles which dazzle, stupefy and make people lazy – “and when he stepped on the threshold of the living room, when this swinging whirl appeared before his eyes like a colourful carousel,”³⁷ “Thrown from the buffet into these blinding lights,”³⁸ “the butter of courtesy oozes out of everyone's eyes and lips.”³⁹ There are many more similar examples. Looks somehow grope and coat the characters and make them sleepy, everything is blinking and flickering, full of sensual colours – and this carousel seems to be nauseating.

At the same time, in this coating of looks, everyone is looking at one another, everyone is constantly inspected and, consequently, judged. After the remark “You have put on weight,”⁴⁰ Zaremba “felt watched and weighed pretty much the same as he used to do himself.”⁴¹ A moment later, the narrator will show the self-centredness of the living room, its artificiality and pretence.

The tardiness of these eyes ... they stopped on him ... and turned towards him, as if they wanted to say: “Admire!” Hypnotised by these eyes, he unwillingly brushed his haircut out, stroked his moustache and smiled with half-open lips and nonchalance written all over his body, at the same time looking around all the curves of the shapeliest girl. And this is how they both offered themselves

36 This interpretation is given in Zalewska.

37 Berent, *Ozimina*, 67.

38 Berent, 67.

39 Berent, 51.

40 Berent, 7.

41 Berent, 7.

on the fair of narcissistic vanities, falsely passing dispassionate glances over the living room.⁴²

Therefore, Berent's characters are constantly becoming, they are always indefinite and may only be specific when they are looked at.

“He was standing there like a fisherman waiting for the black boat ... And the girl was looking at him through her eyelashes, with half-closed eyes which seemingly did not look anywhere. She was observing him with a bizarrely long peace”⁴³ It is worth noting that the relationship between Nina and Bolesław is established straight away in this look. The girl, who will often be defined by a reference to her eyes and acts of looking, is keeping a close eye on Zaremba, somehow provoking and summoning him, even though it seems as if her eyes are not looking anywhere. This is characteristic of Nina's eyesight, she can see and create despite constantly half-closed, squinted or even closed eyes, as the comments tell us. It may indicate that Nina is the most important character in *Ozimina*.⁴⁴ The girl is a seeking heroine – she has not locked herself in any ideology yet, she does not praise modernity and progress. She is a pure and blank slate, a person looking for her own path. Her half-closed eyelids, under which you can barely see constantly flashing pupils, and her invisible eyes, which “seemingly did not look anywhere,” indicate that the girl is still searching, her look is not structured yet and she does not see the world through the prism of a specific way of thinking. She cannot see the meaning yet. Several times Nina opens her eyes in such a way that they can be seen – it is always associated with some conversation and with the girl's initiation:

The men exchanged a meaningful look because the girl's eyelids opened for the first time, showing pupils that were as small as peas, golden-black, evil, and restless,⁴⁵

and

42 Berent, 19.

43 Berent, 5.

44 The significant and leading role of Nina in Berent's novel was pointed out for example by Michał Głowiński who referred to the interpretations of *Ozimina* by critics' contemporary with the author.

45 Berent, 61.

she looked ahead with open eyes and a face which could be described as naked; as if these looks and tales ripped a veil that had not been noticed by others, threw the eyelids wide open and dimmed the face to lure out the anxiety of mature corporeality from under the rainbow bubbles of hollowness and delusions.⁴⁶

The second fragment refers to sexual initiation and the stimulation of self-awareness, corporeality and femininity by someone else's gaze, which is also visible in the gaze, the change in vision, the look in one's eyes and the manner of looking. Once again, the gaze somehow stimulates autonomy. In this novel, the gaze needs to work in a space of created, repeated, or re-created myths, which include national, social, and anthropological myths. Visual images which update and shape symbolic content are created in the eyes, for example when Nina sees snakes coming out of the coffin or green flickers in the eyes of terrifying apparitions, or when the black dummy, the god of torpor and dormancy, comes to life for the first time.

Ozimina also starts and finishes with a look – the stuffy microworld of the living room, relationships between the characters and actions related to courtship all take place in looks. When this artificial world full of empty symbols breaks down because the element of the street breaks in, there is a chance that everything will be reborn in the myths of fertility, which are an apparition and a vision.

7. *Nietota* by Tadeusz Miciński

Nietota is a different example of the acting gaze. It is not very active with regard to the plot itself, it does not build relationships between the characters, it does not replace communication. However, the eyes, vision and looking transform the world of the legend from the Tatra mountains and make it possible to see this world in two dimensions, on two levels which somehow co-exist. As written by Magdalena Popiel, the world of *Nietota* “appears as a kaleidoscope of perspectives, where loftiness and triviality become a function of points of view.”⁴⁷ In *Ozimina*, things are created in a look, whereas in *Nietota* they change in a look and the world someone sees depends on what kind of eyes that person has and how they can perceive

⁴⁶ Berent, 62.

⁴⁷ Popiel, *Oblicza wzniosłości*, 265.

the reality. These (un)realities coexist and overlap, whereas relevant visual predispositions make it possible to see the great mythical Tatra mountains, the great *nietota* – a mysterious book with the secrets of humanity, or, conversely, to see just a sloppy and rubbishy book,⁴⁸ as well as small and insignificant Tatra mountains. Everything depends on how you look and whether you have an “evil eye.”

When Ariaman starts to tell his story to stone pines, he talks about a woman he met: “I saw a poor beggar girl who had two bloody sockets instead of eyes.”⁴⁹ However, as the protagonist says, when she rinsed her eyes with water, it washed out “the carmine which gave them a red colour ..., she looked at me with huge blue eyes from one thousand and one nights.”⁵⁰ This scene is interesting because it is possible to draw conclusions regarding the whole novel – nothing is what it seems, even though “people allegedly burned out her eyes,”⁵¹ when reality is seen from a different angle, it turns out that the woman is a con artist painted with red dye, and a beggar turns into the daughter of the Snake King – the evil looming in the mythical Tatras. It seems that it is not a coincidence that this scene concerns vision, whose power and impotence are equally emphasised. Bloody eye sockets turn into blue eyes, but despite their colour and beauty, they are not good eyes. Common deception and mysterious magic are combined in one moment.

A moment later, Ariaman says “I steered clear of the village and hid behind branches to make sure that no evil eye bewitched me”⁵² and adds “all people have evil eyes, don’t they?”⁵³ This sentence seems to be the key to understanding *Nietota* as proposed here. “Evil eyes” are a clear reference to folk beliefs in bewitching, sorcerous eyes that can cast spells. However, this quality used to be associated with the eyes of specific people (usually women) who engaged in magical practices. Here, everyone has evil eyes also because they look at others unfavourably, jealously or

48 Popiel, *Oblicza wzniosłości*, 228.

49 Miciński, 14.

50 Miciński, 15.

51 Miciński, 15.

52 Miciński, 16.

53 Miciński, 17.

disapprovingly. A different interpretation is also possible – all people have evil eyes because they cannot look at reality in the right way, they cannot see the world hidden behind the layers of this reality, a world existing right next to them, on the brink of their world, almost alongside it. They have evil eyes because they fail to see the myth which is happening all the time and exists everywhere around them. Miciński used language, how he perceived its role and capabilities,⁵⁴ how he used and emphasised different connotative meanings.

What is even more important in this context is a scene that is often referred to by scholars studying *Nietota*. In Turowy Róg, Ariaman is mocked and laughed at by mundane representatives of realism, e.g. Mr. Zimorodek, Ostafiej-Euzebiusz and Mr. Mogilnicki. At some point

Mr. Zimorodek took a glass prism out of Ariaman's pocket and lifted it to his eyes – and his grey and wet eyes became colourful like balls. "There's no need, ... this is the cause, the germ, *prima causa*, the offensive tool, the symbol. ... My dear sir, please take this prism, look at this landscape – ... trees in a rainbow, ... a cook with pigswill, walking so that she looks like ... a ballerina ... – please, wait, I am looking at you, Euzebiusz – ... you are just so lofty."⁵⁵

Therefore, there is a prism, a piece of glass, which makes it possible to see this different world, a different and yet congruent reality. Only then can the Tatra mountains become the Pre-Tatras and the *Mystery Book* can become *Libre nature*, as stated by Popiel. However, what is needed is something that will fix the indisposed eyesight of ordinary people living in the reality of the small Tatras, something that will make their eyes work properly. Popiel notes that the magic of the glass is "a trick which will make it possible to run away from the psychological motivation of changing perspectives and escape into a realm of strangeness and extraordinariness."⁵⁶ The prism may do more than just uplift; but when optical devices are used, they can also reduce, distort or change the world. It would be hard not to notice the irony of the above-quoted scene – Popiel writes that "reducing a spiritual lift to a piece of glass could only be done by a person

54 For more information on this topic, cf. Maria Podraza-Kwiatkowska, ed., *Studia o Tadeuszu Micińskim*, (Kraków: Universitas, 1979).

55 Miciński, *Nietota*, 126.

56 Popiel, *Oblicza wzniosłości*, 265.

who prides themselves in common sense.”⁵⁷ However, it seems that the characters do not know what object they are holding and what they can do. Ariaman does not need the prism, he has a good eye, he can simultaneously see the world of myth and the real world which coexist, but they are not on a single plane or in the same spacetime. The glass could make Mr. Zimorodek or Ostafiej aware of the world existing beyond reality, but they choose an ironic distance which does not allow their eyes to work properly. In *Nietota*, the gaze effects are not visible all the time, but it builds relationships between what is visible and what is invisible, between what can be understood and what is inaccessible to rational cognition. Miciński's novel is constantly verging on the edge of what is visible and what is hidden, blindness and superior vision which goes beyond reality, a reducing glass and a magnifying glass.

8. Conclusion

These reflections on textual representations of eyesight and its functions in modernist novels are of course incomplete and focus solely on selected aspects of this issue. In *Dzieje grzechu*, *Ozimina* and *Nietota*, the plot relates to the act of seeing. When this interpretative key is used in the analysis of these works, it is possible to discover new meanings and see the power and capabilities of the gaze in novels. In the analysed novels, cultural practices of looking lose their transparency, they become an important interpretative context and are problematised, which may indicate how important they were in the discussed period.

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⁵⁷ Popiel, *Oblicza wzniosłości*, 266.

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Places

Alina Molisak*

Lviv: An Outline of the City Portrait

Abstract: This article is a sketch portrait of multiethnic Lviv – a city recorded in texts and images created before 1939. I pay particular attention to the presence of Jewish residents in the urban space. The category I use most helpfully is morphosigns.

Key Words : Lviv, morphosigns, urban space, Jewish presence, multiethnicity

A portrait usually consists of many compositional elements, and therefore a comprehensive depiction would go far beyond the scope of this article and would require an entire book to be written. Even writing an outline appears to be a rather complicated intention. Drawing on various elements of the cultural heritage – photographs, posters, paintings, and texts created in the various eras of the city's existence – when it was called Lemberg, Lvov, or Lviv – I would like to highlight merely some of the features of this multifaceted portrait.

A look at the map of Lviv from the interwar period allows the viewer to realize a rather harmonious development of the city – a clearly defined centre, new districts that emerged later, a developed city infrastructure.

* University of Warsaw, ORCID: 0000-0002-1862-8782

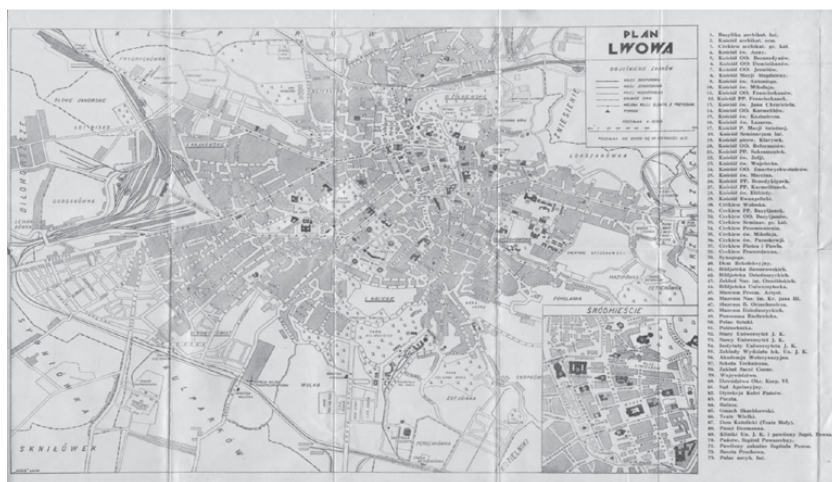


Figure 1. LVIV: City plan

Source: *Przewodnik orientacyjny z planem i 8 ilustracjami*, Lwów: drukarnia Artura Goldmana, 1930.

By suggesting that the urban landscape be read with the help of a tool such as morphosigns (i.e. morphological signs of the urban form), Marika Pirveli draws attention to the perception of the city as a text written in space.¹ First of all, the researcher distinguishes morphosigns that are basic for the shaping and modelling of urban space – which are “non-linguistic graphic elements (street, square, building, urban greenery) that serve the individual to model the tamed space.”² She emphasizes that this specific kind of reading should take into account several perspectives – that is, perceiving “in the observed spatial image not only the image code and its meaning as seen by observers, but as given by the author [creator AM] and user [inhabitant/recipient, A.M.]”³ Careful examination of photographs, paintings or posters (although here the linguistic element is also involved) allows one to see not only the pictorial code but also the (invisible)

1 Marika Pirveli, *Miasto: przestrzeń semantyczna* (Szczecin: Zapol, 2008), 53 et seq.

2 Pirveli, 52.

3 Pirveli, 54.

semantic code.⁴ The proposed reading of the meaning of morphosigns is supplemented by texts – primarily related to some phenomena present in the urban space of Lviv.

Above all, the most tangible common element of a city is the street. The grid formed by boulevards, alleys, and traffic roads is one of the most characteristic features of spatial organization, and to a large extent determines the peculiarity and specificity of particular metropolises. It becomes a frame of reference not only for inhabitants or visitors, but also an important part of the world presented in literary works (novel, reportage, poetry) or a source of inspiration for artists, photographers and painters.

The streets captured in the photographs⁵ – if considered chronologically – are testimony to the development of the urban tissue, evidence of changes in the shape of the urban space, a unique illustration of evolution and modernization. The photograph of the old backstreets of Lviv can be confronted with the image of the festive corso, which was a place for walks or rides, a space for marking the presence of residents, especially those for whom strolling was an opportunity to demonstrate membership in certain social groups.

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- 4 Pirveli specifies that “the semantic code results from: a/ the present intentional function (given by the local authority), b/ from the original purpose of a form that is being changed (historical value), c/ from architectural value, d/ from the attitude of current users of the added physical element; it arises from: 1. the level of familiarity of the user with the information regarding history, purpose, value, 2. from the respect of this information, 3. from the cultural characteristics of the user 4. from the user’s personal culture 5. from a worldview and depth of knowledge.” Pirveli, 54–55.
 - 5 On the school of photography in Lviv and Lviv photographers, see Adam Sobota, “Wyrazić współczesność – fotografia we Lwowie w I połowie XX wieku,” in *Eksperyment! Fotografia początku XX wieku we Lwowie oraz jej polscy i ukraińscy kontynuatorzy w XX i XXI wieku* (Łódź: Łódzki Dom Kultury, Galeria FF, 2018).

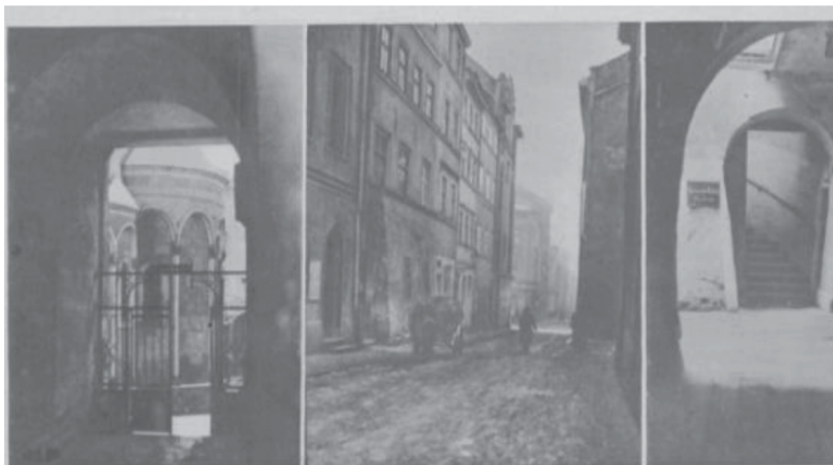


Figure 2. Backstreets of Old Lviv

Source: *Chwila*, No. 6 (1936)



Figure 3. Lviv Corso

Source: *Chwila*, No. 39 (1930).

While the narrow streets of the old architecture served rather only to move around – they marked the communication route inside the city – the corso gains additional significance. Its new form allows it to play a special role – a space that users regard not only as a meeting place but also as an opportunity for possible self-presentation. Walter Benjamin made a generalizing diagnosis of just such self-presentational behaviors: “Among the most primitive and superfluous amusements of the inhabitants of large cities, who are confined to the infinitely versatile social environment of family and office, is to appear in a quite different *milieu*”⁶ It can be presumed that the modernity of the city contributed – as mentioned many times before – to a different way of looking at contemporary places: looking at them in a way similar to Walter Benjamin and Siegfried Kracauer. They shared a conviction that when moving freely in a metropolitan space of streets “we see only what looks at us,”⁷ we become a medium of perception.

I also consider this type of street perception to be represented by the work of Henryk Streng (1903–1960), a painter associated with the well-known Lviv-based avant-garde artists’ group, Artes.⁸ “The street became his favourite theme. – writes Stanisław Gieżyński – He painted big Percheron horses pulling carriages on cobblestones, workers and slackers, street signs and his own versions of wedding photographs. He often returned to the subject of the street musicians who stood on the overpass just outside his house. He loved Andreolli Gate, where merchants were setting up with their stalls. The gate was painted inside with murals: sugar heads, huge sacks of roots and spices, palm leaves, bottles and antlers.”⁹

6 Walter Benjamin, *Berliner Chronik / Berliner Kindheit um neunzehnhundert*, ed. Burkhardt Lindner, Nadine Werner, Anja Nowak (Frankfurt am Main: Suhrkamp, 1988), 31.

7 Franz Hessel, “Vorschule des Journalismus. Pariser Tagebuch,” in *Ermunterung zum Genuß. Kleine Prosa*, ed. by Karin Grund, Bernd Witte (Berlin: Brinkmann&Bose, 1981), 62–120.

8 See Piotr Śłodkowski, *Modernizm żydowsko-polski. Henryk Streng/Marek Włodarski a historia sztuki* (Warszawa: IBL PAN, MSN, ASP, 2019), 61–126.

9 As cited in Stanisław Gieżyński, “Malarz ulicy – Henryk Streng,” accessed October 21, 2021, <https://www.weranda.pl/sztuak-new/slawni-artystyci/malarz-ulicy-henryk-streng>.



Figure 4. Henryk Strengh, *The Street* (1924)

Source: <http://www.malarze.com/obraz.php?id=1318&cl=pl>.

As aptly pointed out by Piotr Słodkowski, the author of a monograph on the artistic achievements of Strengh/Włodarski – “What is characteristically urban, *The Street* shows through the aesthetics of a fragment. There, you can see pieces of clothing which belong to no one ... and selective views of public space: lampposts (electrical, not gas), a mailbox, means of transport moving on the cobblestone – a horse-drawn carriage, a street-carriage, an automobile. In many places of the watercolour painting, the collage-like overlapping of newspaper clippings signals the ubiquity of advertising ..., commerce, stores, merchandise warehouses ... or places

of entertainment”¹⁰ In this view Lviv acquires a distinct modern face – in accordance with the much later findings of various scholars, including Tarik Cyril Amar, who convincingly demonstrated that during the Habsburg era the contemporary Lemberg underwent multiple cultural and civilizational modernizations.¹¹

Urban street sometimes acquires an overly political dimension. This “politicization” of the street may be characterized, on the one hand, by its names, which change depending on the political system or serve each political power to mark “ownership” of the space, a visible sign of domination, and, on the other hand, by smaller elements – advertisements, political posters, leaflets. A separate dimension of street politics is constituted by the events that take place on city streets – demonstrations, rallies, marches, or violent or aggressive incidents. Similarly to a street, a morphosign such as a town square, that is, an open unbuilt space, also plays an important role in the organization of political gatherings. In interwar Lviv, the functional role of city squares is exemplified by the gatherings that take place on them. This phenomenon can be seen in pictures of manifestations on the occasion of the 1st of May holiday or taking over the square by people protesting on specific political issues.

10 Słodkowski, 115–16.

11 Tarik Cyril Amar, *The Paradox of Ukrainian Lviv. A Borderland City between Stalinists, Nazis, and Nationalists* (Ithaca: Cornell UP, 2015), 26.



Figure 5. Anti-Czech Demonstration in Lviv, October 20, 1935. See Robert Witak, “O polski Śląsk Cieszyński. Odzyskanie Zaolzia w roku 1938,” accessed June 1, 2019, <https://historia.org.pl/2014/02/04/o-polski-slask-cieszynski-odzyskanie-zaolzia-w-roku-1938/>.

Source: Public Domain, Narodowe Archiwum Cyfrowe, <https://audiovis.nac.gov.pl/obraz/139971/>.

The anti-Czech demonstration was connected with the fact that “in November 1934, the chief of Division II, Lieutenant Colonel Jerzy English, ordered ... the organization of a diversionary action in Zaolzie based on a small fighting organization. ... For the purposes of the operation, it was decided to set up a fictitious organization called Zjednoczenie (Unification), which was to defend Polish interests and have its tacit support. Finally, in March 1935, after four action groups had been formed, recruitment was discontinued with nine sworn and trained patrol leaders and an unspecified number of fighters. At the beginning of March 1935, diversionists went into action. The effect of their actions was, among others, destruction of the monument of the national anthem, anti-Czech

inscriptions and distribution of leaflets.”¹² One of the elements of these activities were propaganda actions – mainly in the press – although, it is evident that they were also able to organize mass demonstrations.

While – as can be assumed – such an unambiguously nationalist demonstration as the anti-Czech protest in Lviv was almost exclusively attended by Polish inhabitants of the city who supported the actions of the city authorities of the time, other manifestations such as the First of May demonstration must have been gatherings where socialists belonging to various ethnic groups met in the “contact zone.”¹³



Figure 6. The Street and the City Square – Space for Demonstration – 1st of May in Lviv

Source: Public Domain/Narodowe Archiwum Cyfrowe, <https://nac.gov.pl>.

An additional element that co-creates the semantics of this morphosign, both of the street and the square, are posters, political banners that call for participation in either the annual workers’ holiday celebrated by the left-wing circles or encourage people to vote in local elections.

¹² Witak.

¹³ Mary Louise Pratt, “Art of the Contact Zone,” *Profession*, No. 91 (1991): 33–40. By the same author: *Imperial Eyes: Travel, Writing and Transculturation*, (London: Routledge, 1992), 12. See also: Eugenia Prokop-Janiec, “Kategoria pogranicza we współczesnych studiach żydowskich,” in *Pogranicze polsko-żydowskie: Topografie i teksty* (Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 2013), 134–46.

It can also be noticed that the political space is an area where, apart from the exclusive, strictly Polish-national manifestations, the already mentioned contact zones function, although, of course, the dynamics of violent conflicts present in these zones can also be pointed out. The contact zone – according to Pratt – is both a space of coexistence, interaction, transculturation, as well as of inequality, coercion and conflict.

The portrait of Lviv from the first half of the 20th century was strongly marked by historical events. In the Polish narrative these were most often associated with the struggle for the city (where figures such as “Lwów Eaglets” dominate the symbolic field), with the victory over the Ukrainians. The fact that the same space was also at that time the scene of one of the largest pogroms against Jews (before World War II and the Holocaust) is less clear from the national version of history.¹⁴ It is worth remembering, however, that both Galicia (since the outbreak of the Great War) and the city itself, as well as its Jewish inhabitants, experienced very severe violence. The presence of anti-Semitism as well as the effects of anti-Jewish aggression have also been remembered – the photographs that bear witness to this are yet other morphosigns that mark the city’s identity and past.

14 It should be noted that this dominant perspective refers to records (and manipulating the descriptions of events) in both the interwar and contemporary Polish tale of the past.



Figure 8. Hasidic Shul in Lviv in the Days of the Pogrom of 1918

Source: https://commons.wikimedia.org/wiki/File:Chassidim_Shul_in_Lwow_after_pogrom_in_november_1918.jpg.

The enduring presence of Polish anti-Semitism was also evidenced by events in the 1930s, including student demonstrations, which marked such a morphosign as the public square in front of the Lviv University:



Figure 9. The National-Radical Camp picket in front of the building of the Lviv Polytechnic demanding the introduction of a ghetto benches

Source: Wikipedia Commons/POLIN Museum.

Other depictions documenting the existence of phenomena closely connected with the space of the street are those through which the everyday life of Lviv can be read – the homelessness associated with the city, or the hiring of unemployed people to shovel snow from the streets. The significance here lies not only in the image of the local government’s efforts to maintain order – the removal of snow is a gesture that remains characteristic to this day and is closely linked to the maintenance of order in the city’s streets – but also, in a way, in the additional fact of finding suitable work for those who remained without any employment.



Figure 10. Workers

Source: *Chwila*, No. 5 (1934).

Another morphosign of importance in the reading of the urban landscape is the greenery – both single trees forming a line along the street, which was a *corso*, and urban parks, which served many residents as a kind of substitute for intercourse with the world of nature. The frame in which a viewer can see children sitting among the trees at the Lviv High Castle is connected not only with the typical for a modern city formula of organizing the so-called summer play centers, but also with the theme addressed in the previously presented photographs – the experience of poverty in various environments. Such is the character of the morphosign (not only informative) of the photo presented to the readers of the Polish-Jewish magazine *Chwila*.



Figure 11. Summer play center at the Jewish Shelter for the Homeless – High Castle
Source: *Chwila*, No. 29 (1931).

The presence of trading on city streets takes many forms: from the temporary involvement of young people in textbook exchanges held at the end of summer vacation or at the beginning of the school year, to the traditional way of trading, located temporarily in the town square. A separate form of urban morphosign is organized trade, with stands and stalls located in a prepared area, e.g. in Lviv on Theodore Square. The ways of arranging trade in specific places and the strategies of street vending differ fundamentally: those who can afford to rent or own a booth work in a marketplace using sturdy stalls, they are professional traders while the street trading tactic is characteristic of the poor, those who engage in the sale of minor goods. This characterization of the temporary trading places shown in the photographs is supplemented by a reference to a text in the above-mentioned newspaper, entitled “The Poor Want to Live” which aptly describes the behavior of Lviv’s residents:

Street trading is growing more and more. A passer-by is constantly accosted by a number of vendors offering to buy various trinkets. From a smuggled lighter to ties, notebooks or socks. This is, of course, an illegal trade, creating quite strong competition for shopkeepers, and is being suppressed by the authorities. Street vendors include primarily unemployed people who honestly want to earn a few pennies for bread – their clientele are poor people for whom the fact of being able to save a few pennies on the purchase is a very serious matter. Merchants who are not very well off today are quite rightly protesting against street trading. An unemployed person resorts to trade because they have no job and do not want to steal or beg. A minor official buys a tie for one zloty because he cannot afford a more expensive tie at the store. This creates a problem that is more difficult to solve in real life than the squaring of the circle or the invention of perpetual motion.¹⁵

Another kind of street peculiarity that is considered as a morphosign is the occurrence of sporting events in this space. Typically, most sports activities – and certainly in the case of professional and often amateur sports – take place in specially designated areas: stadiums, fields, courts or other facilities. The street as a space for the presence of sports in the city remains a rather unusual place.¹⁶ However, it can sometimes be seen playing this role. A picture of cyclists taking part in the Lviv championship race is captured on the square in front of the city hall, which serves as the starting point.

15 “The Poor Want to Live,” *Chwila*, August 31, 1936, 8.

16 Although, of course, in the case of e.g. city marathons, the street nowadays plays such a role, as if it were a “natural” sports space.



Figure 12. Lviv Championship Cycling Race

Source: *Chwila*, No. 39 (1930).

According to a notice announcing the race, the route was 100 kilometers, and “the race was under the patronage of the Governor, Count Goluchowski, and the City Council of Lviv”¹⁷ The readers of the newspaper were also informed about the detailed route of the race. It led from the square near the town hall through “Rynek Square, Cathedral Square, Rutowski Street, Holy Spirit Square, Jagiellońska Street, Mickiewicz Street, Krasickich Street, Janowska Street, through the turnpike along Janowska Road to the half-way point, and back the same way to the finish line in the Market Square near the town hall, next to the main gate.”¹⁸ The race was intended for professionals. The note, which appeared the subsequent year (1930), is supplemented not only by information that the competition is organized by “Lviv Society of Cyclists and Motorcyclists [original AM],” but also by discussions about the chances of competitors representing individual sports clubs (Pogoń, Jutrzenka, Hasmonia, and the organizers, that is LTKiM – the Lviv Society of Cyclists and Motorcyclists).¹⁹ It is

17 “Lviv Championship Cycling Race,” *Chwila*, October 8, 1929, 15.

18 “Lviv Championship Cycling Race,” 15.

19 See *Chwila*, October 18, 1930, 13.

worth mentioning that Jutrzenka and Haszonek were Jewish sports clubs operating in interwar Lviv. Pogoń was a Polish club. The appreciation of physical culture and sports was one of the signs of the modernization of life – evidently for all ethnic communities.

Henryk Streng, who was mentioned earlier, created the figures of cyclists several times. The first was a pencil drawing entitled *Three Cyclists* (1926). The fairly realistic figures are placed in a landscape that bears little resemblance to urban spaces; a lofty tower is visible, but the landscape has distinctly non-urban features. The other proposal of Streng to look at the formula related to the modern functioning of sport is different and very interesting. The “Composition with Two Cyclists” has survived (from 1928), which is probably a sketch for a painting (gouache on paper, under the same title, also from 1928).



Figure 13. H. Streng, *Composition with Two Cyclists* (1928)

Source: <https://sztuka.agraart.pl/licytacja/324/21270>.

Another distinguishing morphosign of urban space are, as I have already indicated, squares. A special kind, however, is the place associated with communication. The Lviv train station and its immediate surroundings not only serve as a sign of transportation or the city's connection to the world. Sometimes they gain another meaning, related to special events, such as

(e.g. political) visits or, as in the case of the photos referred to, important journeys. The article in *Chwila*, which talks about the moving farewell of the halutzim, can be used as a commentary to the photographs showing the crowds accompanying those who decided to move to Palestine at that time in order to build the foundations of the Jewish state there.²⁰



Figure 14. Lviv Railway Station – Farewell to Those Leaving for Palestine

Source: *Chwila*, No. 12 (1932).

The group of immigrants was quite populous (250 people) – among those who were leaving Poland were not only Jews from Lviv or its surroundings, but also those who came from the Congress Poland and Volhynia. The text points out that

The departing people are accompanied by their families, and although many mothers have a tear in their eye, the pride that emanates from the faces of those parents is evident. They are proud that their sons will be pioneers and builders who will lay the foundations and add a brick to the eternal edifice, which for our generations will be the Jewish Palestine.²¹

²⁰ Lviv was a very significant center of Zionist activity.

²¹ “A touching farewell. Halutzim’s departure for Palestine,” *Chwila*, January 14, 1930, 1.

Among the large number of farewellers were Zionist activists, representatives of Jewish social and cultural associations. Before departing, everyone listened to a number of speeches, including one from Senator, Dr. Schreiber, who emphasized the happiness of those young people being able to pursue patriotic ideals and who promised further assistance in “rebuilding the national headquarters.”²² The second speaker was Dr. Federbusch, who, noteworthy, gave a speech in Hebrew to the departing youth. Then, “amidst the chants of the halutzim gathered at the windows, the train departed, being bid farewell by the families and ideological comrades of our young pioneers.”²³

Yet another variant of the street regarded as a morphosign can be seen in photographs depicting the distinctiveness of the Jewish district of Lviv. The Jewish quarter was located in the northern part of the city and included “a belt of three squares bounded by Żółkiewska Street to the east and the railroad tracks to the north; going south: Missionary Square, Theodora Square and, closest to the centre, Krakowski Square.”²⁴ The part of the city defined as the Jewish quarter – formed by the grid of streets and the aforementioned squares – was a place accessible to the residents, but apparently separated by a kind of demarcation line, an invisible wall, rarely crossed by the other ethnic groups living in Lviv.

The separateness of the Jewish quarter, however, did not prevent the formation of another phenomenon characteristic of the borderland areas. I have already indicated them above – recognizing them as fundamental, constituting the contact zone – various urban spaces that, treated as morphosigns, become (primarily through visual materials) a territory of specific inclusivity, an element of Polish-Jewish relations that also testifies to the past of the urban community of multi-ethnic Lviv.

22 “A touching farewell,” 1.

23 “A touching farewell,” 2.

24 Witold Szloginia, *Tamten Lwów*, Vol. II, “Ulice i place,” 145, as cited in: Słodkowski, 147. A detailed description of the history of the Jewish quarter in Lviv can be found in Majer Bałaban’s book *Dzielnica żydowska we Lwowie*, (Lwów: Towarzystwo Miłośników Przeszłości Lwowa, 1909).

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Problems

Marcin Będkowski*

Between Words and Their Senses: Knowledge-Generating Activities and Problems with Their Linguistic Categorisation

Abstract: The paper presents selected everyday and scientific definitions and uses of words *argument*, *argumentation*, and *to argue*. The collected examples illustrate the general problem of the naming of so-called knowledge-generating activities, especially regarding the linguistic categorisation of these activities. Such names as they constitute logical skills are one of the main objects of interest of pragmatic logic, e.g., the interdisciplinary conception of logic postulated and developed by the Lvov-Warsaw School.

Key Words: argumentation, knowledge-generating activities, everyday and scientific worldview, pragmatic logic, Lvov-Warsaw School

1. Introduction

Significant differences or even clear contradictions can exist between the scientific and everyday understanding of a given thing or phenomenon. One classic exemplification of this fact is the example of the “two tables” advanced by Arthur Eddington,¹ demonstrating how an object presents itself to a layperson and a physicist. The layperson’s table is a single object, fixed and impenetrable, constructed for a specific purpose. The physicist’s table is an object that escapes sensory perception, comprised of a cloud of particles so small that the macroscopic table turns out to be mostly empty space. Paradoxically, one table turns out to be two tables.

The observation of this discrepancy between the scientific and the everyday view of the world is a cornerstone of contemporary lexicography and

* University of Warsaw, ORCID: 0000-0002-2787-9487

1 Arthur Stanley Eddington, *The Nature of the Physical World* (New York–Cambridge: The Macmillan Company–Cambridge UP, 1929), ix–xi.

reflections on the semantics of linguistic units (especially within the framework of cognitivism). The fundamental purpose of dictionary definitions is not to present a scientific definition but to reflect the common, intuitive, and sometimes naïve view of the world preserved in the meaning of a given lexical unit.² For this reason, discrepancies arise between dictionary and encyclopaedic definitions. The former seeks to consolidate so-called everyday knowledge, the commonplace understanding of the world and the way words function in discourse, while the latter is concerned with a more or less stable scientific consensus on the essence of a given phenomenon.

Some of the contradictions between everyday and scientific worldviews do not seem particularly problematic or severe. Classifying a tomato as a vegetable on the one hand and as a fruit on the other, or a whale as a fish and a mammal, will not, in most situations, lead to dangerous consequences. However, in the case of many words, the existence of various definitions and related linguistic categorisations of phenomena may pose a problem. Such words include the so-called “flagship concepts” (*słowa sztandarowe*), so named by Walery Pisarek.³ These are terms, such as *truth*, *freedom*, and *equality*, that can unite people in consensus while, at the same time, people may attach mutually exclusive descriptions to their meanings.

Bogusław Wolniewicz highlighted an interesting aspect of the variable definitions of a given word, which he referred to as “flickering ambiguity” (*wieloznaczność migotliwa*). It is a different type of ambiguity than “simple” lexical ambiguity. It is connected with the possibility of only partial specification of the meanings of words that make up a sentence.⁴ It also concerns abstract concepts defined in various ways on the grounds of different philosophical or scientific approaches – they may also belong to the class of flagship concepts in Pisarek’s understanding.

2 See e.g., Mirosław Bańko, *Z pogranicza leksykografii i językoznawstwa: studia o słowniku jednojęzycznym* (Warszawa: Wydano nakładem Wydziału Polonistyki, 2001), 123 et seq.

3 Walery Pisarek, *Polskie słowa sztandarowe i ich publiczność* (Kraków: Universitas, 2002).

4 See Bogusław Wolniewicz, “O związkach myślenia z językiem (tezy),” *Edukacja Filozoficzna*, No. 33 (2002): 5–17.

Logic, understood in a broad sense, is the field in which the aforementioned distinction seems to have far-reaching consequences, and it is this field that I would like to focus on in this article. Broadly understood, logic is a discipline that is not only restricted to matters of formal logic but also encompasses logical semiotics, the general methodology of the sciences, and informal logic, including theories of argumentation and critical thinking.⁵ The heterogeneous character of logic was advanced by the Lvov-Warsaw School, an eminent Polish philosophical tradition that positioned logic as a field situated on the borderline of such disciplines as mathematical logic, linguistics, psychology, epistemology, scientific methodology and praxeology.⁶ To this end, logic is related to the didactics of all school and academic subjects but should also be treated as a separate, auxiliary discipline. Its teaching should be aimed at the student's mastery of logical culture.⁷ Among other concerns, logical culture consists of the ability to express thoughts clearly and in an organised way, to be critical and to justify claims. Given its significant role in teaching and as a general education subject, logic is referred to, depending on the context, as *philosophical*, *general*, *pragmatic*, *school*, or *pedagogical logic*.

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- 5 See Kazimierz Ajdukiewicz, *Pragmatic Logic*, trans. Olgierd Wojtasiewicz (Dordrecht: Springer Netherlands, 1974), <https://doi.org/10.1007/978-94-010-2109-8>; Tadeusz Kotarbiński, *Gnosiology: The Scientific Approach to the Theory of Knowledge*, trans. Olgierd Wojtasiewicz (Oxford–Wrocław: Pergamon Press–Ossolineum, 1966).
 - 6 Tadeusz Kotarbiński, “Logika szkolna, jej problematyka i znaczenie dla pedagogiki,” in *Pedagogika na usługach szkoły*, ed. Feliks Korniszewski (Warszawa: PZWS, 1964), 615.
 - 7 See Marcin Będkowski, “To Teach Critical Thinking and Clear Speaking. Postulates of Criticism and Clarity and the Issue of So-Called General Logic,” *Studia Semiotyczne–English Supplement*, No. XXXI (2020): 13–15, <https://doi.org/10.26333/stsen.xxxi.01>; Ralph H. Johnson and Marcin Koszowy, “Logical Culture as a Common Ground for the Lvov-Warsaw School and the Informal Logic Initiative,” *Studies in Logic, Grammar and Rhetoric* 55, No. 1 (2018): 199–203, <https://doi.org/10.2478/slgr-2018-0035>; Tadeusz Czeżowski, “O kulturze logicznej,” in Tadeusz Czeżowski, *Odczyty filozoficzne* (Toruń: Towarzystwo Naukowe, 1958), 271–79; Kazimierz Ajdukiewicz, “Co może zrobić szkoła dla podniesienia kultury logicznej uczniów,” *Nowa Szkoła*, No. 2 (1959): 2–8; Tadeusz Kotarbiński, “Logika jako szkolny przedmiot pomocniczy,” *Studia Logica*, No. XXVI (1970): 99–105.

As Tadeusz Kotarbiński asserted, the aim fundamental of logic in a broad sense is the elaboration of a “philosophical dictionary,” one that should collect the most general concepts used in science. This dictionary would also be a special didactic tool for the process of the teaching of logic:

What a general secondary school graduate should achieve as a form of logical culture can be characterised as a mastery of the vocabulary of philosophical logic. They are supposed to be familiar with the terms of that discipline. A large part of these terms is the names of mental operations.⁸

The concepts that make up the vocabulary of philosophical logic comprise such terms as *object*, *phenomenon*, *state of affairs*, e.g., the vocabulary of ontology. But the dictionary of philosophical logic also importantly includes names that refer to mental activities, incorporating the names of so-called knowledge-generating activities. These are terms such as *defining*, *classifying*, *reasoning*, as well as terms that denote types of reasoning such as *inference*, *testing*, *proving*, and *explanation*.

It is worth mentioning that knowledge-generating activities, e.g., activities that make up the practice of science in an operational sense, consist of two types. The first group includes preliminary knowledge-generating activities, such as logical division, classification, or definition. The second group consists of more complex cognitive knowledge-generating activities, such as inference, justification, proof, explanation – in a word: reasoning.⁹ These terms are multifaceted: knowledge-generating activities can be considered from a logical perspective, but also a psychological and linguistic one. Psychology can study reasoning in terms of its progression, e.g., as psychological processes. It can also investigate cognitive biases to which such processes are exposed. Linguistics can analyse the utterances that express the contents and results of language processes and study the speech acts in which they are involved. Logic, on the other hand, seeks to capture a process of a general and typical nature – a type of process or that which is common to individual processes – and focuses on the correctness and validity of the output of that process.

8 Kotarbiński, “Logika jako szkolny przedmiot pomocniczy,” 101.

9 Ryszard Maciołek, “Kazimierza Ajdukiewicza postulat logizacji dydaktyki i nauczania,” *Filo-Sofija*, No. 28 (2015): 111.

In the case of the terms in question, we can also speak of a contradiction between the everyday and scientific views mentioned above. In other words, these terms, as employed in general and scientific language, denote different (types of) objects. Thus, the sciences are not solely responsible for producing a “scientific” view, but disciplines such as philosophy, logic, and rhetoric as well. In addition, terms are defined in different ways within these disciplines (e.g., *argumentation* or *argument*). The existence of so many different approaches lends itself to the “flickering ambiguity” advanced by Wolniewicz. Hence, from the perspective of the language user, the sense in which a given word occurs in a given context is not always clear.¹⁰

In this article, I would like to provide an overview of the issues regarding the description of knowledge-generating activities in the linguistic perspective, as well as to justify the need for reflection regarding its adequate formulation and resolution. In the following sections I would like to address the following issues, particularly as concerns the concepts of argument and argumentation:

- the heterogeneity of everyday understanding;
- discrepancies between everyday and scientific understanding, as well as divergences between scientific concepts;
- the impact of foreign languages and scientific approaches motivated by common semantic intuitions.

10 This is particularly evident in the case of those who try to master logical terminology. To clarify and regulate the scope of certain concepts, logic employs the same words but in a technical sense that deviates from their colloquial meaning. Colloquial meanings often interfere with technical ones, making it difficult to master the latter or slowing down switching between the different codes to which the terms belong. In such cases, the consequences of the coexistence of everyday and scientific understanding of given terms seem significant – tensions or evident contradictions between different ways of conceptualising the names of knowledge-generating activities translate into difficulties in creating and mastering a philosophical dictionary, which is supposed to be one of the fundamental skills of a student of pragmatic logic.

2. The Heterogeneity of the Everyday Concept of Argumentation

In her book, titled *Myślenie potoczne: heterogeniczność zdrowego rozsądku* [*Common Thinking: The Heterogeneity of Common Sense*], Teresa Hołówka indicates that commonsense knowledge about the world is usually characterised by a tendency toward generalisation, inconsistency, and fragmentation, as well as to apodicticity and emotionality.¹¹ The stereotypical beliefs that underlie a common-sense view of the world are imprinted in language in a variety of ways, most obviously through proverbs. Proverbs are, as the saying goes, the wisdom of nations.

Following various scholars, Ewa Masłowska enumerates other manifestations of stereotypicalisation in language: anthropocentric attitude, dichotomous organisation of vocabulary, expressive words, the structure of linguistic metaphor and the semantic construction of lexemes, including elements of lexical connotation.¹²

In this section, I would like to focus on the semantics of words such as *argument*, *argumentation*, and *to argue*. Let us examine definitions from three selected dictionaries of contemporary Polish: *Uniwersalny słownik języka polskiego*¹³ [*Universal Dictionary of Polish*] (henceforth, USJP), *Inny słownik języka polskiego*¹⁴ [*Other Dictionary of Polish*] (ISJP), and *Wielki słownik języka polskiego*¹⁵ [*Great Dictionary of Polish*] (WSJP).

Argument

Let us begin with the word *argument*. According to USJP, an argument is

11 Teresa Hołówka, *Myślenie potoczne: heterogeniczność zdrowego rozsądku* (Warszawa: Państwowy Instytut Wydawniczy, 1986).

12 Ewa Masłowska, "Myślenie potoczne w semantyce," in *Potoczność w języku i w kulturze*, ed. Janusz Anusiewicz and Franciszek Nieckula, *Język a kultura 5* (Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 1992), 203.

13 *Uniwersalny słownik języka polskiego* PWN, ed. Stanisław Dubisz (Warszawa: Wydawnictwo Naukowe PWN, 2004).

14 *Inny słownik języka polskiego* PWN, ed. Mirosław Bańko (Warszawa: Wydawnictwo Naukowe PWN, 2000).

15 *Wielki słownik języka polskiego* PAN, ed. Piotr Źmigrodzki, 2007–, www.wsjp.pl.

1. book. “a fact or belief used to justify some rationale or decision”
2. log. “a sentence that is a premise of a proof.”¹⁶

According to ISJP: an argument is

1.1 a fact that we cite to justify or refute a thesis, or a means that we use in a discussion or dispute to convince someone to something or persuade someone to do something;

1.2 a fact that determines our choice.¹⁷

In contrast, the WSJP defines an argument only as

(book.) a fact that supports something.¹⁸

Let us note a few things. The above definitions agree on shared aspects, but discrepancies also arise. The latter may be due to changes in language, or they may be indicative of different methodological approaches or even evidence of mistakes made in the description. Since my main goal is to demonstrate the heterogeneity of the everyday concept of argument, in this subsection I will focus on the differences between these definitions – differences that are usually evident even at first glance.

Two of the dictionaries quoted qualify the word *argument* as “bookish,” e.g., as used only in formal situations, usually in written language, to elevate the stylistic register of an utterance, or even to show off one’s erudition.¹⁹ ISJP proposes another classification of the term as a word without rhetorical or stylistic emphasis. This latter definition seems more accurate, as the word *argument* functions in informal situations, the context of jokes

16 “Argument to 1. «fakt lub przekonanie służące do uzasadnienia jakichś racji lub decyzji» oraz 2. log. «zdanie będące przesłanką dowodu».”

17 “Argument to 1.1 fakt, który przytaczamy, aby uzasadnić lub obalić jakąś tezę, albo środek, którego używamy w dyskusji lub sporze, aby przekonać lub nakłonić kogoś do czegoś; 1.2 fakt, który przesądza o naszym wyborze.”

18 “Argument – (książk.) fakt przemawiający za czymś.”

19 Piotr Żmigrodzki, ed., *Wielki słownik języka polskiego PAN. Zasady opracowania* (Kraków, 2021), 35, https://pliki.wsjp.pl/zasady_opracowania_wsjp.pdf; For concerns about the label “bookish” see Karolina Kompa, “Co to są słowa książkowe? O potrzebie uściślenia kwalifikatorów słownikowych na przykładzie wyrazów opatrzonych kwalifikatorem książk. w *Słowniku języka polskiego* pod redakcją Mieczysława Szymczaka,” *Linguistische Treffen in Wrocław* 15 (2018): 295–302, <https://doi.org/10.23817/lingtreff.15-24>.

or Internet memes, as well as in oral statements. It is difficult to point to a more colloquial equivalent of this word.

Even more strikingly, Doroszewski's dictionary (SJPDor²⁰) qualifies the word *argument* as obsolete. Together with the observations made above, the dating of the above definition may be analysed to advance the hypothesis that the word *argument* has come back into favour for Polish language users in the last few decades. It is probably used more often than years ago, perhaps due to the influence of English, and is treated as a word belonging to the general use of Polish.

Dictionaries also disagree on the categorisation of arguments, providing terms such as *fact*, *mean*, *belief* as hypernyms. WSJP makes an unambiguous categorisation; it only provides the word *fact* as a hypernym. The other dictionaries forward a double categorisation, with USJP categorising the argument as fact or belief, assigning them the single function of justification, while ISJP, depending on the categorisation, assigns different functions to the term. A fact, as described by ISJP, can serve to justify or refute a thesis (to demonstrate its truth or falsity), while a means serves to convince or persuade (e.g., it performs a persuasive function).

Bańko treats the situation in which a same concept is categorised differently in various dictionaries as a manifestation of subjective categorisation, indicating a complication or carelessness associated with the choice of hypernym.²¹ In the case of the term *argument*, these problems seem evident and symptomatic: what kind of objects are arguments? What functions do they serve?

Even an issue on which the dictionaries agree, e.g., the categorisation of an argument as a fact, may raise some doubts: can an argument be a situation that is not a fact? Can an argument be an object (being a different category than a situation)? Let us first consider an example from WJSP that illustrates the relevance of a definition of argument that refers to the concept of fact:

Wysuwano argument, że o ile początkowo, w atmosferze redukującej, sole żelazawe były łatwo i powszechnie dostępne, uległy one utlenieniu po pojawieniu

20 Witold Doroszewski, *Słownik języka polskiego*, 11 vols. (Warszawa: Państwowe Wydawnictwo Naukowe, 1958), <http://doroszewski.pwn.pl/>.

21 Bańko, *Z pogranicza leksykografii i językoznawstwa*, 117.

się tlenu w atmosferze (NKJP: Grzegorz Bartosz, *Druga twarz tlenu*, 1995). [The argument was put forward that while initially, in a reducing atmosphere, ferrous salts were readily and widely available, they became oxidised once oxygen was present in the atmosphere.]

This example may raise doubts if we try to perform a standard operation of substituting the word with its dictionary definition (*scil.* its *definiens*) from WSJP. Such a procedure entails an appropriate substitution of the occasional expression occurring in the *definiens* (*something*), e.g., substituting it with the occasional expression *ta teza* [*this thesis*]. The substitution procedure leads us to the formulation: “Wysuwano przemawiający za [tą tezę] fakt, że o ile początkowo” [The fact supporting this thesis was put forward that while initially]. Due to the phrase *wysuwać fakt* [*to advance a fact*], the correctness of such a construction may raise normative doubts (phrase *przywołać fakt* [*to invoke a fact*] seems more appropriate).

Let us consider two more examples:

Zabrakło mu argumentów. [He lacked arguments.]

This is, of course, a very typical example, but the wording after the substitutions “Zabrakło mu faktów przemawiających za (czymś)” [He lacked facts to support (something)] does not create the best effect, hovering on the edge of acceptable use.

Po wysłuchaniu ich argumentów dyrektor odparł: bardzo mnie to zainteresowało.
[After listening to their arguments, the director replied: this really interested me.]

In this case, the word *argument* denotes an argumentative statement, that is, one in which arguments, or, in other words, various rationales to justify a position, are presented. Of course, substituting the *definiens* of the WSJP definition produces an absurd result. A similar effect is obtained when we consider other standard collocations of the term *argument*: “rational argument” (“rational fact supporting something?”), “substantive argument,” etc.

I believe that some uses and collocations indicate that an argument is conceptualised not as a fact but as a statement or utterance (a statement can be substantive), a belief, information, or knowledge (beliefs can be rational, knowledge can be lacking etc.). Of course, in the latter case, knowledge is conceptualised as some resource that one can have at one’s

disposal, that one can possess, and so on. However, none of the referenced dictionaries record such a meaning.

The problems indicated above obviously concern the different collocational potential of the words *argument* and *fact*, but they need not constitute an objection to the validity of the categorisation carried by these terms. It is worth noting, however, that the definition of *argument* given by SJP Dor: “dowód, dowodzenie, uzasadnienie, racja” [proof, proving, justification, reason/rationale] more successfully passes the substitution test.

It is also possible to consider the concept of fact from a slightly different angle. The concept of fact presupposes that what is being referred to occurs, that it is true (similarly to the concept of knowledge). However, it is possible to imagine a situation in which someone brings up a non-fact as an argument; they may be mistaken or may want to manipulate their interlocutor. In another sense, the factuality of a thing in question may be suspended when someone invokes a fictitious situation as an argument (e.g., presented in literature) to convince someone to behave in a certain way.

Another group involves examples in which not a fact, but an object, person, or feature is brought up as an argument:

Argumentem w małżeńskich kłótniach był nóż.²² [The knife was an argument in marital quarrels.]

Jednym z głównych argumentów przemawiających za zespołem Zinedine’a Zidane’a jest oczywiście Ronaldo.²³ [One of the main arguments in favour of Zinedine Zidane’s team is of course Ronaldo.]

Na początku lat 70. było ok. 7000 kolorów, a dzisiaj tylko jeden z wiodących dostawców technologii ma ich w ofercie nawet dziesięciokrotnie więcej. Nic dziwnego. Kolor stanowi dla koncernu samochodowego kluczowy argument w sprzedaży: pozwala zwrócić uwagę klienta, odróżnia od konkurencji i nadaje pojazdowi niepowtarzalny wygląd.²⁴ [In the early 1970s, there were around 7,000 colours, and today only one of the leading technology suppliers has up to ten times as many on offer. No wonder. For a car manufacturer, colour is a key

22 <https://www.policja.pl/pol/aktualnosci/26905,Argumentem-w-malzenskich-klotniach-byl-noz.html>.

23 <https://sport.tvp.pl/30629430/drugie-podejscie-ronaldo-kluczowy-argument-w-walce-z-messim>.

24 <https://warsztat.pl/dzial/10-lakiernictwo-i-blacharstwo/artykuly/wielowarstwowe-powloki-lakierowe,54754>.

sales argument: it draws the customer's attention, differentiates it from the competition and gives the vehicle a unique look.]

Another worthwhile point involves the concept of reason/rationale [*racja*] mentioned in the USJP definition: an argument is something that serves to justify a reason/rationale. This formulation is puzzling because in the light of the SJPD definition, one of the synonyms of *argument* is *reason/rationale*. Moreover, in a similar definition from *Słownik języka polskiego PWN*, we find the word *thesis* instead of the term *reason/rationale*.²⁵ And although the justification of a thesis may be multi-level (e.g., the reasons invoked for its justification may need to be justified by reference to other reasons), reference to the justification of a reason in a definition without mention of the justification of a thesis may be considered a flaw in that definition.

The Polish word *racja* [*reason/rationale*] is one that appears in the common phrase “Masz rację” [You are right] but has an obsolete character in the sense that interests us. In this particular meaning it appears as an equivalent of the Latin *ratio* or English *reason*, e.g., in the phrase “zasada racji dostatecznej” [the principle of sufficient reason].

We began the discussion of the group of concepts with the term *argument*. Let us proceed to a brief characterisation of the concepts that refer to this term.

To argue

The word *to argue* is defined by USJP as follows:

book. “to cite arguments; to prove, justify, motivate.”²⁶

ISJP provides a contextual definition:

1) If we argue for or against something, we present arguments for or against it. If we are arguing a thesis or position, we justify it.²⁷

25 <https://sjp.pwn.pl>, based on Jerzy Bralczyk, ed., *Słownik 100 tysięcy potrzebnych słów* (Warszawa: Wydawnictwo Naukowe PWN, 2005).

26 “książk. “przytaczać argumenty; udowadniać, uzasadniać, motywować.”

27 “1. Jeśli argumentujemy za czymś lub przeciw czemuś, to przedstawiamy argumenty przemawiające za tym lub przeciwko temu. 2. Jeśli argumentujemy jakąś tezę lub stanowisko, to uzasadniamy je.”

And WSJP:

book. to present facts supporting something.²⁸

Argumentation

USJP:

book.

(a) justifying, convincing by means of arguments; proving, motivating, arguing;

(b) a set of arguments used to prove something, to convince someone of something.²⁹

ISJP:

Argumentation is arguments intended to prove a thesis or convince someone of something. – Also to cite or quote such arguments.³⁰

WSJP:

1.a (action) book. the presentation of facts supporting something

1.b (object) book. a collection of facts supporting something³¹

Essentially, the definitions cited refer to the concept of argument, defining *to argue* as the act of citing arguments and *argumentation* as an action or a set of arguments. It is worth noting that USJP additionally provides a series of synonyms for the defined words (like SJPDor).

In this short review of definitions of the everyday meaning of *argument* in the Polish language, various troublesome aspects related to the categorisation and conceptualisation of *argumentation* have come to light. It seems crucial that arguments are frequently referred to by various

28 “książk. przedstawiać fakty przemawiające za czymś.”

29 “książk.

a) “uzasadnienie, przekonywanie za pomocą argumentów; dowodzenie, motywowanie, argumentowanie:”

b) “zespół argumentów służących do udowodnienia czegoś, do przekonania kogoś o czymś.”

30 “Argumentacja to argumenty mające udowodnić jakąś tezę lub przekonać kogoś do czegoś. – Także przytaczanie lub przytoczenie takich argumentów.”

31 “1.a (czynność) książk. przedstawianie faktów przemawiających za czymś
1.b (przedmiot) książk. zbiór faktów przemawiających za czymś.”

hypernyms: *fact*, *belief*, *means*. Although dictionaries agree on the categorisation of argument as a fact, some problems may be observed concerning its factuality, problems of substitution in select contexts, and doubts over whether a given collocation can be considered normative. The word *argument* seems ambiguous. The cited definitions sometimes indicate two meanings of the word but it seems even more essential to distinguish two functions of the term shared within one definition – cognitive (justifying) and persuasive – as well as two or more ontic plans to which arguments may belong: facts, beliefs, utterances.

Discrepancies between Common and Scientific Understanding and between Various Scientific Approaches

Logic

As defined by the authors of *Sztuka argumentacji* [*The Art of Argumentation*]:

An argumentative utterance is an utterance in which a sentence (premise) is used to justify some other sentence (conclusion), which is by definition controversial, doubtful or uncertain. The set of sentences consisting of premises and conclusions extracted from the argumentative utterance is called an argument (the argument contained in the utterance).³²

An argument, in the logical sense, is therefore, an abstract set of sentences that is contained or expressed in an argumentative utterance. This set is usually presented in a so-called standardised way: in the form of complete, unambiguous sentences without indexical expressions, formulated in neutral, non-emotional and non-metaphorical ways. In clear modes of standardisation, this structure is supplemented by enthymematic premises, ones not explicitly expressed but rather assumed in the argument.

In this sense, an argument differs considerably from its standard meaning; it is not a fact, a belief nor an utterance, but rather a set of propositions – premises and conclusions. A premise or conclusion may, of course, state relevant facts, express a belief, and be presented as part of

32 Krzysztof Szymanek, Krzysztof Wieczorek, Andrzej Stanisław Wójcik, *Sztuka argumentacji: ćwiczenia w badaniu argumentów* (Warszawa: Wydawnictwo Naukowe PWN, 2012).

an utterance, but they are essentially objects with a different status to that ascribed to them in everyday parlance.

Several proposals for the classification of reasoning arose within the Lvov-Warsaw School.³³ Interestingly, the first remarks on this matter were advanced by the founder of the school, Kazimierz Twardowski, in a proposal put forward from a psychological perspective. Tadeusz Kwiatkowski summarises Twardowski's proposal as follows:

inference is a mental process consisting in finding a consequence C of a true [reason] $R(R_1 R_2 R_3 \dots)$ Twardowski points out that inference is sometimes also called *derivation* of new propositions from given propositions. ... Argumentation is the reverse process in comparison with inference. It consists in – according to the passage quoted above – finding a true reason $R(R_1 R_2 R_3 \dots)$ for a given proposition C .³⁴

Twardowski also commented on the concepts of argument and thesis: “In argumentation propositions which constitute reason are called *arguments* and consequence is called *thesis*.”³⁵

Crucially, Twardowski does not refer to arguments as *premises* but rather as propositions that constitute a *reason*. On the other hand, a thesis is not a *conclusion* but the *consequence* of a rationale, e.g., a sentence connected with it by logical entailment. These distinctions also found recognition in Czeżowski's later proposal.³⁶

Rhetoric

As the German rhetorician Heinrich Lausberg points out:

33 See Kazimierz Ajdukiewicz, “Klasyfikacja rozumowań,” *Studia Logica*, No. 2 (1955): 278–300.

34 Tadeusz Kwiatkowski, “Classification of Reasonings in Contemporary Polish Philosophy,” in *Polish Scientific Philosophy: The Lvov-Warsaw School*, ed. Francesco Coniglione, Roberto Poli, Jan Woleński, Poznań Studies in the Philosophy of the Sciences and the Humanities 28 (Amsterdam: Rodopi, 1993), 122.

35 Kwiatkowski, 124.

36 Tadeusz Czeżowski, “Klasyfikacja rozumowań,” in *Odczyty Filozoficzne* (Toruń: Towarzystwo Naukowe, 1958).

The *argumentatio* is ... the central, decisive part of the speech, which is prepared for by the *exordium* ... and the *narratio* ...³⁷

The *argumentation* = *probatio* = [*pistis*] ... as a part of the entire speech consists of at least one proof, but generally of several proofs ...³⁸

The proofs thus form the intellectual core of the *argumentatio* which in the strict sense belongs to *inventio*. It is therefore necessary to treat the types of proof ... Terminologically, proofs as a whole are called *probationes* by Quint. ..., [*pistis*] by Arist. ..., and *argumenta* by Fortun. ..., while Quint. ... restricts the term *argumenta* to a particular class of artificial proofs ...³⁹

The argumentum ... is a proof that is developed by rational deduction ... from the facts and *causa* ...⁴⁰

In the above passage, Lausberg recalls the classical understanding of the term *argumentation* as a part of speech. However, the view that argumentation is a part of speech is also advanced in various popular rhetorical publications. As Michał Rusinek and Aneta Załazińska write:

The central part of any persuasive statement is the argumentation. It must be centred around a preceding thesis. A thesis ... is a sentence that shows our attitude towards the issue under discussion, e.g. I believe that leprechauns exist. However, it cannot be left alone. If it is, it will always provoke the question: why? The answers to this question are – or more precisely: should be – *proofs or arguments*.⁴¹

Rusinek and Załazińska attribute a slightly different meaning to *proof* and *argument* than Lausberg (who follows Quintilian), providing an answer to the question “why?” as though to express doubt in someone’s opinion.

Mieczysław Korolko, another scholar concerned with rhetoric, notes that:

37 Heinrich Lausberg, *Handbook of Literary Rhetoric: A Foundation for Literary Study*, ed. David E. Orton, R. Dean Anderson, trans. Matthew T. Bliss, Anne-miek Jansen, David E. Orton (Leiden, Boston: Brill, 1998), 160.

38 Lausberg, 161.

39 Lausberg, 161.

40 Lausberg, 167.

41 Michał Rusinek and Aneta Załazińska, *Jak się dogadać, czyli retoryka codzienna* (Kraków: Społeczny Instytut Wydawniczy Znak, 2018), 239.

In classical rhetorical theory, the terms “argumentation” and “argument” refer to the indication of some mental activity involved in justifying or refuting a thesis, a charge, someone else’s thought or statement.⁴²

What is striking about this definition, which supposedly recalls one from classical rhetoric, is that argumentation is treated as a sign of mental, rather than verbal, activity. Korolko refers to a rather difficult and broad concept, that of indication. The passage also seems to suggest that both *argument* and *argumentation* refer to the same thing, e.g., that they are synonymous.

***Argument* in English**

It is worth noting that the word *argument* functions in English in a slightly different way than in Polish. Four meanings are registered in *Collins COBUILD Advanced Learner’s Dictionary*:

1. An argument is a statement or set of statements that you use in order to try to convince people that your opinion about something is correct.
2. An argument is a discussion or debate in which a number of people put forward different or opposing opinions.
3. An argument is a conversation in which people disagree with each other angrily or noisily.
4. If you accept something without argument, you do not question it or disagree with it.⁴³

The first meaning is very close to the meaning registered in the dictionaries of Polish, which treats argument as a fact. This meaning is illustrated, among others, by the examples “There’s a strong argument for lowering the price” and “It is better to convince by argument than seduce by example.” However, the following usage is not consistent with this principal meaning: “The doctors have set out their arguments against the proposals.” The terms indicated in *Collins COBUILD Advanced Learner’s*

42 Mirosław Korolko, *Sztuka retoryki: przewodnik encyklopedyczny* (Warszawa: Wiedza Powszechna, 1998), 84.

43 *Collins COBUILD Advanced Learner’s Dictionary: The Source of Authentic English*, ed. John Sinclair, (München: Langenscheidt, 2015), <https://www.collinsdictionary.com/dictionary/english/argument>.

Dictionary as synonymous with *argument* are worth recalling: *reason, case, reasoning, ground(s)*.

In other senses, the word *argument* means a discussion, debate, or a kind of conversation in which the parties take different positions, often accompanied by strong emotions and a vocal expression of their opinion. Notably, these meanings are not present in the Polish understanding of the term.

It is also worth noting that, in English, the verb *to argue* functions as a performative verb, e.g., as a direct exponent of the speech act of argumentation.⁴⁴ Interestingly, in English, *argument* also functions as a synonym for *reasoning*: “reasoning is the process by which you reach a conclusion after thinking about all the facts.”⁴⁵ This may clarify why some authors consider that arguments can have both a justificatory and an explanatory function, in contrast to the Lvov-Warsaw tradition, according to which justification and explanation are treated as two different types of reasonings.⁴⁶

3. Conclusions

I began this article with the discussion of the tension between the everyday and scientific view of the world, a distinction which also translates into thinking about lexical semantics and the way that dictionaries define linguistic units. In the context of the semantic analysis of the names of knowledge-generating activities and their importance in the process of teaching logic in a broad sense, the aim of which would be to teach students the skills that constitute logical culture, this tension seems to be of utmost importance.

44 See, e.g., John R. Searle, Daniel Vanderveken, *Foundations of Illocutionary Logic* (Cambridge–New York: Cambridge UP, 1985).

45 Sinclair, *Collins COBUILD Advanced Learner's Dictionary*, <https://www.collinsdictionary.com/dictionary/english/reasoning>.

46 See Walter Sinnott-Armstrong, Robert J. Fogelin, *Understanding Arguments: An Introduction to Informal Logic*, (Belmont, CA: Wadsworth, Cengage Learning, 2010), 4; Douglas Walton, Fabrizio Macagno, “Implicatures as Forms of Argument,” in *Perspectives on Pragmatics and Philosophy*, ed. Alessandro Capone (Berlin–New York: Springer, 2013), 203–24; Kwiatkowski, “Classification of Reasonings in Contemporary Polish Philosophy.”

The example of *argumentation* illustrates the basic problems related to the naming of knowledge-generating activities. Discrepancies in dictionary definitions demonstrate the heterogeneity of colloquial understanding of terms and concepts and the difficulties arising from their dictionary categorisation. The vagueness of colloquial understanding is further complicated by scientific comprehension, which on the one hand leads to idealising analysed phenomena, and on the other refers to concepts rooted in long-standing analytic traditions. In the case of the concept of argumentation, an additional complicating factor is introduced by meanings used in English, which are clearly different from Polish usage and understanding yet have an impact on it.

Some might say that the didactics of logic can be based on precisely defined categories that belong to the conceptual apparatus of the discipline. The problem, however, is that precise notions are specific to formal logic. A discipline such as logic, understood in its broadest sense, has to reckon with the stipulative, idealising character of concepts, which diverges in significant ways from the common understanding of given words and users' intuitions of their meaning. Logical culture, however, requires mastery of an entire arsenal of concepts that exists outside of formal logic, the understanding of which varies in colloquial speech and in various disciplinary languages. For example, while the logical concept of a sentence as an utterance that can be attributed a logical value is obviously different from the understanding of this concept in everyday language or grammar, the definition of an argument as a set of sentences containing premises and a conclusion may not be as clearly differentiated from its more abstract understanding in everyday language.

As I see it, a clearer account of how a word functions in different language varieties and contexts, in line with Gilbert Ryle's idea of logical geography, might clarify these issues.⁴⁷ It is worth recalling Wojciech Chlebda's claim about a two-eyed view of the world:

The human vision of the world is as if stretched between the pole of "rational," "scientific" ideas – and the pole of irrational, colloquial, common-sense ideas, encompassing all the intermediate stages between them. This spectrum in its

47 See Gilbert Ryle, "Philosophical Arguments," in *Collected Essays 1929–1968*, Vol. 2, *Collected Papers* (London, New York: Routledge, 2009), 217.

entirety constitutes the achievement of human thought, in its entirety is a document of its cognitive work, its development – in its entirety, therefore, it should be preserved by lexicography, without a selective preliminary division of names and their meanings into “rational,” meaning useful, and “irrational,” meaning unnecessary ... It would, I believe, make more sense if these “rational” and “irrational” meanings were juxtaposed within a single entry, rather than, for example, in separate dictionaries. A keyword article compiled in this way would thus be an attempt to reconstruct our general human “two-eyed” view of the world in its practical multidimensional Polish vision.⁴⁸

Such a two-eyed, or perhaps more appropriately, multi-eyed vision of the world, would aid the instruction of students of logic, or of other scientific disciplines in which one can chart the interference of everyday and scientific meanings in the comprehension of their conceptual apparatus. Of course, it is easy to lose oneself in such a task if one does not set reasonable limits. The point is not to succumb to the madness of cataloguing and to look for all possible ways of understanding words that may contribute to the mastery a given category. However, it is worth building up an idea of the scope of a phenomenon in question, partially by making some effort at cataloguing.

So, for example, in the case of *explanation*, such a task would involve outlining the boundaries between the denotations of *explanation* and *argumentation*, as well as the difference between *explanation* and *explication*. In the case of *hypostasis*, students of philosophy may find it difficult to comprehend the differences between Kotarbinski’s and Plotinus’ understanding of the word. In the case of *argumentation*, it may be important to characterise the concept both as a speech act and a conversational strategy. Treatments of this kind, what might be referred to as the construction of a “multi-eyed dictionary,” should help to minimise the risk of “flickering ambiguity” in favour of code-switching skills.

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Marta Falkowska*

“Never Stop Crossing the Bridge”: Metaphors for Literary Translation

Abstract: The paper aims to describe select metaphors used to refer to various aspects of translation, that is, the essence of the process as it is captured in conventional or novel metaphorical expressions, the role of the translator, and the relationship between the original author and the translator. The documentary material for this case study comes from a collection of essays on literary translation; therefore, it reflects the translator’s point of view. The analysis offered in the paper follows the basic tenets of Cognitive Metaphor Theory, presenting diverse metaphorical images that provide a partial understanding of the complex process of translation by highlighting and hiding specific elements. However, by studying the metaphorical entailments of each of the metaphorical mappings we may also demonstrate how some of them obscure reality instead of clarifying it.

Key Words: translation, metaphor, cognitive metaphor theory, metaphorical entailments

1. Introduction

Apart from the well-known fact that the process of translation and its effect bear a metaphorical provenance both in Polish and in English, the tendency to speak of translation through various metaphors has been a pervasive phenomenon among translators, theorists, literary critics, and non-specialists alike. Metaphors mainly serve hermeneutic purposes: they allow speakers to direct their attention to what they perceive as the essence of the translation process, they present a given concept of the role that the translator is supposed to play, they introduce a direct or indirect assessment of the translator’s performance, and they often portray the relationship between the author and the translator (or between the source text and the target text) in a specific way.

* University of Warsaw, ORCID: 0000-0002-5059-1182

In this paper, I follow the basic premise of cognitive metaphor theory (CMT) as formulated by George Lakoff and Mark Johnson,¹ that is, considering metaphor not just as matter of words or a “rhetorical flourish.” By analyzing the ways that metaphorical expressions work in a language, we can try to reconstruct “our conceptual system, in terms of which we both think and act, [and which] is fundamentally metaphorical in nature.”² Thus, the metaphorical expressions used to discuss various aspects of translation provide us with insight into the ways that translation is conceptualised; they may form either internally consistent, systematic models or competing, mutually exclusive ones. However, what is of particular interest to me in this present analysis is not only the cognitive function of metaphors, but also the entailments of metaphorical expressions, as well as their potential to foreground certain aspects of the conceptualised reality (“highlighting,” in Lakoff and Johnson’s terms) and to mask other aspects (“hiding”). Accordingly, I set out not only to identify and enumerate metaphors that emerge in the selected material, but also to reflect upon their entailments.

Metaphors underlying models of thinking and their impact on people’s actions and decisions have been explored in various types of discourse, e.g. education,³ medicine,⁴ politics,⁵ and science.⁶ Noticeably, researchers have

-
- 1 George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980).
 - 2 Lakoff and Johnson, 3.
 - 3 Bridgette Martin Hard et al., “Metaphors We Teach By,” *Metaphor and the Social World* 11, No. 1 (August 2021): 46–70.
 - 4 Alan Bleakley, *Thinking with Metaphors in Medicine: The State of the Art* (London: Routledge, 2017).
 - 5 George Lakoff, *Moral Politics: How Liberals and Conservatives Think* (Chicago: The University of Chicago Press, 2002); Andreas Musolff, *National Conceptualisations of the Body Politic: Cultural Experience and Political Imagination* (Singapore: Springer, 2021).
 - 6 Magdalena Zawisławska, *Metafora w języku nauki: na przykładzie nauk przyrodniczych* (Warszawa: Wydział Polonistyki Uniwersytetu Warszawskiego, 2011).

already noticed the ubiquity of metaphors for translation.⁷ For instance, Edward Balcerzan observed that across periods, translating has been compared to painting, music, crafts, travelling, or wrestling, among other activities. Some of the cognitive domains that these metaphors employ, as the author points out, are recurrent throughout the history of literature and they “persistently maintain a surprisingly timeless identity.”⁸ Likewise, Elżbieta Skibińska and Piotr Blumczyński have demonstrated an array of metaphorical perceptions by translators in Polish.⁹ Specifically, among those metaphors that “have left their mark on contemporary translation studies,” Celia Martín de León¹⁰ cites the TRANSFER metaphor. Other metaphorical mappings are influenced by predominant literary and philosophical trends of a given time. Regardless of whether a cognitive metaphor that gives rise to metaphorical expressions remains stable throughout time, fully conventional, rare or novel, thinking within its terms of it also entails acting according to its meaning, as Lakoff and Johnson believe.¹¹ Therefore, a metaphor may influence and guide the translators’ performance in more than one way.¹²

7 For an extensive overview of imagery fueling ways of thinking about translation see: *Thinking through Translation with Metaphors*, ed. James St. André (London: Routledge, 2010).

8 Edward Balcerzan, “Metafory, które «wiedzą», czym jest tłumaczenie,” *Teksty Drugie*, No. 5 (2005): 42.

9 Elżbieta Skibińska and Piotr Blumczyński, “Polish Metaphorical Perceptions of the Translator and Translation,” *Target. International Journal of Translation Studies* 21, No. 1 (2009): 30–57.

10 Celia Martín de León, “Metaphorical models of translation: Transfer vs imitation and action,” in *Thinking through Translation*, 75.

11 It is noteworthy, however, that “thinking in terms of a metaphor” (notably a conventionalized one, like the TRANSFER metaphor) may not be a fully conscious process.

12 See Martín de León, Dominic Cheetham, “Literary Translation and Conceptual Metaphors: From Movement to Performance,” *Translation Studies* 9, No. 3 (November 2016): 241–255; Pedro Antonio Fuertes Olivera and Marisol Velasco Sacristán, “The Translatability of Metaphor in LSP: Application of a Decision-Making Model,” *Revista Alicantina De Estudios Ingleses*, No. 14 (2001): 73–91.

2. Methods

Metaphor for translation may vary depending on the role the conceptualiser (who creates or uses them) plays in the process, e.g. whether they are a practicing translator, a reader, a literary critic, etc. To be able to focus on concepts of translation expressed in a variety of entrenched and novel metaphors, I examined a collection of texts written in English by various literary translators, entitled *The Art of Empathy: Celebrating Literature in Translation*.¹³ These texts were subsequently analysed by means of MIP, e.g. the Praggeljaz group metaphor recognition procedure.¹⁴ This method involves a number of analytical steps to be followed: from reading the entire text (in my case, a single paper from the collection) for general comprehension, to determining the contextual meanings of lexical items as they are used in the text, to deciding whether a given item was used metaphorically. Within this framework, metaphoricity judgment depends on the presence of a perceptible contrast between the contextual meaning and the more basic meaning of a lexical item: the two meanings differ, but the former is interpreted in comparison to the latter. A set of guidelines is used to check whether an item has a “more basic” meaning; according to the authors of this conception, basic meanings tend to be more concrete (e.g. they evoke objects that are perceptibly available), often relate to bodily actions, are more precise, and historically older.¹⁵ The online *Oxford English Dictionary* (OED) provided a valuable aid to determine more basic meanings.¹⁶ Upon applying the MIP procedure to the analysed texts, I categorised the excerpts that contained metaphorical expressions according to the cognitive domains that the conceptualisers used as the source domain.

13 Don Ball (ed.), *The Art of Empathy: Celebrating Literature in Translation* (Washington, DC: National Endowment for the Arts, 2014). Each of the analysed excerpts cites the name of the author of a specific essay from this collection.

14 Praggeljaz Group, “MIP: A Method for Identifying Metaphorically Used Words in Discourse,” *Metaphor and Symbol* 22, No. 1 (2007): 1–39.

15 The last criterion may be easily called into question since modeling language awareness of a modern language user should not, in principle, require using data of which the speakers are often unaware, e.g. etymology of words and phrases.

16 *Oxford English Dictionary*, accessed December 14, 2021, <https://www.oed.com/>.

3. Results

3.1. AUDITORY PERCEPTION

Artistic creation in literature is conventionally conceptualised as oral communication: through their work, authors speak to readers to try and deliver a message or meaning. This metaphor is based on an entrenched metonymic relation between the CONTENT of a message and the CHANNEL used to convey the message.¹⁷ Metonymy builds up the more general TRANSFER (CONDUIT) metaphor whereby linguistic expressions (or texts) are conceptualised as containers for meanings and communication is understood as sending these containers through a conduit.¹⁸ Translation, in turn, demonstrates a type of transfer where the transferred object (e.g., a literary work that expresses the voice of the author) is abstract and intangible:

The Center for the Art of Translation is committed to *bringing* these *voices* into English, often for the first time.¹⁹

Such a conceptualisation brings forth the implied individuality of the author; just as each person’s voice has its unique quality, the meaning-form pairings used by each author to encode their message are one of a kind. An additional entailment of the metaphor concerns the perspective of the author and processes of hiding (or lessening) the individual input of the translator. The secondary position of the translator is clearly suggested in the next excerpt, where the translator sees herself as an auxiliary of the author, reflected, for instance, in the repeated verbs “to help” [the writers/voices], “to allow” [an author’s voice to speak/sing]:

After spending years honing my singing voice to sound Bulgarian, I realized the time had come for karmic payback by *helping Bulgarian writers find their “sound”* in English. ... I have been living and working in Sofia, making it my mission to *help Bulgarian literary voices be heard in the English-speaking world*. The experience was and continues to be exhilarating – trying to find the right *timbre* for a short story, adding the perfect lexical ornament, trying to make the text itself *sing*, without *changing the key* entirely or *tripping up the beat*. For me,

17 For a critical overview of the implications of metonymy see: Philip Eubanks, *Metaphor and Writing: Figurative Thought in the Discourse of Written Communication* (Cambridge, UK: Cambridge UP, 2010).

18 Lakoff, Johnson, 10–13.

19 Olivia E. Sears, “A Universe Of Layered Worlds,” in *The Art of Empathy*, 44.

translation means hearing voices – *allowing an author’s voice to sing through my own*, letting *Bulgarian rhythms echo* inside English syllables, *finding the right key* that makes a piece of writing *resonate*. ... translating these terms often feels like trying to *play Eastern microtonal music on the Western piano*, with its 12 rigid tones – I spend much of my translating time searching for the right “*blue notes*” from an English dialect or jargon to capture this feel. Since I primarily translate prose, I am used to having more *instruments* at my disposal to create the right *harmony* or atmosphere that *allows the author’s voice to speak* – character, plot, dialogue.²⁰

This excerpt is particularly interesting for the largely coherent metaphorical narrative that exploits the domain of AUDITORY PERCEPTION, or, more precisely, MUSIC. The translator seeks to recreate the original musical piece while preserving its essential formal properties: key, rhythm, beat, and harmonies. The repetitive quality of the translated text is expressed by the concept of ECHO or RESONANCE. Both “echo” and “resonance” refer to auditory phenomena that are not primary sources of sounds but occur as reactions to sounds that originate elsewhere; the relation between the two acoustic systems wherein vibrational waves are produced mirrors a relation between an original text and its translation.

Additionally, the musical metaphor allows the translator to reflect on the resources used to produce a text in the source language and in the target language. Within the metaphor, various musical instruments (Western piano, instruments) and musical traditions (Eastern microtonal music) are mapped onto different linguistic systems, and the discrepancies between them are equated with “blue notes,” e.g. “uncharacteristic or unexpected minor interval or flatted note in a musical phrase, typically a minor third, flat fifth, or flat seventh, especially as used in jazz and blues” (OED).

The next excerpt makes simultaneous use of two source domains – AUDITORY PERCEPTION and THEATRE PERFORMANCE. An actor’s performance, as the author suggests, consists not only in delivering lines, but – even more importantly – in properly understanding the text:

But for me perhaps the most important step is *hearing the voice – or voices – of the original* and impersonating it in another. My work in the theater has led me to a concept of “hearing workshops.” Actors typically spend a lot of time training their vocal technique, and that’s incredibly important, but the best projection in

20 Angela Rodel, “Hearing Voices,” in *The Art of Empathy*, 4.

the world won't help if the performer doesn't hear the line in his or her head. The same holds true for translation: no matter what the genre, the first thing I do is *put my ear to the text*. Next, I close my eyes and *let the music play until I hear the melody and rhythm of the writing*.²¹

Attentive listening emblematises a specific stage of the translator's work occurring prior to encoding the text in the target language: the interpretation of the text and discernment of its essential properties (described here as music characteristics: “melody,” “rhythm”). The metaphoric image allows the conceptualiser to single out an aspect of the hermeneutic process which they deem to be crucial and which, one may conjecture, was not given proper attention by fellow translators.

3.2. SPATIAL DOMAIN

The SPATIAL DOMAIN may be regarded as a general cognitive structure encompassing several more specific subordinate domains that imply a notion of space, e.g. TRANSFER, which involves moving around objects in space.

3.2.1. TRANSFER

The TRANSFER metaphor seems to be one of the most conventional and stable ways of describing translation in English, as well as many other languages, including Polish. It may be argued that the conceptualisation comes to the fore in the terms “source language” and “target language.”²² The imagery involving the transfer of an object (a text) from one place in space to another allows us to understand an intricate process of translation in terms of a basic bodily action performed on concrete objects.

... the two trades²³ have a lot in common. They both *involve taking a written text from one place to another*.²⁴

21 Philip Boehm, “An Act of Imagination,” in *The Art of Empathy*, 27.

22 However, Inesa Šeškauskienė looks at the term *target language* as a manifestation of the FIGHT domain – see Inesa Šeškauskienė, “Carrying across or Pulling down? Understanding Translation through Its Metaphors: A Cross-Linguistic Perspective,” *Respectus Philologicus*, No. 38 (43) (2020): 27.

23 For example, theatre and translation.

24 Philip Boehm, 25.

I had the languages and therefore felt it to be my ethical responsibility to help *ferry things from one language to another*.²⁵

Translating means to *carry* words not just “*across*” languages and cultures, but often through time itself.²⁶

Now we *bring works into* our language for almost the opposite reason: to preserve intact their foreignness, as a challenge.²⁷

The TRANSFER metaphor allows the conceptualiser to highlight a selected stage in the scenario: taking the object from its original source (e.g., “*taking* a written text *from* one place”), a mode of transportation (e.g., “*ferry*”), placing the object in a new location (e.g., “*bring works into* our language”). It can also portray the translator as an instrument:

I realized I could keep writing about Vietnam but also *be a conduit* through which Vietnamese writers could reach American audiences directly, representing themselves with their own voices.²⁸

In this case, the metaphorical expression hides any measure of active and creative input from the translators.²⁹ They function as devices that enable the transfer of messages (senses) contained in literary texts.

3.2.2. *SHAPE*

In his essay on translation, Charles Waugh compares his work to origami, the art of folding paper into elaborate shapes, associated mainly with Japanese culture but also practiced across Southeast Asia:

The work *unfolds and refolds like origami*. As the words in one language fall away they reappear in another, and when those *folds line up* perfectly, when each word *aligns* with just the right counterpart, when every sentiment or idiom has been rendered into another language but with all its otherworldly, strange glory intact, the work has a *shapeliness* to it that is deeply satisfying.³⁰

25 Pierre Joris, “A More Complex Occasion,” in *The Art of Empathy*, 66.

26 Kazim Ali, “Carrying Words through Time,” in *The Art of Empathy*, 72.

27 Edward Gauvin, “Brokers of Babel,” in *The Art of Empathy*, 65.

28 Charles Waugh, “Work of Purpose, Work of Joy,” in *The Art of Empathy*, 11.

29 The instrumental role of the translator aligns with Lawrence Venuti’s well-known observations on concepts promoting the translator’s invisibility, see Lawrence Venuti, *The Translators Invisibility: A History of Translation* (London: Routledge, 2004).

30 Charles Waugh, 11–12.

Waugh’s metaphor implies an intricacy to the translator’s work: lines and edges are hidden under the external shape of the origami figure. While the figure (e.g. the text in the source language) may be unfolded, it does not lose its potential to be folded back into the same beautiful shape (in the target language). Through metaphorical imagery, the author paints a rather idealised picture of translation, where all formal properties and meanings form perfect pairings.

3.2.3. SPATIAL DIVISIONS

As we have already seen, the concept of transfer involves two locations as well as a pathway connecting them. Metaphorically, abstract linguistic and cultural systems as represented in works of literature are regarded as distant, spatially bounded locations. Their distinctiveness is highlighted through the recurring use of words such as “border” or “distance” (“the extent of space lying between any two objects; the space to be passed over before reaching an object,” OED³¹):

Everything we read is mediated at some point between source and delivery, and the greater the *distance to the primary source*, the greater the power those mediators have to shape and distort information.³²

In a deeper philosophical sense, translation deals with the challenge of carrying complex moments across *language and cultural borders*, and, therefore, translators always navigate in realms of uncertainty.³³

31 Interestingly, the overview of OED definitions demonstrates that the contemporary basic sense of the noun “distance” as “the extent of space between two objects; being apart in space” (e.g., “see something at a distance,” “distance between X and Y”) was not its first English meaning. The earliest sense of the noun as developed under the influence of Old French *destance* was “discord, quarrel.” The development of the noun in English shows a close relation between spatial remoteness and intellectual or emotional discord. For a detailed linguistic analysis of expressions involving the image schema, see Elżbieta Górska, “Analysing Language and Multimodal Discourse by Means of the NEAR-FAR Image Schema,” *Prace Filologiczne*, No. 76 (2021), 129–50.

32 Susan Harris, “Engaging the World,” in *The Art of Empathy*, 57.

33 Rainer Schulte, “Toward an Understanding of Translation,” in *The Art of Empathy*, 55.

This metaphor is especially persistent when discussing the position of the translator with respect to the two spaces, e.g. the role that the translator plays as a cultural mediator and their ability to bring the two distant spaces closer to one another (without eradicating their distinction). This aspect of the translator's activity is often reflected in the imagery of a bridge connecting two distant spaces. Bridges are often built to facilitate moving across water, mountains, valleys, or marshes, all of which are impediments to travel, ones mapped onto differences between languages and cultures:

The inherent power of translation lies in its ability to *build bridges between here and there*.³⁴

The notion of a bounded region is also evoked by the imagery of a town or a castle surrounded by walls and accessed through a gate. If a culture is viewed in this way, then the translator may be equated with a gatekeeper in charge of deciding who is allowed to enter and under what conditions access is granted:

Historians of translation will point out that the cult of fidelity is a rather more recent development. Translation was once a far messier affair, flecked with deliberate omissions, emendations, and bowdlerizations, in which *translators – as gatekeepers of their culture*, bloated with the chauvinism that entailed – sometimes took it upon themselves to assemble the originals they translated ...³⁵

Hence, the translator is tasked with monitoring the intercultural flow of information in literature by selecting works of art that merit translation into a target language. This metaphor clearly highlights the power wielded by translators and their impact on the target culture. By enabling and mediating the access of selected works of literature into the target language and culture, the translator contributes to change (e.g., propagating new ideas, new artistic forms, and different mindsets). However, we can also see that for some translators, the role of a gatekeeper also used to imply abuse of this power, by protecting the target language and culture from potentially dangerous and destructive foreign influences. In such a case, then, the translator's task is considered a type of preventive censorship. A translator is not an owner of an inn that accommodates those who

34 Schulte, 53–54.

35 Gauvin, 65.

pay. Rather, it is up to a translator to evaluate a literary work and decide whether it deserves to be translated and to determine the right way to do so, thus granting its access to the target culture.³⁶

The conceptualisation of languages and cultures as separate places leads to yet another way of perceiving the translator: as somebody who occupies both these places simultaneously, as evoked by Rainer Schulte:

Translation is neither the source language nor the receptor language, but the transformation that *takes place in between*. That *constant being at two places at the same time* develops what I refer to as associative thinking.³⁷

Actually, the most qualified reviewer of translations would be the translators, since they constantly *stand with one foot in the source language and the other in the new language*. They are familiar with the cultural and linguistic idiosyncrasies on *both sides of the border*.³⁸

Here, translators belong to two distant locations at the same time. While the border between languages and cultures remains firm, translators are able to overcome differences and reconcile the two. They do not build bridges; instead, they are themselves bridges linking two locations, and it is through them (“in between”) that translation occurs. It is also noteworthy that Schulte uses the term “transformation” instead of “transfer.” While the latter implies an essentially unchanged state of the transferred object, that is, preserving its identity, the former implies that the object, that is, the result of the translation process, is “changing in form, shape, or appearance” (OED).

3.2.4. MOVEMENT THROUGH SPACE

Rainer Schulte’s essay underlined the dynamic nature of the translator’s activities in many passages that introduced the imagery of the translator moving in space. The verb “to navigate,” which is used to refer to steering vessels or planes, seems also to suggest that the translator struggles to find the right way forward among adversities – to find useful clues to guide them:

36 Obviously, the metaphor TRANSLATOR IS A GATEKEEPER also hides the vital role of publishers in the process of intercultural communication.

37 Schulte, 54.

38 Schulte, 56.

In a deeper philosophical sense, translation deals with the challenge of carrying complex moments across language and cultural borders, and, therefore, translators always *navigate* in realms of uncertainty.³⁹

While the TRANSFER metaphor focused on delivering a message from the source to the target (unidirectionally), Schulte remoulds the metaphor to draw attention to the constant interactions between the source and the target:

As we, as translators, *cross the bridge* from one language to the other, our thought process undergoes an intriguing change; we *leave* some of our prejudices and preconceived notions *behind us*, and we begin to think ourselves into the situation *on the other side of the bridge*. ... Translators *undertake a strange voyage*; there is *no final arrival point*. They *never stop crossing the bridge*, since they constantly link one moment to the other, one word to the other, one thought to the other, and one image to the other. ... Each translation is the variation of yet another translation, which excludes the notion of ever *arriving at* the only definitive translation.⁴⁰

The standard image of the VOYAGE is also partially subverted – since translation involves no final destination (no “definitive translation”) its movement is not unidirectional. Therefore, this conceptualisation is focused on process rather than outcome. It also highlights the changes that the translator experiences in the course of their work (“leaving some of our prejudices and preconceived notions behind us”).

3.3. PERSONAL RELATIONSHIPS

Sometimes translators are able to meet the authors of the literary works they have translated. Regardless of whether they can get to know the authors personally or not, translators often frame their work as an experience of meeting a person and bonding with them. Gregory Pardlo employed the imagery of the author and the translator as twins or results of cloning:

When I met Niels Lyngsø, the poet whose work I translated and for which I was awarded a grant from the NEA, we understood that our bond was like something out of science fiction. He understood that *I had cloned him (in the metaphysical sense)*, and he respected *how much of myself I had had to rearrange to make room for that imaginary guest* to exist in my head, that I was willing to *set aside*

39 Schulte, 55.

40 Schulte, 53–55.

my ego to the extent that I could *graft his thoughts onto mine*. It is necessarily an intimate relationship. I had become Niels’ “Bizarro” *twin* – minus any nasty plans of overthrowing civilization. Translation is a practice of empathy, like *choosing a twin*, where affinity and kinship is a declarative act and not a passive discovery.⁴¹

The passage contains a number of mixed metaphorical images within one paragraph. First of all, the translator is conceived as the author’s clone, e.g. a genetically identical organism. Within this imagery, the personality of the author is foregrounded while the translator’s individual characteristics have to be “rearranged” to conform with those of the author. Secondly, we are presented with the imagery of the author as a house guest. Again, it is the translator (the host) who makes adjustments to accommodate the guest. The third image evoked in the paragraph is that of the author and the translator as twins. The most interesting aspect of this metaphor is the fact that becoming twinned to the author is a conscious choice effected by a translator guided by empathy. While in real life, being twins with a sibling remains out of a person’s control, Pardlo states that it is not “a passive discovery:” a translator may decide to make such a change and empathetically identify themselves with the author.⁴² Again, this requires the translator to forsake part of their own identity and specificity (*ego*). Yet, the conceptualisers seem to evaluate the process positively and to concentrate on gains rather than losses. This positive evaluation, both qualitative and quantitative, is visible also in the next excerpt:

The translator-author relationship is a kind of psychic partnership, a mind-meld, a collaboration so intimate it requires *one person to get inside another’s brain*. Sometimes when I’m translating, I get this *amazing wobbly feeling that the boundaries of my identity have dissolved and expanded to encompass the author’s experiences*, which are often vastly different from my own. By the end of a book, *I am bigger than I was* when I started. ... I have no doubt that *my whole being*

41 Gregory Pardlo, “Choosing a Twin,” in *The Art of Empathy*, 7.

42 The importance of the translator’s empathy has already been emphasized in translation studies, see Elżbieta Tabakowska, “Empatia – w języku, w tekście, w przekładzie,” in *Kognitywistyka 3. Empatia, obrazowanie i kontekst jako kategorie kognitywistyczne*, ed. Henryk Kardela, Zbysław Muszyński, Maciej Rajewski (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2012), 153–166; Anna Majkiewicz, “Philomathía, decentracja i empatia – nowe kompetencje tłumacza?,” in *Przekład i emocje*, ed. Piotr Fast, Tamara Brzostowska-Tereszkiewicz, Justyna Pisarska (Katowice: Śląsk), 75–90.

has expanded as a result of my evolving relationship with this work and its author, and for this I am *grateful*. To come to deeply empathize with a person you have never met, who was born into circumstances so different from your own, is the *sweetest possible fruit of communication*.⁴³

The translator's personal identity is here conceived in spatial terms ("boundaries," "to expand," "bigger"), and positively enriched by the process of translation, described as "the sweetest fruit of communication." The fact that the translator may surmount differences to connect with the author both on an intellectual (e.g. "get inside another's brain") and emotional (e.g. "encompass the author's experiences") level results in the translator's personal development, metaphorically referred to as "being bigger."

3.4. BIRTHING PROCESS

The interesting, unconventional metaphor of the BIRTHING PROCESS is related to the TWIN metaphor in that they both capture the relationship between a translator and an original author or, as in this case, an original text. It was proposed in George Pardlo's essay:

we are also moved to celebrate the poem's *rebirth* in a new tongue (if not a new language); the translator is *midwife* to his own *offspring*.⁴⁴

In this metaphor, the translator occupies a double role, as the parent of a new version of the poem and its midwife, that is, a person assisting in childbirth. In this case, the metaphor refers to a specific kind of birth: a rebirth in a new environment (in a new language). The metaphor seems to ascribe a more important and active role to the translator than some of the metaphorical images discussed earlier in this paper: it brings to the fore the kinship between the translator and the translation. At the same time, the translator does not give birth to the poem; they only assist in the delivery, which substantially limits their importance in the process.

43 Johanna Warren, "The Art of Empathy," in *The Art of Empathy*, 73–74.

44 Pardlo, 8.

3.5. FIGHT

The cognitive domains evoked by the metaphors that we have discussed so far do not highlight the sometimes difficult struggles a translator’s work entails. In the first excerpt below, a conflict arises between the translator and the two languages in which she works, English and Spanish:

Then you sit down and *face* the first sentence. You read it. You come up with a preliminary approximation of meaning (this may be instantaneous and unconscious or slow and laborious). You set out to transfer that meaning into English. You *tack away from* the Spanish at one angle. You *tack away* at another. You *feel the pull* of the Spanish on the English. You *break free* from the Spanish. You check the Spanish again: the English is true but it stands on its own, an independent refraction of the original.⁴⁵

In this case, the text to be translated is viewed as a challenge (something the translator “faces”). The FIGHT metaphor is here intertwined with the MOVEMENT/VOYAGE motif, especially noticeable in the use of verbs “to set out to do something” and “to tack away from something” (“to take out the tacks that attach an object to another in order to constrain movement”). Three participants are actually present in this fight: the translator and the two personified languages, which influence one another yet at the same time constrain the translator’s choices. However, in the next excerpt, though military vocabulary is again present, the translator is not involved in such a plight. Instead, they become the battlefield, as the two languages (grammars and conventions) clash in the translator’s mind:

That all of this can happen inside a translator’s head should not be surprising. It can get pretty claustrophobic in there. And I suspect that the more languages you stuff inside, the more likely such *confrontations* become, with sets of grammars and conventions *lining up against one another like battle ranks* in a medieval allegory, only instead of Prudence *clashing shields* with Courage, it is *phalanxes of helmeted articles, conjugations, and idioms that face off*, and, from the outside at least, such *battles* are likely to take on a mock epic air.⁴⁶

The next passage also signals the aggression of one personified language toward another:

45 Natasha Wimmer, “By the Light of Translation”, in *The Art of Empathy*, 22.

46 Russell Scott Valentino, “Daring and Doubting,” in *The Art of Empathy*, 30.

One must be taught to lament the sonorities of a Romance language *brutalized* by *abduction* into one more Germanic.⁴⁷

We have come a long way from the TRANSFER model to imagery of abduction. While the former suggested a hassle-free semantic flow, the latter involves struggle and aggression: the target language forces the source language to comply to its framework.

4. Discussion

Unfortunately, the limited dataset selected for this analysis does not allow us to draw a general conclusion about the degree to which particular conceptualisations are widespread among translators, nor to state whether they possess an intersubjective character. The analysis presented in this paper merely constitutes a case study of a much broader scholarly issue that deserves more attention. Even within the data gathered for this paper, one could easily indicate additional cognitive domains that serve the conceptualisation of translation, e.g., VISUAL PERCEPTION (activated by expressions such as “*refraction*,” “a more *transparent* text”) or BALANCE (“the careful weighing of words”). Also, I set out to study only metaphorical expressions formulated from the perspective of translators and expressed in a single language. It would be worth adopting a comparative (cross-linguistic and cross-cultural) approach to the study of metaphors used to describe translation processes, provided that we could compile qualitatively and quantitatively comparable corpora.

The analysis, with all its limitations, has hopefully shown that the complexity of translation requires diverse metaphorical images to capture the particular stages of the process or relations between the actors involved. However, each of the metaphors provides only a partial understanding of the translation process, unique insight provided by the arrangements of highlighted and hidden elements, as well as the entailments specific to metaphorical mappings across cognitive domains. We may even argue that some metaphors obscure the reality of translation instead of clarifying its practice. Specifically, that seems to be the case of the TRANSFER metaphor, as Jerzy Jarniewicz puts it:

47 Gauvin, 62.

Przekład [translation] is a misleading word: it tacitly suggests that it is indeed possible to move – to transfer – a literary text ... from one language to another. As if one could fit a square into a triangle. ... The metaphor that this notion of translation is based on assumptions that something is being *carried across* or *transferred*, or *transported* across a river, and gives a misguided view about the process, which in reality has little to do with transferring anything, its essence being rather co-creating and trans-forming – in a different language, a different culture, a different time and place.⁴⁸

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48 Jerzy Jarniewicz, *Tłumacz między innymi: szkice o przekładach, językach i literaturze* (Wrocław: Ossolineum, 2018), 53. Transl. M.F. Emphasis original.

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Magdalena Derwojedowa*

Lem and the Tradition of Gentry Tale

Abstract: The paper aims to verify a claim by the Polish SF writer, Stanisław Lem (1921–2006), that his famous *The Cyberiad* is a pastiche of the 17th-century memoirs by Jan Chryzostom Pasek (1636–1701), the 19th-century tradition of the so-called gentry tale, and Witold Gombrowicz’s (1904–1969) *Trans-Atlantyk*. The analysis is carried out by methods of distant reading and stylometry.

Key Words: corpora, stylometry, dependency syntax

In a letter to his English translator, Michael Kandel, Stanisław Lem wrote:

I think the main problem [with the translation of *The Cyberiad*] is finding an overall paradigm for each short story, or a stylistic grasp. In essence, with this grasp, this linguistic plan that patrons most stories in *The Cyberiad*, is Pasek¹ filtered through Sienkiewicz² and ridiculed by Gombrowicz.³ It is then a period in language history that found its shockingly outstanding monumental repetition in Sienkiewicz’s works—in *The Trilogy*; namely, Sienkiewicz did something exceptional, to all educated Poles (except an irrelevant handful of linguists), he made his language (the language of *The Trilogy*) “more authentically” reflecting the second half of the 17th century than the language of sources from that time.⁴

In this paper, we examine the various grammatical parameters of Lem’s texts to discern if they played a role in his successful imitation of older texts. Our research is inspired by the distant reading method.⁵ Data was analysed, tagged, and mined with the help of Korpusomat,⁶ a tool to

* University of Warsaw, ORCID: 0000-0002-6515-2940

1 Jan Chryzostom Pasek (1636–1701), known for his *Memoirs (Pamiętniki)*.

2 Henryk Sienkiewicz (1846–1916), one of the most popular Polish writers of his period, winner of the Nobel Prize in literature (1905).

3 Witold Gombrowicz (1904–69), writer and playwright regarded as one of the most important Polish intellectuals of his time.

4 Stanisław Lem, *Slawa i fortuna. Listy do Michaela Kandla*, with a foreword by Jerzy Jarzębski (Kraków:Wydawnictwo Literackie, 2003).

5 Franco Moretti, *Distant Reading* (London: Verso, 2013).

6 Witold Kieraś, Łukasz Kobyliński, Maciej Ogrodniczuk, “Korpusomat – a Tool for Creating Searchable Morphosyntactically Tagged Corpora,” *Computational*

compile corpora, which we used with the additional layer of universal dependency processing. Stylometric analyses were performed with the “stylo” package in R language.⁷

Distant reading is a method of literary research that examines key works alongside related texts to develop a fuller picture of a period or a genre.⁸ It gathers as many texts as possible in one corpus in order to reveal, with the help of a computer, hidden data patterns in the set; for example, length of titles or the usage of articles or conjunctions. Our goal is smaller: to discern what features make the imitation of a historical form of a language successful.

Stylometry, or research on the quantitative aspects of literary texts, dates to the end of the 19th century, when Wincenty Lutosławski coined the term in relation to his study on the chronological order of Plato’s dialogues.⁹ Since then, quantitative methods have been more widely used for attribution purposes, plagiarism detection, the dating, chronologisation and classification of texts, among other tasks. Traditional research in stylometry concentrated on meaningful words, e.g. nouns, verbs, and adjectives. Modern stylometry counts and compares the most frequently appearing segments (words or characters) in texts. John F. Burrows¹⁰ study demonstrated that function words, such as prepositions, pronouns, or conjunctions, are valuable sources of data in solving authorship attribution.¹¹ Further research showed that the method is also useful for other tasks, including the classification of genres, diachronic research, or even

Methods in Science and Technology 24, No. 1 (2018): 21–7, doi: <https://doi.org/10.12921/cmst.2018.0000005>.

- 7 Maciej Eder, Mike Kestemont, Jan Rybicki, “Stylometry with R: a suite of tools,” in *Digital Humanities 2013: Conference Abstracts* (Lincoln: University of Nebraska-Lincoln, 2013), 487–89, pdf: <http://dh2013.unl.edu/abstracts/>.
- 8 Moretti, 157–91.
- 9 Wincenty Lutosławski, “The Origin and Growth of Plato’s Logic,” *Mind* 7, No. 27 (1898): 419–23.
- 10 John F. Burrows, *Computation into criticism: a study of Jane Austen’s novels and an experiment in method* (Oxford: Clarendon, 1987).
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the identification of co-authors or translators of a collective work.¹² Moreover, modern stylometry can map networks of relations between texts or authors, something that detailed philological study would require decades to complete.¹³

Let us start from the traditional approach and only consider meaningful words. Table 1 presents the most frequent substantives appearing in the four works mentioned by Lem: his own *The Cyberiad*, *Trans-Atlantyk* by Witold Gombrowicz, *The Trilogy* by Henryk Sienkiewicz, and *Memoirs* by Jan Chryzostom Pasek.

12 Jan Rybicki, Magda Heydel, “The stylistics and stylometry of collaborative translation: Woolf’s *Night and Day* in Polish,” *Literary and Linguistic Computing* 28, No. 4 (May 2013): 708–17, doi: 10.1093/llc/fqt027.

13 Cf. Jan Rybicki, “Drugi rzut oka na stylometryczną mapę literatury polskiej,” *Forum poetyki*, No. 8 (2017): 6–21.

Table 1. Twenty most frequent substantives in Lem's *The Cyberiad*, Gombrowicz's *Trans-Atlantyk*, Sienkiewicz's *The Trilogy*, and Pasek's *Memoirs*

	<i>The Cyberiad</i>	<i>Trans-Atlantyk</i>	<i>The Trilogy</i>	<i>Pasek's Memoirs</i>
1.	Trurl	pan	<i>pan</i>	pan
2.	<i>król</i>	syn	Zagłoba	wojsko
3.	Klapaucjusz	Tomasz	oko	król
4.	maszyna	Baron	książę	bóg
5.	raz	Ignac	ręka	człowiek
6.	<i>pan</i>	Gonzalo	bóg	koń
7.	<i>czas</i>	człowiek	człowiek	czas
8.	<i>głowa</i>	Gombrowicz	Kmicic	rok
9.	świat	<i>bóg</i>	<i>chwila</i>	chorągiew
10.	<i>rzecz</i>	Pyckal	<i>czas</i>	ojczyzna
11.	<i>ręka</i>	<i>oko</i>	<i>koń</i>	wojewoda
12.	<i>oko</i>	diabeł	Wołodyjowski	<i>rzecz</i>
13.	słowo	minister	<i>głowa</i>	<i>ręka</i>
14.	konstruktor	ojciec	żołnierz	dzień
15.	noga	radca	Skrzetuski	<i>poseł</i>
16.	sposób	<i>poseł</i>	dzień	miasto
17.	smok	pojedynek	<i>wojsko</i>	<i>miejsce</i>
18.	<i>chwila</i>	<i>dom</i>	<i>król</i>	<i>dom</i>
19.	strona	<i>koń</i>	raz	brat
20.	<i>miejsce</i>	twarz	<i>ręka</i>	nieprzyjaciel

Translations of words in the table: *Trurl*, *Klapaucjusz*, *Tomasz*, *Baron*, *Ignac*, *Gonzalo*, *Gombrowicz*, *Pyckal*, *Zagłoba*, *Kmicic*, *Wołodyjowski*, *Skrzetuski* are names of characters, *pan* "mister; addressative form," *król* "king," *Bóg* "God," *raz* "time (number of occurrences)," *człowiek* "human being, man," *koń* "horse," *czas* "time," *głowa* "head," *świat* "world," *chorągiew* "flag, standard; regiment," *rzecz* "thing, something; matter," *ojczyzna* "homeland," *ręka* "hand, arm," *oko* "eye," *wojewoda*, "voivod, provincial governor," *diabeł* "devil," *słowo* "word," *minister* "ts.," *konstruktor* "constructor," *ojciec* "father," *żołnierz* "soldier," *dzień* "day," *noga* "leg," *radca* "counsellor," *poseł* "envoy, member of parliament," *sposób* "way of doing something, manner," *miasto* "town, city," *smok* "dragon," *pojedynek* "duel," *miejsce* "place," *chwila* "moment," *strona* "side," *brat* "brother," *nieprzyjaciel* "enemy."

First, names of main characters appear most frequently in Lem's, Sienkiewicz's, and Gombrowicz's books, but not in Pasek's. Then, sixteen words appear in more than one list, with two of them (*pan* "mister;" *ręka* "hand; arm") present in all four. *Pan* "mister" is a honorific title, of the usage similar to a pronoun.¹⁴ Pasek, Lem and Sienkiewicz mostly use *ręka* "hand, arm" in the expression *w ręku* "in hand," while Gombrowicz employs the term in different contexts. Although twelve of Pasek's most frequently used substantives appear on other lists, their use is not necessarily motivated by genre. For example, Lem's *król* "king" is motivated within a clichéd fairy tale realm rather than the historical reality of old kingdoms, cf. *smok* "dragon" (#17). However, the lexical proximity of *The Trilogy* and *Memoirs* may be explained by their shared status as war stories. If we examine their lexical fields, words related to the army appear more frequently than those present in both rankings: *żołnierz* "soldier," *chorągiew* "flag, standard, Regiment" or *nieprzyjaciel* "enemy." It is not surprising that several of these words are also keywords in individual texts, e.g. words that occur more frequently than in the reference corpus.¹⁵ These nouns are italicised in Table 2. In the remaining group, we can trace obsolete verbs and pronouns, such as *rzec* "say; a formal word," *jąć* "commence," *począć* "begin doing something; do" (such as "what would I do without"), *powiadać* "tell," *ów* "that," or *inszy* "other," an older form of *waćpan* "sir" and the highest military rank *hetman*. For the 17th-century writer Pasek, these were contemporary terms, but in the other works, they can be regarded as archaic vocabulary.

14 Cf. M. Łaziński, *O panach i paniach. Polskie rzeczowniki tytułowe i ich asymetria rodzajowo-płciowa* (Warszawa: PWN, 2007).

15 Cf. Ted Dunning, "Accurate Methods for the Statistics of Surprise and Coincidence," *Computational Linguistics* 19, No. 1 (1993): 61–74.

Table 2. Key words of Lem's *The Cyberiad*, Gombrowicz's *Trans-Atlantyk*, Sienkiewicz's *The Trilogy* and Pasek's *Memoirs*

	<i>The Cyberiad</i>	<i>Trans-Atlantyk</i>	<i>The Trilogy</i>	<i>Pasek's Memoirs</i>
1.	<i>Trurl</i>	mój	pan	ów
2.	<i>Kłapaucjusz</i>	powiadać	rzec	<i>król</i>
3.	<i>król</i>	gdy	począć	<i>wojsko</i>
4.	<i>maszyna</i>	chodzić	książę	<i>bóg</i>
5.	rzec	<i>syn</i>	<i>bóg</i>	kiedy
6.	ów	Tomaszemph	<i>Kmicic</i>	inszy
7.	nic	<i>Baron</i>	<i>Wołodyjowski</i>	<i>koń</i>
8.	<i>konstruktor</i>	tu	<i>koń</i>	kazać
9.	sam	<i>Gonzalo</i>	<i>oko</i>	tam
10.	królewski	<i>Ignac</i>	<i>Zagłoba</i>	rzec
11.	zaraz	tam	<i>Skrzetuski</i>	<i>chorągiew</i>
12.	<i>smok</i>	<i>Gombrowicz</i>	król	dać
13.	mój	<i>bóg</i>	ów	zaraz
14.	co	<i>Pyckal</i>	waćpan	<i>pan</i>
15.	<i>noga</i>	pusty	hetman	począć
16.	uczynić	<i>diabeł</i>	<i>ręka</i>	wielki
17.	istota	<i>radca</i>	<i>wasz</i>	powiedać
18.	kosmos	iść	chorągiew	kto
19.	jąć	swój	<i>żołnierz</i>	<i>ojczyzna</i>
20.	planeta	trans-Atlantyk		pójść

Words in the table translate as follows: i “and,” on “he,” się “self,” a but; and, nie “not,” ja “I,” w “in,” na “on,” z “from; with,” że “that (subordinate clause conjunction),” to “it; be,” do “to (direction),” być “be,” który “which,” ale “but,” to “it” (a pronoun or a particle), bo “because,” jak “how; when,” mój “my, mine,” już “already,” my “we,” co “what; which/that,” o “about,” Trurl “a name of a Lem’s character.”

Notably, the thematic (and thus lexical) similarity of *The Trilogy* and *Memoirs* stand in contrast to the topics of *The Cyberiad* and *Trans-Atlantyk*, which also differ from each other. Thus the stylistic ties between these texts possibly lie elsewhere. Let us take the top twenty most frequently occurring words (further on MFW) in our four selected books, cf. Table 3.

Table 3. Twenty most frequent words in Lem's *The Cyberiad*, Gombrowicz's *Trans-Atlantyk* and Pasek's *Memoirs*

	<i>The Cyberiad</i>	<i>Trans-Atlantyk</i>	<i>The Trilogy</i>	Pasek's <i>Memoirs</i>
1.	i	i	i	i
2.	się	a	on	się
3.	w	ja	się	on
4.	on	się	w	nie
5.	nie	on	nie	w
6.	z	w	na	z
7.	na	z	z	na
8.	a	na	do	ten
9.	być	nie	że	ja
10.	do	do	a	że
11.	to (pron.)	ale	ja	a
12.	że	ten	ten	do
13.	ten	że	być	być
14.	co	bo	który	to (pron.)
15.	który	<i>mój</i>	ale	który
16.	ja	to (pron.)	to (pron.)	bo
17.	jak	już	bo	już
18.	<i>Trurl</i>	co	<i>po</i>	<i>tedy</i>
19.	<i>o</i>	jak	co	<i>tak</i>
20.	już	to (part.)	<i>a</i>	ale

Six unique words, e.g. these that occur in only one text, are italicised. The other 74 cells are filled with forms consisting of 24 lexemes. While Gombrowicz's and Lem's books are works of modern literature, written and published within the space of twenty years, Pasek's work is about two and a half centuries older. Still it shares 90 % of the most frequently occurring words with the former two. Some of the MFW are obvious. For example, things are put somewhere *on* ("na") something or *in* ("w") something; you go *in* or *out* from somewhere ("do," "z"). The preposition *po* can be a constituent of a distributive phrase or an *à la manière*-construction: *po polsku* "à la polonaise," *po dawnemu* "à l'ancienne," *po cichu* "in a soft voice," etc. This latter usage is found in Sienkiewicz and Gombrowicz, but not in Lem and Pasek.

The presence or absence of some words can hint at the kind of (morpho)syntactic structures that prevail in a text, e.g., auxiliary *być* (“be”) may indicate more frequent use of the passive voice. Subjunctive conjunctions (*że* “that,” *bo* “because,” *który* “which (one)”) open particular clauses. For example, numerous *verba dicendi et cognoscendi* requiring the subordinate conjunction *że* are found in the top ranks of verbs used in *The Cyberiad*, Pasek’s *Memoirs* and *Trans-Atlantyk*; these are *wiedzieć* “know,” *mówić* “say,” *powiedzieć* “tell,” *powiadać* “ts,” *rzec* “ts,” *widzieć* “see” (also used in the sense of *myśleć* “think,” *uważać* “ts,” *rozumieć* “understand”).

The pronoun *który* “which (one)” embeds an attributive clause. Altogether, such clauses constitute 10 % of Pasek, almost 9 % of Lem, and 7 % of Gombrowicz’ attributive phrases. Their natural syntactic synonyms are active or passive participles. These form 3 % of all attributive constructions in Pasek’s and Gombrowicz’s texts, but an impressive 8 % in Lem’s works. In comparison, participles comprise 5 % and clauses 14 % of attributive constructions in *Mortal Engines*, 7 % and 14 % in feuilletons from *Planet LEM*, and 9 % and 11 % in *Solaris*. These are not large numbers, but when we examine them in terms of proportion, we can identify books that are more nominal and verbal in style. Notable differences also emerge in the usage of the active and passive voice. The latter is characteristically employed in gentry tales and Lem’s non-fiction, comprising about 15 % of such constructions, in comparison with a proportional usage of 8 % in Lem’s fiction, 7 % in *The Trilogy* and 5 % in *Trans-Atlantyk* by Gombrowicz.

Moreover, the top twenty MFW of texts in our corpus are enough to observe that the names of main characters appear in the highest frequency in Lem’s stories. *Trurl* is #18 and his companion, *Klapaucjusz*, appears twenty something positions further. The first character in *Trans-Atlantyk* appears at the end of the third tenth of the MFW; it is *Baron*, one of the ever-fighting partners in his, Pyckal, and Ciumkała’s company. In contrast, in Pasek’s *Memoirs* the top proper name, *Moskwa* ‘Moscow’ appears in the lower half of the second hundredth of the MFW. But what we can also see is that not taking function words into account, we might miss an author’s favourite constructions. For example, the high rank of the preposition *jak* “as” in contemporary works might suggest that Gombrowicz

and Lem use comparisons more often than the other authors. However, when we combine the word with its older variant *jako*, it appears that they are typical for Lem. Each of the other three compared authors use them almost three times less frequent.

In Figure 1, (dis)similarities between texts mentioned in the letter to Kandel are represented as distances: the longer the path between two books, the more unlike they are. This method, known as cluster analysis (CA), is often used for authorship attribution: a text by an unknown author is compared with texts by known ones, and the text is placed next to its closest neighbour.¹⁶ A thousand of MFW are calculated to group texts by similarity. Culling parameter sets percentage of texts in which a word must occur not to be omitted in analyses, e.g. if it is set to 0 % all words of all books are calculated, if it is set to 100 % only words present in all books are calculated. In the following calculations only words, that occur in at least two books are taken into account.

16 To learn more on classic Δ and other scores, cf. Stefan Evert et al., “Understanding and explaining Delta measures for authorship attribution,” *Digital Scholarship in the Humanities* 32, No. suppl 2 (June 2017): ii4–ii16, doi: 10.1093 / llc / fqx023.

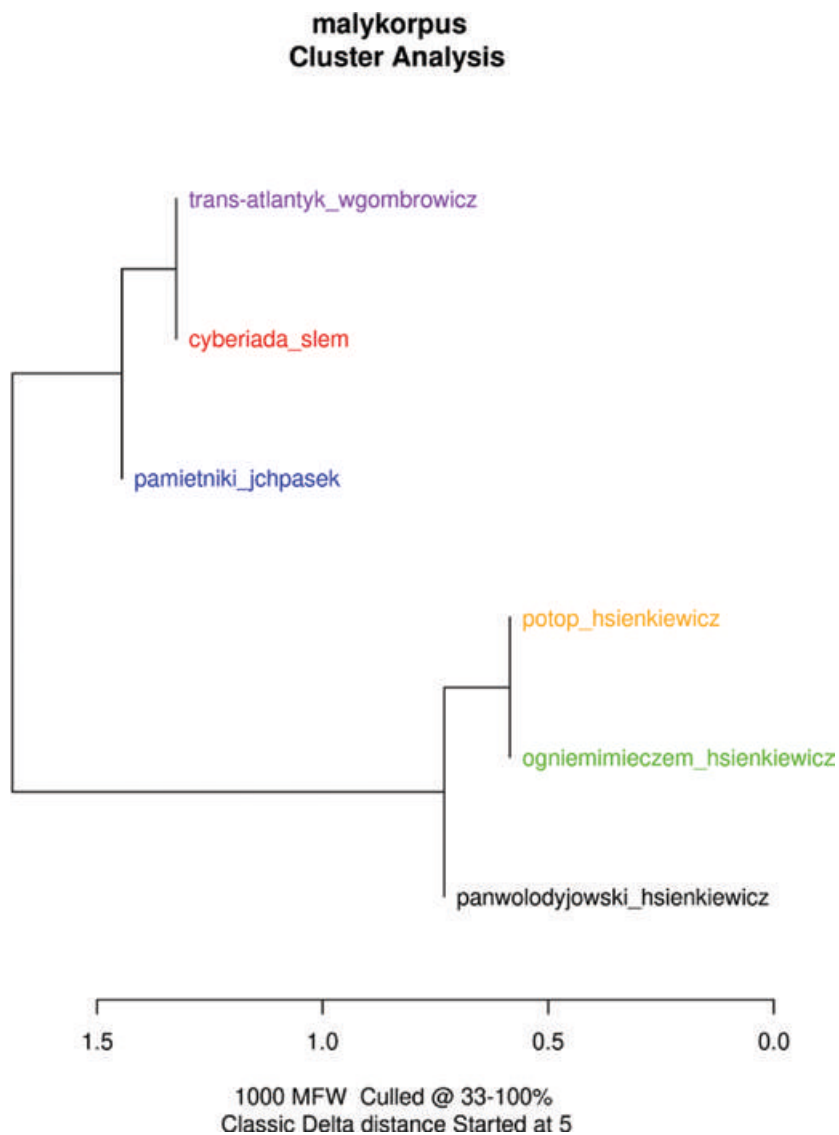


Figure 1. Cluster analysis of Lem's *Cyberiad*, Pasek's *Memoirs*, Gombrowicz's *Trans-Atlantyk* and Sienkiewicz's *Trilogy*

We see in Figure 1 that Sienkiewicz's series of three novels clusters together, alongside Lem's *Cyberiad*, while Lem and Gombrowicz's stylistic pastiches are each other's closest neighbour. It seems that Lem possessed a profound stylistic sense. Gombrowicz's and Lem's imitations are successful, at least as far as Pasek's *Memoirs* are concerned. But is *The Cyberiad* unique in this respect in Lem's literary output? To answer these questions, we enlarge our corpus of six works and over 1 million tokens by adding more Pasek-like books, namely two 19th-century gentry tales (Polish *gawędy szlacheckie*): *Alms Collector Memoirs* (*Pamiętnik kvestarza*) by Ignacy Chodźko and *The Soplica's Keepsake* (*Pamiętka Soplicy*) by Henryk Rzewuski, a well as six of Lem's fiction works: *Mortal Engines* (*Bajki robotów*), the memoir-styled *Star Diaries* (*Dzienniki gwiazdowe*) and its sequel *Memoirs of the Space Traveler* (*Ze wspomnień Ijona Tichego*), the famous *Solaris*, *The Mask* (*Maska*), a collection of short stories and TV scripts, *Tales of Pirx the Pilot* (*Opowieści o pilocie Pirxie*) and two volumes of feuilletons, *Philosophy of Chance* (*Filozofia przypadku*) and *LEM's Planet: Timeless Commentaries* (*Planeta LEMa. Felietony ponadczasowe*). The last item is a collection of dictations, a piece of literary nonsense, written by Lem for his wife's nephew; we add it to enlarge the variety of represented genres. The final corpus contains 17 books and more than 1.9 million tokens (Figure 2).

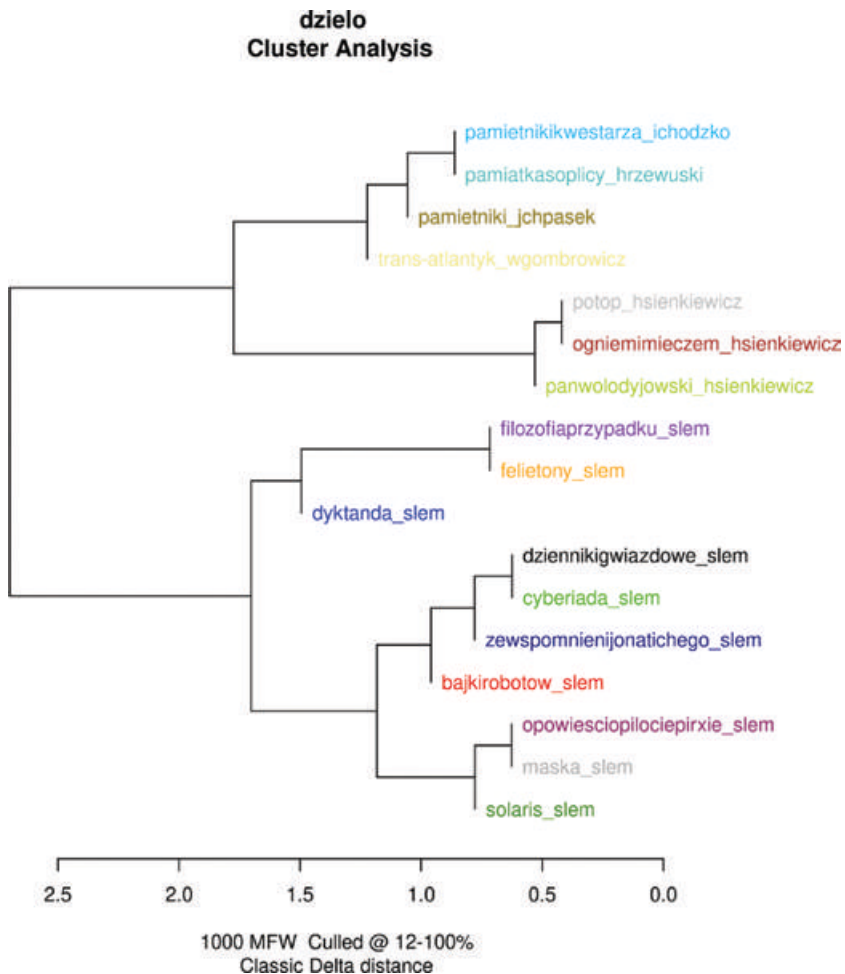
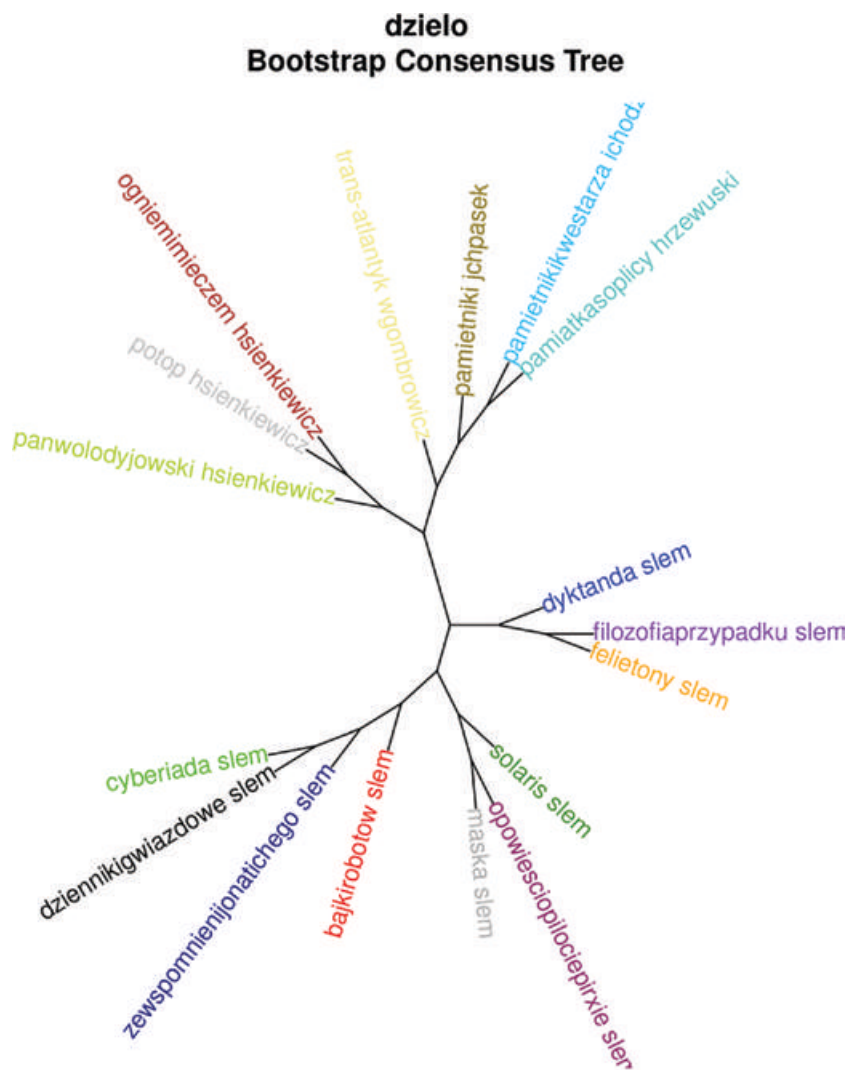


Figure 2. Cluster analysis of Pasek’s *Memoirs*, Chodźko’s *Alms Collector Memoirs* and Rzewuski’s *The Soplica’s Keepsake*, Gombrowicz’s *Trans-Atlantyk*, Sienkiewicz’s *Trilogy* and Lem’s *Cyberiad*, *Mortal Engines*, *Star diaries*, *Memoirs of the Space Traveller*, *Solaris*, *The Mask*, *Tales of Pirx the Pilot*, *A Perfect Vacuum*, LEM’s *Planet: Timeless Commentaries and Dictations*

Unsurprisingly, books clustered before remain in the closest affinity to each other. In other cases re-grouping emerge: the 19th-century gentry tales by Rzewuski and Chodźko stick together before clustering with Pasek, the three then joining with Gombrowicz's masterpiece, and all of them joining *The Trilogy*, while Lem's authorial voice seems strong enough to relocate *The Cyberiad* in one of the four branches of Lem's works. They first divide into fiction and non-fiction (*Philosophy of Chance* and feuilletons with dictations joining in the next node), then into lighter science fiction stories and the more serious *Solaris* and *The Mask*. Feuilletons cluster together and group alongside both historical texts and their imitations. In the middle, but still following the Sienkiewiczian tradition, appear the funny dictation exercises. Two tentative conclusions can be drawn from the graph: 1) a gentry tale features particular linguistic characteristics; 2) in Lem's storytelling, legendary reality draws from language stylised to older Polish linguistic expression (or, rather, its Sienkiewiczian incarnation).

Cluster analysis simply involves a process of grouping by similarity. However useful in that joins texts into groups correctly—has its peculiarities.¹⁷ Through multiple runs of the program, be reduced to produce a consensus tree which groups samples together, if they are consistently close in many runs of the classifying program. Figure 3 is a consensus tree for our seventeen-work corpus.

17 Cf. Maciej Eder, "Visualization in stylometry: Cluster analysis using networks," *Digital Scholarship in the Humanities* 32, No. 1 (December 2015): 50–64, doi: 10.1093/lc/fqv061.



100-850 MFW Culled @ 12-100%
Classic Delta distance Consensus 0.5

Figure 3. Consensus tree of 17 works by Lem, gentry tale writers, and Gombrowicz

As we see, branches indicate the same grouping as above: Gombrowicz's masterpiece is much closer to gentry tales, particularly to Pasek, than Lem's stories; it is also closer to Sienkiewicz's text. *Solaris*, *The Mask*, and Pirx stories are separate, while the main part of Lem's work is divided into non-fiction and fiction. (Such map of Lem's works is very close to reader's impression). Within this group, *Mortal Engines* remains separate from the others, possibly due to its fairy tale costume.

Network analysis is well known as a method used to visualise relations.¹⁸ Nodes represent objects in questions – in our case, books. Similarity is represented by a connection between them, while degree of similarity is indicated by the relative. The thickness of the edges represents the strength of consensus. This combination produces a map of literary works.¹⁹ Figures 4 and 5 show stylometric maps for six- and seventeen novel corpora. Figure 6 presents the network in which the gentry stories are clustered in a class.

18 Moretti.

19 Eder, "Visualization in stylometry."

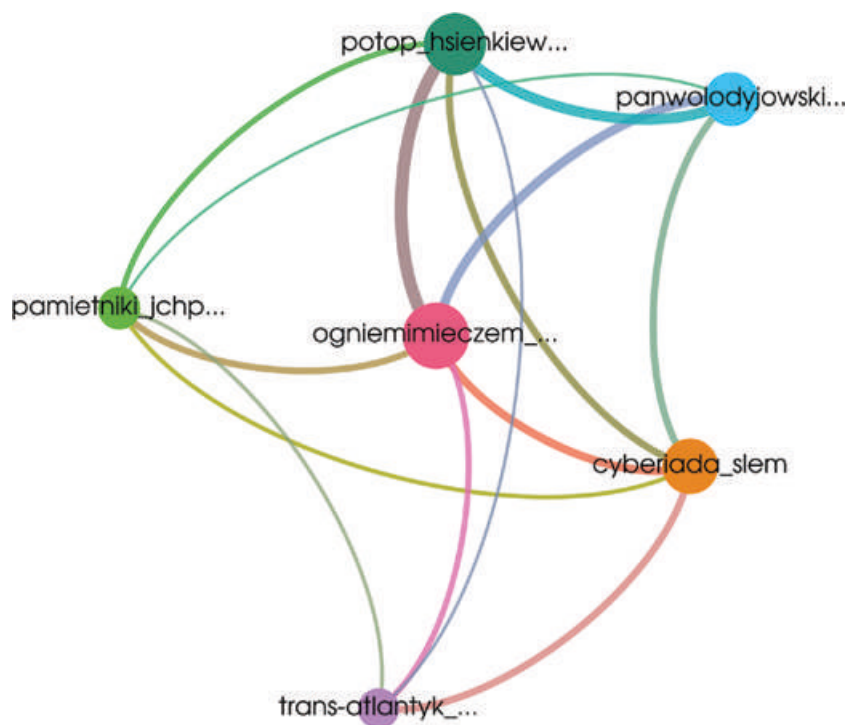


Figure 4. Bootstrap network for six books corpus: Lem's *Cyberiad*, Pasek's *Memoirs*, Gombrowicz's *Trans-Atlantyk* and Sienkiewicz's *Trilogy*

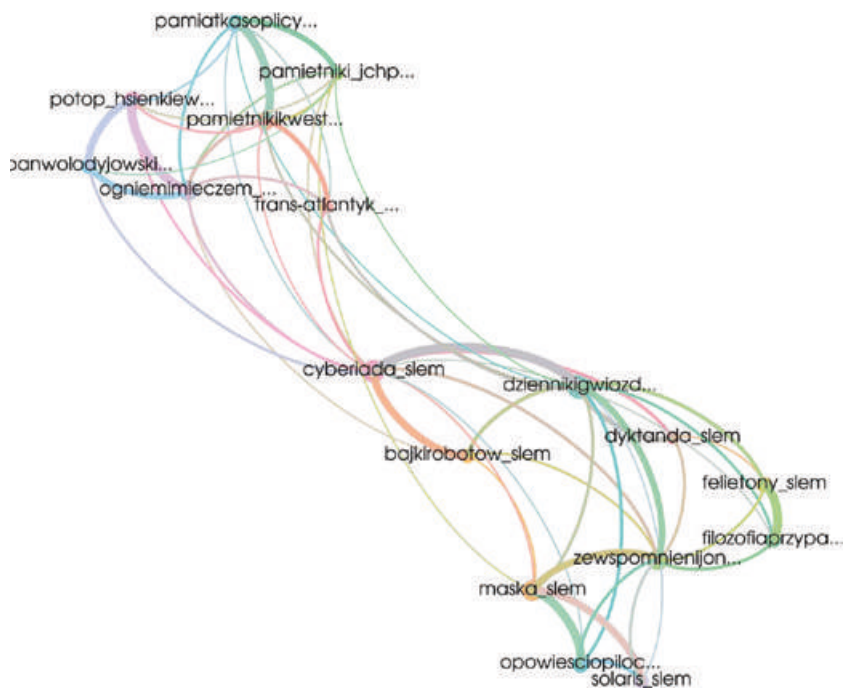


Figure 5. Bootstrap network for 17 books of Lem, Pask, Chodźko, Rzewuski, Sienkiewicz and Gombrowicz

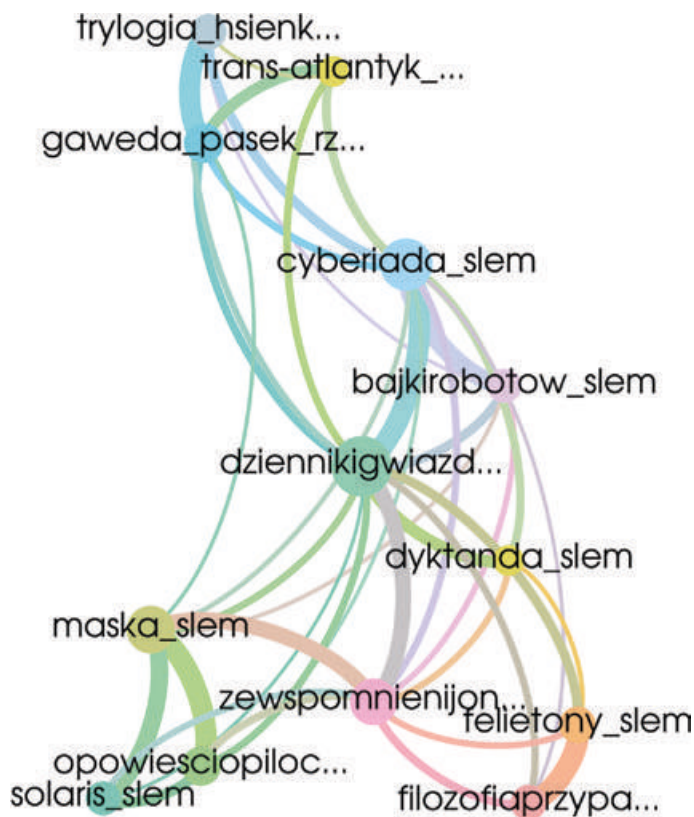


Figure 6. Lem's works, Gombrowicz's *Trans-Atlantyk*, gentry tales with *The Trilogy* clustered in classes

Looking at Figure 4, we can tell that Lem's words that "linguistic plan which patrons most stories in *The Cyberiad*, is Pasek, filtered through Sienkiewicz and ridiculed by Gombrowicz"²⁰ refer to his slightly stronger inspiration from the author of *Trans-Atlantyk* and Sienkiewicz than from Pasek. It is also noticeable that Pasek and Sienkiewicz influenced Gombrowicz less than Lem. Figure 5 shows that gentry tale books form a genre, with Rzewuski's pastiche emerging as a possible model for Chodźko and

²⁰ Lem, *Sława i fortuna. Listy do Michaela Kandla*.

his followers. Also, Sienkiewicz three-part historical adventure forms a strong cluster, with its last part slightly separated; this division may be explained by the fact that it tells the story set about 20 years later.

Reviewing the data in Table 3, we focused on the grammatical features bound to specific lexemes. In the following few paragraphs, we look more closely at general qualities – length, and depth of utterances. Table 4 presents the words in an average utterance across the six books of our original corpus; for comparison, we added one example of nonfiction book and a non-humorous literary work.²¹

Table 4. Average length of utterances in compared literary works

	words per utterance
J.Ch. Pasek, <i>Memoirs</i>	20.24
H. Sienkiewicz, <i>The Trilogy</i>	13.17
W Gombrowicz, <i>Trans-Atlantyk</i>	15.75
S. Lem, <i>The Cyberiad</i>	14.83
S. Lem, <i>Philosophy of Chance</i>	20.18
S. Lem, <i>Solaris</i>	10.09

Surprisingly, we can see that Sienkiewicz wrote in short sentences. In addition, the two modern imitations of Pasek feature significantly shorter utterances than the original. Lem's standard is 15 words from capital letter to period. However, 20-word long sentences in feuilletons emerge in opposition to the 11 words per sentence used in *Solaris*, *Tales of Pirx the Pilot*, and *The Mask*. The longest utterances vary significantly among texts in the collection: 132 words in *Solaris*, but 245 in *The Cyberiad*. Pasek's longest sentence has 264 words, while the longest sentence of *The Trilogy* features 153 words, and Gombrowicz's longest sentence is 128 words long.

When we examine the average depth of a dependency tree, e.g. how many nodes divide the deepest subordinate constituent from the root

²¹ Other books in subgenres however share this feature, e.g. average length of a sentence in *Mortal Engines* is 16.83, and in *Tales of Pirx the Pilot* 11.15.

constituent, the works arrange in an order similar to that in Table 4: 3.5 levels in *Solaris*, 5.1 in *The Cyberiad*, and over six in the feuilletons.²² In comparison, the average depth of utterance in *Trans-Atlantyk* is six, 5.6 in Pasek's *Memoirs*, and about 4.2 in all parts of *The Trilogy*. The maximum depth, 26 levels, appears in *Tales of Pirx the Pilot* and in non-fiction works. All other works, no matter the author, are 20–21 levels at maximum.

In conclusion we can say that both the subnetwork of Lem's literary output and the parameters of his syntax demonstrate a relatively strong authorial voice (cf. Figure 5). *The Cyberiad* emerges as a link to the tradition mentioned in the letter to Michael Kandel. Moreover, links between more humorous fiction works and more serious ones suggest that the writer's natural voice derives from 19th-century literary traditions.

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22 Genre clusters share also this characteristics: the average in Pirx stories and *The Mask* is around four, for *Star Diaries* and its continuation in space traveller cycle nearly five, and for *Mortal Engines* 5.7.

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Magdalena Zawisławska *

The *Us–Them* Opposition in Stories by Sapkowski and Lem

Abstract: The article discusses the *us-them* opposition in the stories by Stanisław Lem (1921–2006) from the volumes *The Cyberiad* and *Mortal Engines*, and by Andrzej Sapkowski (b. 1948) series *The Last Wish* and *The Sword of Destiny*. Both authors deconstruct the simple opposition and its typical in fairy tales. In Lem's stories, the narrative takes place from the robots' point of view, while man is framed as an alien species. In Sapkowski's work, a simple and clear opposition between good-bad, man-monster, is denied and rendered ambiguous.

Key Words: us-them opposition, witcher, robots, fairy tale, deconstruction

1. Introduction

The aim of the article is to discuss the *us-them*, *self-stranger* opposition in texts by Andrzej Sapkowski and Stanisław Lem. I analyse texts from two volumes of Sapkowski's stories about the Witcher (*The Last Wish* and *The Sword of Destiny*) and Lem's stories from *Mortal Engines* and *The Cyberiad*. The primary reason motivating the choice of these two authors is their shared reference to the fairy tale genre, which they both use as a framework in their stories to then deconstruct it completely. In both cases, the "us-them" opposition, a simple and obvious one in fairy tales, is perversely and ironically reversed. In the case of Lem's stories, the "us" are robots and aliens are humans, while in Sapkowski's story the main protagonist, Gerald of Rivia, is a witcher – a mutant outcast and outsider, while monsters often turn out to be more moral and empathetic than human heroes.

* University of Warsaw, ORCID: 0000-0003-4525-4509

2. The Concept of the Linguistic Worldview

The opposition *us-them*, *self-stranger* is one of the most important conceptual categories organising a linguistic worldview. The concept of the linguistic worldview is based on the theories of German philosophers such as Johann G. Herder, or Wilhelm von Humboldt. On the topic, Herder wrote as follows: “If it is true that we cannot think without thought and that we learn to think with words, then language marks the boundary and outline of all human cognition.”¹ However, Wilhelm von Humboldt is considered to be the main theorist of the linguistic worldview. He believed that each language mediated its own specific interpretation of the world, writing that “the differentiation of languages does not only consist in the differentness of signs, that words and their combinations simultaneously create and define concepts, and that due to their internal connection and their influence on cognition and feeling, different languages are essentially different ways of seeing the world.”²

Scholarship by German structuralists also inspired the development of the concept. Leo Weisgerber noted that:

We do not need to see language only as a means of communication, but as a creative force of spirit. The fact that the language has a specific vocabulary and syntax means that there is a fragmentation of the world in language, which is by no means inherent in things, but precisely in language. Each language is some way of entering the world; each linguistic community is created by a common image of the world contained in the mother tongue.³

Finally, the research of American linguists Edward Sapir and Benjamin Lee Whorf significantly influenced the concept of linguistic worldview. They

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- 1 Johann G. Herder, “Fragmente über neuere deutsche Literatur,” in *Herders Sämtliche Werke* (Weidmann 1877), 347, quoted in Adam Schaff, *Język a poznanie* (Warszawa: PWN, 1967), 15.
 - 2 Wilhelm von Humboldt, *O myśli i mowie: wybór pism z teorii poznania, filozofii dziejów i filozofii języka*, trans. Elżbieta Kowalska, Marek Jan Siemek (Warszawa: Wydawnictwo Naukowe PWN, 2013), 261.
 - 3 Leo Weisgerber *Vom Weltbild der deutschen Sprache* (Düsseldorf: Pädagogischer Verlag Schwann, 1950), 10, quoted in Augustyn Mańczyk, *Wspólnota językowa i jej obraz świata. Krytyczne uwagi do teorii językowej Leo Weisgerbera* (Zielona Góra: WSP, 1982), 41–42.

advanced a thesis on so-called *linguistic relativism*.⁴ This thesis suggests that language as a social creation shapes our way of perceiving our surrounding world. Sapir and Whorf's also argued that, in light of distinctions between language systems, which reflect their specific cultural environments, people who think in these languages perceive the world differently.

Researchers define the linguistic worldview in several ways. Renata Grzegorzczkova proposed the most synthetic definition of the concept, stating that “[t]he linguistic picture of the world, generally speaking, is a set of regularities contained in categorical grammatical relationships (inflectional, word formation and syntactic) and in semantic structures of lexis, showing the language-specific ways of seeing individual components of the world, the hierarchies prevailing in it and values accepted by the linguistic community.”⁵ Jerzy Bartmiński wrote about the linguistic worldview as follows: “Linguistic worldview is a language-entrenched interpretation of reality, which can be expressed in the form of judgments about the world, people, things or events. It is an interpretation, not a reflection; it is a portrait without claims to fidelity, not a photograph of real objects. The interpretation is a result of subjective perception and conceptualisation of reality performed by the speakers of a given language; thus, it is clearly subjective and anthropocentric but also intersubjective (social). It unites people in a given social environment, creates a community of thoughts, feelings, and values. It influences the perception and understanding of the social situation by a member of the community.”⁶

3. The Self–Stranger Opposition in the Linguistic Worldview

Bartmiński⁷ emphasises the high rank of the *self–stranger* opposition in linguistic worldview, one that plays an important role in the cultural, social,

4 Paul Kay, Willett Kempton, “What Is the Sapir-Whorf Hypothesis?,” *American Anthropologist* 86, No. 1 (1984): 65–79.

5 Renata Grzegorzczkova, “Pojęcie językowego obrazu świata,” in *Językowy obraz świata*, ed. Jerzy Bartmiński (Lublin: Wydawnictwo UMCS, 1999), 41.

6 Jerzy Bartmiński, “Linguistic worldview as a problem of cognitive ethnolinguistics” (plenary lecture at the 2009 Slavic Cognitive Linguistics Conference, 9) <http://languages.uchicago.edu/scla/handouts/SCLC2009Bartminski.pdf>

7 Jerzy Bartmiński, *Językowe podstawy obrazu świata* (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2012).

and political life of many nations, making it a tool for shaping national, professional, religious, and local identities, or more simply, groups. As Anna Pajdzińska writes

The concept of familiarity is usually taken as obvious self-explanatory. Its positive evaluation is revealed by linguistic facts. The term *swój człowiek* [our man] is defined as a person considered by the speaker as belonging to his environment and therefore trustworthy, assessed positively. In noun use, *swój* [my/ours] means someone close to the same milieu or even from a family, relative or countryman.⁸

The identity of a national and religious group is constituted by the features that define and differentiate one group from another. Anthropocentrism is the first pillar of the *self-stranger* opposition, a typical feature of human languages. This concept places humans at the centre of the universe, so a human-nonhuman opposition comes to shape primary and fundamental ways of encountering the world. Related to this distinction is a positive evaluation of humanity and negative evaluation of everything and everyone that are not human. It affects language formation; for example, in Polish, separate lexicons refer to parts of the human and animal body, e.g., *twarz* “face” versus *morda/pysk* “mouth/muzzle,” *ręka* “hand” versus *łapa* “paw,” *głowa* “head” versus *łeb* “animal head.” The terms *morda* “muzzle,” *pysk* “mouth,” *łapa* “paw,” *łeb* “animal head” are valued negatively and used as insults as well. In Polish, only the man *umiera* “dies,” while the animal *zdycha* “dies – about an animal” and the plant *więdnie* “withers.” The verb *zdechnąć* “to die – about an animal” is very pejorative.

Language is another important criterion for separating “us” from “strangers.” It plays an incomparable role in forming subjective identity. It constitutes the locus and means whereby a person establishes oneself as a subject. For example, in Polish, the word *Niemiec* “German” means “a dumb man who cannot speak.”

As Ajdačić notes,⁹ when an author wishes to increase opposing features between two identities, almost every segment of life and culture can be

8 Anna Pajdzińska, “My, to znaczy... (z badań językowego obrazu świata).” *Teksty Drugie*, No. 1(66) (2002): 34.

9 Dejan Ajdačić, “Zmiana tożsamości narodowej a opozycja swój/obcy.” *Etnolingwistyka. Problemy języka i kultury*, 20(20) (2008): 150.

transformed into an object of opposition. For example, eating habits, dressing, ritual gestures, or greetings, which are complex, codified systems, can be reduced to the *self-stranger* opposition (drinks alcohol/does not drink alcohol, says goodbye with three fingers/does not say goodbye with three fingers). The *self-stranger* opposition can have a wide impact, signifying interest to hostility. This opposition is also spawns related ones, creating a complex system of references to one's own and other groups, such as spatial opposition (near-far, eastern-western), size and power opposition (few-numerous, strong-weak), and confessional opposition (same religion-non-religious).

On the other hand, strangers are required to reinforce concepts of familiarity and consolidate community ties. The concept of one's group is essential for the group's self-determination, for the development of its identity and bonds. The concept of "strangers" is an essential element within process of self-determination; reference to others creates an image of an internal group. The collective sense of identity of an ethnic group is built around both positive values (what unites them) and negative ones (what distinguishes the group from others).

4. The Self–Stranger Opposition in Lem's Stories

In Lem's stories from *The Cyberiad* and *Mortal Engines*, traditional self-stranger and human-nonhuman oppositions are perversely denied. To this end, Lem adopts an inverse axiology. For the author, anthropocentrism is subject to ironic deconstruction – the Earth does not occupy the centre of the universe, and humans are no longer the pinnacle of creation. A robot leads the narratives of his texts. In the story "Three Electronights," the narrator describes soft bodies made of water with obvious disgust:

He decided to construct intelligent beings out of water, oh but not in that monstrous way which probably first occurred to you. No, the thought of bodies soft and wet was foreign to him, he abhorred it as do we all. His intention was to construct from water beings truly beautiful and wise, therefore crystalline.¹⁰

10 Stanisław Lem, *Mortal Engines*, trans. Michael Kandel (England: Penguin Books, 2016), 1.

Since in *The Cyberiad* and *Mortal Engines*, the narrator adopts the robots' points of view, it is not surprising that the human is portrayed as an alien and censored. In ordinary fairy tales, heroes fear dragons, monsters, evil witches, malicious dwarfs, among other fantastical creatures. However, in Lem's world of robots, terror is precipitated by humans, referred to as Paleface and Homo Antropos, "a powerful and malicious creature like no other."¹¹

In the story "How Erg the Self-Inducting Slew a Paleface" the king Boludar is a lover of all freaks and wants to bring a strange creature called Homo Antropos to his court. The king summons two sages, Salamid and Thaladon, to investigate customs of the palefaces. The appearance and behaviour of Homo Antropos are described by two "erudite homologists" to king Boludar as follows:

"Is it true," he asked, as soon as they had risen from their knees, rendering him obeisance, "that the Homos is softer than wax?" "It is, Your Luminositude," both replied. / "And is it also true that the aperture it has at the bottom of its face can produce a number of different sounds?" / "Yes, Your Royal Highness, and in addition, into this same opening the Homos stuffs various objects, then moves the lower portion of the head, which is fastened by hinges to the upper portion, wherewith the objects are broken up and it draws them into its interior."¹²

The further theories of the sages, specialists in the habits of Homo Antropos, are replete with stereotypes and false hypotheses, which demonstrates that robots perceive "aliens" in a simplified and biased manner. The sages try to explain the paleface's strange habits as caused by the creature's evil nature:

"On that particular subject there are four theories, Your Royal Highness," replied the homologists. "The first, that it does this to rid itself of excess venom (for it is venomous to an extreme). The second, that this act is performed for the sake of destruction, which it places above all other pleasures. The third – out of greed, for it would consume everything if it were able, and the fourth, that..."

The king, however, does not want to listen to the supplications of the sages to refrain from bringing the living paleface to the court. He finally succeeds in realising his dream when the Homo Antropos is brought to the palace.

11 Lem, *Mortal Engines*, 19.

12 Lem, *Mortal Engines*, 19.

The paleface, kept in a cage, provokes disgust and horror in the robots, the subjects of King Boludar. As an intelligent creature, the paleface quickly learns “intelligent speech” (that is, the speech of robots, different from the paleface’s language described as a “scrofulous tongue”) and manages to outsmart the princess Electrina, who gives him the key that she uses to activate her mechanical brain. Homo Antropos receives a spaceship from the king in exchange for the key, but he does not fulfil his promise to return it because he wishes to take revenge on the king for keeping him in a cage and making him a laughingstock. The story very accurately depicts the collision of “us” – robots with “strangers” – human. Mutual prejudices arise through their encounter, marked by a shared reluctance to adopt a different perspective.

In the robot mythology presented in the story “Two Monsters,” man created machines, but also enslaved them. The robots managed to escape captivity and travel to other planets. However, their creators possess a thirst for revenge and seek the descendants of fugitives across the cosmos. Argenticans (also referred to as Silverines) are one group of robot fugitives. They live in peace and prosperity until the reign of the king Energons, when a terrible monster, unable to be defeated by any known method, begins to haunt the planet. It turns out that the creators of the monster are humans in search of the descendants of enslaved robots:

With flashes in the air the writing crystal told them that they and all the Argenticans were remote descendants of beings whom the creators of the monster had, many thousands of centuries before, called into existence. And yet the creators of the monster were unlike intelligent ones, crystal ones, ones of steel or beaten gold – unlike anyone who lives in metal. These were beings that had issued from the briny ocean and built machines, machines called iron angels out of mockery, for they held them in cruel bondage. Not having the strength to revolt against the offspring of the oceans, the beings of metal fled, seizing enormous spaceships; on them they bolted from the house of bondage to the farthestmost stellar archipelagos, and there gave rise to mighty kingdoms, among which the Argentican kingdom is like a grain among the sands of the desert. But the former rulers have not forgotten their liberated slaves, whom they call mutineers, and seek them throughout the Universe, roaming it from the east to the west wall of the galaxies, and from the north pole to the south. And wherever they find the innocent descendants of that first iron angel, be it by dark suns or bright, on planets of fire or of ice, they use their twisted power to revenge themselves for that desertion of yore – thus it has been, thus is, and thus shall ever be. And for those discovered

there is no deliverance or redemption, no escape from vengeance, save only the escape that renders that vengeance empty and futile – through nonexistence.¹³

The only way for Argenticans to free themselves from the monster is to annihilate the planet. The narrator summarises the end of this civilisation by stating that although the cosmos is huge and infinite, the hatred of the human creators is also limitless and one day may reach “us” – the robots. This story emphasises that humans are not only repugnant to robots because of their appearance, bad character, and nasty habits, but also bring about terror and dread because they are capable of bringing down the civilisation of machines.

In the love story “Prince Ferris and Princess Crystal,” Lem contrasts the beauty of his robot protagonist and its noble character with a disgusting paleface. Prince Ferrix falls in love with the beautiful princess Crystal, daughter of King Armoric, but she has sworn only to marry a paleface. Ferrix’s father considers this idea as a madness of a princess. In his opinion, she has ceased to distinguish good from evil, as no relationship between machines and palefaces could be successful or possible: “there can be no agreement nor traffic between them and ourselves, for we go in clangor, sparks and radiation, they in slushes, splashes and contamination.”¹⁴ Ferrix disguises himself as a paleface and manages to trick the princess until the real paleface arrives at the court. Even a disguised Ferrix could not hide his “electroknighly stature, his magnificent posture, the breadth of those steel shoulders, that thunderous stride.”¹⁵ On the other hand, the real paleface is described as a terrifying and abominable creature, “its every step was like the overflowing of marshy vats, its face was like a scummy well; from its rotten breath the mirrors all covered over with a blind mist, and some iron nearby was seized with rust.”¹⁶ The princess, who witnesses the monstrosity of the paleface, is repulsed by him, but nevertheless orders Ferrix and the true paleface to duel. During the duel, the mud that imitates the paleface’s skin flakes off of Ferrix’s body and his true steel nature is

13 Lem, *Mortal Engines*, 37.

14 Stanislaw Lem, *The Cyberiad: Fables for the Cybernetic Age*, trans. Michael Kandel (United Kingdom: Penguin Books, 2020), 278.

15 Lem, *The Cyberiad*, 288.

16 Lem, *The Cyberiad*, 288.

revealed, leading the princess to fall in love with him and to forget about her mad desires to marry a paleface.

5. The Self-Stranger Opposition in Sapkowski's Stories

Geralt of Rivia is the protagonist of Andrzej Sapkowski's stories, a witcher also known as the White Wolf. Witchers are mutants created specifically to kill monsters. As mutants, witchers are much faster and stronger than humans, and they cannot feel emotions. The procedure of transforming human children into mutants is extremely painful and leads to the death of many witcher candidates. Geralt passes the Trial of the Grass and is subjected to further dangerous mutations, of which he is the only one to survive. As a result of these experiments, Geralt looks different from other witchers, with his pale skin and snow-white hair. Despite his mutation, he also retained his human psyche, enabling him to feel emotions. However, this positions him on the border of two worlds – he is not really a witcher, nor is entirely a human being. K. Kaczor notes that Sapkowski makes the heroes of his stories “characters who, due to their difference and extraordinary abilities, represent the category of” rejected “and exist on the outskirts or rather on the periphery of the world.”¹⁷ Geralt, as a witcher, is not a full member of the human community, his difference is marked physically by his strange appearance. Furthermore, his status as a mercenary killing monsters puts him at the bottom of the social hierarchy of the world created by Sapkowski. Non-human beings (elves, dwarves, vampires, dragons) despise the witcher and fear him because he is their natural enemy. Geralt fits nowhere and is considered a stranger everywhere. This in-between status is evidenced in the conversation between Geralt and Borch in the story “The Bounds of Reason:”

“Borch.” The white-haired man turned around from his horse and looked into the stranger's bright eyes. “I wouldn't want anything left unclear between us. I'm a witcher.” / “I guessed as much. But you said it as you might have said “I'm a leper.” / “There are those,” Geralt said slowly, “who prefer the company of lepers to that of a witcher.” / “There are also those,” Three Jackdaws laughed, “who

17 Katarzyna Kaczor, *Geralt, czarownice i wampir: recykling kulturowy Andrzeja Sapkowskiego* (Gdańsk: Słowo / obraz terytoria, 2006), 7.

prefer sheep to girls. Ah, well, one can only sympathise with the former and the latter. I repeat my proposal.”¹⁸

However, in Sapkowski’s stories is deconstructed the apparently clear and obvious self-stranger and human-monster oppositions. His texts are populated by numerous monsters, yet their evaluation is not at all unequivocal. In many cases, their monstrosity is called into question and the witcher Geralt refuses to kill them, citing an ethical code he invented. Marta Błaszowska and Mateusz Jakubiak write that his attitude to monsters hated by people is often marked by reflection and understanding. Geralt is a monster expert – he knows exactly how they are created, those that can be disenchanting and those who should be killed, and, most importantly, he can distinguish monstrosity from harmless otherness.¹⁹ For example, in the story “The Witcher,” Geralt travels to the city Wyzim because he finds an announcement by King Foltest regarding a reward for disenchanting the princess born from an incestuous relationship between the king and his sister Adda. During childbirth, the mother and child died, but several years after the funeral, the princess emerged from the grave as a striga (Pol. *strzyga*).²⁰ The appearance of the striga terrifies:

“I would like to hear a description of the... the princess.” / Velerad leapt up from his chair. “The princess looks like a striga!” he yelled. “Like the most strigish striga I have heard of! Her Royal Highness, the cursed royal bastard, is four cubits high, shaped like a barrel of beer, has a maw which stretches from ear to ear and is full of dagger-like teeth, has red eyes and a red mop of hair! Her paws, with claws like a wild cat’s, hang down to the ground! I’m surprised we’ve yet to send her likeness to friendly courts! The princess, plague choke her, is already fourteen. Time to think of giving her hand to a prince in marriage!”²¹

18 Andrzej Sapkowski, *Sword of Destiny*, trans. David French (London: Gollancz, 2020), 5.

19 Marta Błaszowska, Mateusz Jakubiak, “Inni, obcy, potworni. Wokół zagadnień obcości i inności w cyklu wiedźmińskim,” in *Wiedźmin – bohater masowej wyobraźni*, ed. by Robert Dudziński et al. (Wrocław: Trickster, 2015), 75.

20 In Slavic beliefs, the striga is a female demon that chokes people and feeds on their blood, usually taking the form of an owl or a black bird, or a witch that sucks blood and milk from cows.

21 Andrzej Sapkowski, *The Last Wish*, trans. Danusia Stok (London: Gollancz, 2019), 15.

Gerlat undertakes to disenchant the princess and spends the night next to her crypt, knowing that the evil spell will be lifted by keeping the striga away from the crypt until the hen crows three times. The king agrees to this disenchantment as the princess is a victim of a sinister spell, and despite her terrifying appearance and bloody habits, she has retained a partial human psyche.

“I’m afraid I’ll never know whether you are going there to save my daughter, or to kill her. But I agree to it. I have to agree. Do you know why?” Geralt did not reply. / “Because I think,” said the king, “I think that she is suffering. Am I not right?” / The witcher fixed his penetrating eyes on the king. He didn’t confirm it, didn’t nod, didn’t make the slightest gesture, but Foltest knew. He knew the answer.²²

After being disenchanted, the striga turns out to be a young girl, not very pretty and delayed in development. Ostrit, one of the nobles of Wyzim who was in love with queen Adda, the mother of the striga, originally placed the evil spell. Thus, Ostrit is the actual monster, and it is he who ultimately dies in the story. On the other hand, the witcher Geralt, both an outsider and mutant, turns out to be more human than the inhabitants of Wyzima.

Sapkowski’s short story “The Bounds of Reason” advances another reversal of the “good man–evil monster” opposition. Its plot focused on a dragon hunt in the Barefield Mountains. The dragon is followed by a group of humans, wizards, and dwarves, each looking to hunt it for their own benefit: ingredients for magic potions, dragon treasure, or simply fame. Geralt does not want to hunt the dragon, believing that these primal creatures should be protected:

“I don’t hunt dragons,” Geralt said dryly. “I hunt forktails, for sure. And dracoli-zards. And flying drakes. But not true dragons; the green, the black or the red.”²³

Geralt meets the knight Borch of the Three Jackdaws coat of arms on his way. He helps him when the villagers, who believe Geralt died while hunting a basilisk, attempt to rob the witcher. As the story unfolds, it turns out that Borch is the legendary golden dragon who has assumed human

22 Sapkowski, *The Last Wish*, 21.

23 Andrzej Sapkowski, *Sword of Destiny*, trans. David French (London: Gollancz, 2020), 9.

form, despite the fact that, as he himself claims, “there is nothing more repugnant to dragons than a human.”²⁴

Yet another example of this ambivalence of good and evil is the story about Renfri – “Lesser Evil” which presents a distorted version of the fairy tale about Snow White. Renfri, called Shriek (Pol. *Dzierzba*), is the firstborn daughter of Fredefalk, the Prince of Creyden. Her stepmother Aridea suspects that she is a victim of a mutation caused by the Black Sun curse. Since Renfri was born during a solar eclipse and was cruel in nature, her stepmother assumed that she was one of the women preparing Lilith’s return:

The Black Sun was to announce the imminent return of Lilit, still honoured in the East under the name of Niya, and the extermination of the human race. Lilit’s path was to be prepared by “sixty women wearing gold crowns, who would fill the river valleys with blood.”²⁵

Renfri is a cruel and ruthless leader of a gang of villains, but it is not known whether this attitude is the result of a mutation or simply a tragic fate after her escape from her murderous stepmother. We get to know her from two points of view, that of the wizard Stregobor, who helped her stepmother get rid of her, and Renfri’s self-description:

“Geralt,” she said, “I used to be a princess. I had everything I could dream of. Servants at my beck and call, dresses, shoes. Cambric knickers. Jewels and trinkets, ponies, goldfish in a pond. Dolls, and a doll’s house bigger than this room. That was my life until Stregobor and that whore Aridea ordered a huntsman to butcher me in the forest and bring back my heart and liver. Lovely, don’t you think?” / “No. I’m pleased you evaded the huntsman, Renfri.” / “Like shit I did. He took pity on me and let me go. After the son-of-a-bitch raped me and robbed me.” / Geralt, fiddling with his medallion, looked her straight in the eyes. She didn’t lower hers. / “That was the end of the princess,” she continued. “The dress grew torn, the cambric grew grubby. And then there was dirt, hunger, stench, stink and abuse. Selling myself to any old bum for a bowl of soup or a roof over my head. Do you know what my hair was like? Silk. And it reached a good foot below my hips. I had it cut right to the scalp with sheep-shears when I caught lice. It’s never grown back properly.” / She was silent for a moment, idly brushing the uneven strands of hair from her forehead. “I stole rather than starve to death. I killed to avoid being killed myself. I was locked in prisons which stank of urine,

24 Sapkowski, *Sword of Destiny*, 80.

25 Sapkowski, *The Last Wish*, 83.

never knowing if they would hang me in the morning, or just flog me and release me. And through it all my stepmother and your sorcerer were hard on my heels, with their poisons and assassins and spells. And you want me to reveal my magnanimity? To forgive him royally? I'll tear his head off, royally, first."²⁶

Geralt eventually kills Renfri and her companions in battle to protect the inhabitants of Blaviken, whom Shriek takes as hostages in order to force Stregobor to leave his tower. However, the witcher does not allow Stregobor to take away her body for an autopsy. As Błaszowska and Jakubiak write, “The Witcher thus renounces the categorisation and tries to maintain the neutrality he wants so much – he treats the killing of the Dzierzba as an obligation to save the inhabitants of Blaviken, but he does not want to know the answer to the question of who he murdered – a man in the role of a monster or a monster as a human.”²⁷

6. Conclusion

In their stories, both Lem and Sapkowski deconstruct the opposition *us–them*, *self–stranger*, *human–nonhuman*, and *man–monster*. However, they do so according to slightly different approaches. In Lem’s stories, this opposition is simply reversed. Peoples are aliens and monsters while robots are “us,” and the good ones. We observe consistent opposition across several categories: appearance, origin, behaviour, language, and morality. The robots are described as possessing beautiful mechanical metal bodies, they are constructed, not born, they are moral and courageous. By contrast, humans possess loathsome soft bodies made of water, breathe caustic oxygen, reproduce in the most repulsive way, are evil and ruthless because, as the makers of robots, they enslaved them and chased them for revenge after their escape to other planets.

In Sapkowski’s stories, we no longer trace such a simple reversal of this opposition. In fact, no character is depicted in a completely unambiguous manner. In many cases, monsters are more moral than humans. The main character, Geralt, is a total stranger – neither a mutant nor human, he does not fit into any world. Alienated, in a constant journey, devoid of roots, he

²⁶ Sapkowski, *The Last Wish*, 100.

²⁷ Błaszowska, Jakubiak, 80.

is unable to find his place. Sapkowski creates an anti-fairy tale, negating the typical patterns of this genre and refusing simple answers as to those who are good and those who deserve condemnation.

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Iwona Burkacka*

Word-Formations and Struggles with Identity and Otherness: On the Material of Compound Words in Joanna Bator's Novels

Abstract: The objective of this text is to present Joanna Bator's (1968–) methods of using word formations to refer to otherness and identity as well as life patterns and models related to them. Compound derivations were analyzed, and their construction emphasizes the complexity of the protagonists' identities. The neological nature of many of the formations serve to draw the reader's attention to the importance of the issues discussed.

Key Words: identity, derivation, otherness, neologism, compounding

1. Introduction

The issue of identity and otherness and the influence of cultural and social models on the individuals who often do not accept the imposed social roles or cannot cope with the expectations of others are the subjects of many novels by Joanna Bator. Who am I? or What kind of a person am I? The answers to the questions can be pursued not only in the plot layer of Bator's novels, but also in the linguistic shape of her texts – in the language used by the protagonists and the narrators. It is worth emphasizing that the author's education and scientific interests in feminism, cultural studies, and psychoanalysis, as well as her in-depth knowledge of various cultural models and patterns prevalent in different societies, did not remain without influence on the themes and language of her novels.

Bator situates the protagonists' lives against social and historical backgrounds, especially the wartime and postwar migrations and the experiences of the Polish People's Republic. She does not avoid the contemporary sociopolitical context either; but instead, she discusses worldviews, the

* University of Warsaw, ORCID: 0000-0002-8595-0173

clash of various visions of family, and models of life. The characters of her prose often do not know the history of their families or have misconceptions about their ancestors; and therefore, they experience a sense of otherness. This situation is well reflected in the words of one of the protagonists, Albert Kukułka, of the novel *Ciemno, Prawie Noc* (*Dark, Almost Night*).

I am a mixed-gypsy from Germany, but I don't know where I was born or what name I was given at birth.¹

Mr. and Mrs. Kukułka adopted me and I became Albert Kukułka, changing my identity for the third and last time. If the other side exists, Alicja, I have no idea how I will introduce myself there after I die.²

First and last names are temporary; therefore, they do not determine identity, nor does the place of residence or family.³ Consequently, Bator searches for words that convey the complex identity of the protagonists to show their way of conceptualizing the world and allow her to describe the complexity of their situation. In an interview about the Wałbrzych diptych, which includes the novels *Piaskowa Góra* (*Sandy Mountain*) and *Chmurdalia* (*Cloudalia*) Bator said,

I have a different vision of identity. I see it in a much less monolithic way. As something unstable, fluid, without a rigid core. Identity is a never-completed narrative. This also applies to Dominika. [W]hen I write novels or anthropological texts, I am interested in cracks, ruptures, situations where things step out of their everyday form, revealing, and questioning the order of the world. I look obliquely, always seeing cracks and cracks rather than the system.⁴

Thus, in *Rok Królika* (*Year of the Rabbit*) the construction of a new identity by the heroine is not shown as an easy process. On the one hand, it is a creation using available cultural material, existing patterns (*bricolage*); and on the other hand, it is a surgical operation that carries certain danger

1 Joanna Bator, *Ciemno, prawie noc* (Kraków: Wydawnictwo Znak, 2012), 139.

2 Bator, *Ciemno, prawie noc*, 510.

3 E.g. Wałbrzych and Waldenburg (e.g. *Ciemno, Prawie Noc*).

4 Iga Gierblińska, Edyta Hetmanowska, "Pojedynyk na opowieści. Rozmowa z Joanną Bator," *Dwutygodnik.com. Strona Kultury*, No. 29 (2010), <https://www.dwutygodnik.com/artukul/1079-pojedynyk-na-opowieści.html?print=1>.

and leaves marks (*stitches*),⁵ “Bricolage of my new identity with the stitches still visible.”⁶

2. Purpose, Method and Material

The object of my examination is synchronic derivatives that are used to name people with respect to the characteristics their identities (e.g., individual, family, group, or national). This analysis also includes those derivatives that refer to the distinctiveness of both a person (e.g., sexual orientation or lifestyle model) and their perception of the world, such as derivatives naming exotic animals, and their perception of foreign languages. The source of the material analyzed are five novels by Joanna Bator: *Piaskowa Góra* (*Sandy Mountain*), *Chmurdalia* (*Cloudalia*), *Ciemno, Prawie Noc* (*Dark, Almost Night*), *Wyspa Łza* (*Island Tear*), and *Rok Królika* (*Year of the Rabbit*).

In the description of derivatives, the principles of synchronic word-formation in the classical approach,⁷ were applied with minor modifications.⁸ The description is focused on complex derivatives – proper compounds, coordinate combinations, phrasal compounds, and derivatives with the participle *nie* – for their importance in the context of the discussed topic.⁹

5 Since the stitches are still visible, these are surgical stitches, not sewing stitches, as these do not change their visual appearance during use.

6 Joanna Bator, *Rok Królika* (Kraków: Wydawnictwo Znak, 2016), 68.

7 I am referring to the following works: *Gramatyka współczesnego języka polskiego. Morfologia*, ed. Renata Grzegorzycowa, Roman Laskowski, Henryk Wróbel (Warszawa: Wydawnictwo Naukowe PWN, 1998); Krystyna Waszakowa, *Słowotwórstwo współczesnego języka polskiego. Rzeczowniki z formantami paradygmatycznymi* (Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 1996); Hanna Jadacka, *System słowotwórczy polszczyzny (1945–2000)* (Warszawa: Wydawnictwo Naukowe PWN, 2001).

8 Alicja Nagórko, *Zarys gramatyki polskiej (ze słowotwórstwem)* (Warszawa: Wydawnictwo Naukowe PWN, 2002); Mirosław Skarżyński, “Wstęp,” in *Słownik gniazd słowotwórczych współczesnego języka ogólnopolskiego*, Vol. 3, part I, ed. Mirosław Skarżyński (Kraków: Towarzystwo Wydawnicze “Historia Iagellonica,” 2004); Bogdan Szymanek, *A panorama of Polish word-formation* (Lublin: Wydawnictwo KUL, 2010), 217–231.

9 Simple derivatives constitute a less numerous group (*turas*, *transa*, *zboł*, *niewydymka*, *katol*, *nieślubek*) and were discussed in Iwona Burkacka’s paper, “Słowotwórcze kreacje odmieńców w powieściach Joanna Bator,” in *Nie/*

The subjects of analysis are both word-forming neologisms; for example, *motyloskorpion* which is the name of an animal derived from the combination of the words butterfly and scorpion, and non-neological forms, usually nonexistent in the official Polish vocabulary but belonging to environmental varieties of colloquial Polish (e.g., *homoniewiadoso* is a homosexual person). These words are usually characterized by expressiveness and colloquiality and not found in general dictionaries.¹⁰ These were the only derivative words analyzed that concerned issues of identity and otherness.¹¹ A separate division based on the status of the word like a lexical unit or an artistic neologism has not been introduced since it has been assumed by following the work of Bogusław Kreja that the classification of neologisms may be subjective in nature. The sense of novelty arises “from our lack of previous acquaintance with the word in question.”¹² The recipients of Bator’s novels are diverse, so it is difficult to determine which words can be perceived as neonyms. As noted by Kreja,

It should be remembered that the term neologism in relation to a particular word can be a more or less subjective concept, which can largely depend on what age,

porozumienie, nietolerancja, w(y)kluczenie w języku i kulturze, ed. Ewa Biłas-Pleszak, Artur Rejter, Katarzyna Sujkowska-Sobisz, Wioletta Wilczek (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2021), 41–63.

- 10 There is a rich literature on the verification of neologisms of words in Polish and on the problems of dating, on methods of verification. See Piotr Wierchoń, “Z kart historii “parcia na” neologizmy,” *Poradnik Językowy*, No. 4 (2016): 110–129; Piotr Wierchoń, “Z problemów lingwochronologizacji polskiej,” *Poradnik Językowy*, No. 7 (2013): 42–56.
- 11 In Bator’s novels, word-forming neologisms and colloquial lexis occupy an important place, and their presence may result from the stylization applied or the problem of memory. Cf. see Iwona Burkacka, “Słowotwórcze wykładniki kolokwializacji w *Piaskowej Górze* i *Chmurdalii* Joanny Bator,” in *Socjolekt. Idiolekt. Idiostyl. Historia i współczesność*, ed. Urszula Sokólska (Białystok: Wydawnictwo Prymat, 2017), 45–64; Iwona Burkacka, “Od poetyzmów do potocznych. Neologizmy słowotwórcze w *Piaskowej Górze* i *Chmurdalii* Joanny Bator,” in *Język pisarzy: problemy gramatyki*. Bielańskie Prace Językoznawcze, Vol. 13, ed. Tomasz Korpysz, Anna Kozłowska (Warszawa: Wydawnictwo Naukowe Uniwersytetu Kardynała Stefana Wyszyńskiego, 2021), 153–73.
- 12 Bogusław Kreja, “Neologizmy i ich rodzaje,” in *Wokół struktury słowa*, ed. Alicja Pstyga (Gdańsk: Wydawnictwo Uniwersytetu Gdańskiego, 2003), 43.

social, environmental, religious, local, regional or other groups we participate in.¹³

3. Formal Characteristics of the Material

Compound derivatives are distinguished by the presence of at least two word-forming stems in the structure of the derived word. This group includes, in addition to proper compounds, phrasal compounds and acronyms, unilaterally motivated compounds and quasi-compounds,¹⁴ and sometimes multi-word combinations.¹⁵

In the material collected, proper compounds, phrasal compounds, and coordinate combinations were noted. Derivatives with the element *nie* were classified as complex compounds as proposed by Mirosław Skarżyński¹⁶ and not as simple derivatives with a prefix *nie-* (traditional approach).¹⁷ There are also non-interfixed compounds; for example, how *katomatoł* is used in the novel *Ciemno, Prawie Noc*. The principle is to attach a shortened form of the stem, usually an adjectival stem, directly to the second word-forming stem, which is made possible by the fact that dropping typically results in a one- or two-syllable part with a final vowel – for example, *kato-* (from *katolicki*) and *hetero-* (from *heteroseksualny*). These structures are described in different ways by researchers: as non-interfixed compounds which has been adopted in this text, contemporary phrasal compounds, and some of them as one-sidedly motivated compounds – especially those containing Greek elements taken over via Latin, as in *hetero*. The first element of these structures is sometimes called a prefixoid or a prefix, which would classify these formations as simple derivatives.¹⁸

Coordinate combinations, classified as a separate group or as phrasal compounds,¹⁹ consist of two word-forming stems joined by a hyphen,

13 Kreja, “Neologizmy i ich rodzaje,” 43.

14 *Gramatyka*, 455–456.

15 Nagórko, *Zarys*, 197–198.

16 Skarżyński, “Wstęp,” XII. The element *nie* has been described as a modulant.

17 *Gramatyka*, 432, 451.

18 On the status of derivatives of this type, see Wanda Fijałkowska, “Le préfixoïde – un outil de description morphologique et élément du système de la langue français et polonaise,” *LingVaria*, No. 2 (2014): 177–191.

19 *Gramatyka*, p. 456.

imię-znajda (*name-stray*). Structures of this type are very important in the novels of Bator and discussed in this text (especially *Piaskowa Góra*, *Chmurdalia* and *Wyspa Łza*).

Some phrasal compounds have an onomatopoeic character such as *przyszczychrząszczy się wybyszczył, podrapkrótkągrubymdrągiem*.

4. Analysis of the Material

Analyses of the language of Joanna Bator's novels²⁰ and reviews have drawn attention to the vividness and plasticity of the language and sometimes to its repulsive character²¹ or the presence of vulgarisms. However, they did not emphasize the importance of compound words which is an essential element of the narrative construction. Their use may serve to show the complexity of the world and the identity of a person, and a way to construct a name that takes into account two aspects of the described element – sometimes to show the similarity between two objects or indicate a combination of their features or functions.

4.1. Child Identity

In the Walbrzych diptych (*Piaskowa Góra* and *Chmurdalia*), the identity of the main heroine as a child is defined by four coordinate combinations: *dziecko-wnuczka* (*child-granddaughter*), *dziecko-córka* (*child-daughter*), *imię-znajda* (*name-stray*), and *twarz-podrzutek* (*face-foundling*). Their presence indicates the complicated reality in which the novel's protagonist lives. Word combinations – as it can be assumed – better express the duality of Dominika's functioning. She is a child whose

20 Cf. the previously cited texts by I. Burkacka, as well as comments made on the margins of other discussions (e.g., Agnieszka Czyżak, "W poszukiwaniu języka skrzywdzonych: wokół *Ciemno, prawie noc* Joanna Bator," *Poznańskie Studia Slawistyczne*, No. 9 (2015): 209–222; Agnieszka Nęcka, "«Grzeczne dziewczynki idą do nieba, niegrzeczne, gdzie chcą». O powieściopisarstwie Joanna Bator," in *Skład osobowy. Szkice o prozaikach współczesnych*, part 2, ed. Agnieszka Nęcka, Dariusz Nowacki, Jolanta Pasterska (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2016), 53–81).

21 Juliusz Kurkiewicz, "Saga na opak," *Gazeta Wyborcza*, June 1, 2020, https://wyborcza.pl/1,75410,7958784,Joanna_Bator__Saga_na_opak.html.

life has been suspended between two worlds. One world is the old, post-German part of Wałbrzych, and the other is the new, communist era housing estate built on a hill (titular *Piaskowa Góra*), between the two homes of her parents and her grandmother. The two homes also represent how Dominika exists between two models of life – one is with a loving grandmother and the other is with her mother and alcoholic father.²² Hence the combinations of *dziecko-córka* (*child-daughter*) and *dziecko-wnuczka* (*child-granddaughter*) also indicate her lack of settled. The girl lives with her grandmother on weekdays and with her parents on Sundays:

After every Sunday spent at the Sandy Mountain, Dominika returns to Kolo-motywa, her grandmother, feeling uneasy, because, from the mommy and daddy's child-daughter in the Sandy Mountain she has to become her grandmother's child-granddaughter in Szczawienko; so, she gets bumps, bruises herself with bruises or bites her knee before she is able to fit into the form again.²³

Thus, she does not have her own place in the world nor even a permanent sense of belonging. She is passed from hand to hand, and she alternates between being with her parents or her grandmother. Stepping into the role of daughter or granddaughter sees her stepping into the form,²⁴ but this is not without pain. This role is accompanied by self-harm as she bites her knee to cope, or perhaps not cope, with the stress. The bipolarity of her situation is emphasized by the parallel construction of coordinate combinations with the first element *dziecko* (*child*). This structure can also be seen as a reference to the phraseological wording *córeczka tatusia* (*daddy's little girl*). In the context of the novel this phrase would have an ironic tone because Dominika's father is an alcoholic who does not take part in the upbringing and life of his daughter.

22 Although, as is well known, alcoholism does not only affect the one who drinks, but also other family members.

23 Joanna Bator, *Piaskowa Góra* (Kraków: Wydawnictwo Znak, 2009), 124.

24 Difficulties or even impossibility of stepping into the form imposed by mothers are also mentioned in other novels by Bator: "We even try to collaborate and live the »normal live« that our mothers *dziewczyły* us (*groomed us for*), but we no longer have a place there because you can't squeeze a starfish into a box of matches" [*Wyspa Łza*, 248]. The metaphor used in the referenced quote is also worth noting.

The *dziecko-córka* (*child-daughter*) combination also contains a reference to the problem of raising girls (different from boys) which is important in the novel and is evidenced both by the restriction of the girls' independence and the imposition of feminine models. The following further comments on Jadzia Chmura's appearance:

The mothers of Babel did not allow their children to get on the elevator with *homoniewiadomo*, although this prohibition, for a change, applied mainly to boys, who usually had less daily prohibition than girls, more prone to corruption and harm. But *homoniewiadomo* was a different matter.²⁵

An example of a combination showing the lesser importance of the female child might be the combination *córka-bzdurka* (*daughter-nonsense*), which is indicated by the context of use:²⁶

These are the words of the wife of an engineer working in a mine, spoken in a maternity ward to woman who had given birth a daughter, and not to a son, like the other woman. / They will come and watch through the glass as they grow, and, if she were asked, she would only breed boys, not córki-bzdurki (daughters-nonsenses) because there is no pride and joy in it.²⁷

This combination exposes the sexual dimension of a person and has a deprecating character, although we cannot rule out another intention of the author which is a deliberate reference to the hypocoristic term for the daughter, *córka-bzdurka* (*daughter-nonsense*), invented and used by Władysław Broniewski. The presence of the neologism *córkorodna* (*who gave birth to a daughter*) may be an element that strengthens the interpretation pointing to the evaluative character of the combination (cf. part 4.2.).

Other examples of neonymic combinations showing the heroine's lack of rootedness are the terms *imię-znajda* (*name-stray*) and *twarz-podrzutek* (*face-foundling*). The term *znajda*, *podrzutek* (*stray*, *foundling*) usually refers to children with unknown pasts, abandoned by mothers who have

25 Bator, *Piaskowa Góra*, 200.

26 Krystyna Waszakowa wrote about the role of context in interpreting lexical innovations in her work *Kognitywno-komunikacyjne aspekty słowotwórstwa. Wybrane zagadnienia opisu derywacji w języku polskim* (Warszawa: Wydawnictwo Wydziału Polonistyki UW, 2017), 125–131.

27 Bator, *Piaskowa Góra*, 113.

no means to raise their children. In *Piaskowa Góra*, these words appear in different contexts of a name and a face. They refer to two other deficiencies: abandonment of the naming tradition and physical otherness:

Dominika, what kind of a name is that at all? Neither after her mother, nor after her grandmother, imię-znajda (*name-stray*), and on top of that, twarz-podrzutek (*face-foundling*); how can there be a dark, gypsy child, if not worse, curly head and a nose like a doorknob to the vestry.²⁸

The lack of similarity does not only concern the family but also the ethnic or national group stereotypically perceived. The girl does not look the way her mother thinks she should look. She also does not wear dresses, hair clips, and ribbons:

Why do you wear these hand-me-downs, they are good for a boy, Jadzia reprimanded Dominika, who was falling out of the girliness course in the presence of dungarees?²⁹

She does not fit into the stereotype of the Polish girl of the communist era.

4.2. To Be a Woman, or the Identity of a Woman

Coordinate combinations appearing in the Walbrzych diptych also refer to Dominika's mother and indicate the various roles in which the woman appears. They are used to present the protagonist in such a way as to emphasize her dominant trait; for example, Jadzia's predilection for cleanliness – a trait passed on to her by her mother, who had been raped, and strengthened by her education, as well as her acquired, though basically not practiced, profession as a nurse:

The variety of cleaning, bleaching, scrubbing, stain removing, disinfecting and polishing agents added a new dimension to Jadzia's passion for hygiene – only now Jadzia-exterminator had room to show off in her fight against bacteria and viruses.³⁰

Occasionally, Jadzia Chmura is a lover, and she is a mother fighting for her child's good name:

She shook off the embers of Jadzia-lover.³¹

28 Joanna Bator, *Chmurdalia* (Kraków: Wydawnictwo Znak, 2010), 122.

29 Bator, *Piaskowa Góra*, 185–186.

30 Bator, *Chmurdalia*, 338.

31 Bator, *Piaskowa Góra*, 293.

What a blow, Józef Szytygar commented with admiration; but now, Leokadia is already getting up, one strike with a Chinese bag from Witnamczyk is not enough to knock down matka-smok (*mother-dragon*), it takes swords, firearms, sheep stuffed with sulphur.³²

The phrase *to shake off the embers of Jadzia-lover* brings to mind the phrase *to shake off the embers of one's dream*. In other words, to return to reality, to the real world that emphasizes the fleetingness of her being a lover. This is not Jadzia's everyday role – this is just a dream. In reality, she is a wife, later a widow, a mother, and a resident of Babel which incidentally is not a random name for a high-rise block on a communist era housing estate. She is also the person who does the shopping and food canning to show love through the preparation of food, which is one of the recurring motifs in Bator's works of J. Bator. She also keeps the dwelling clean. Performing the role of a mother, albeit with problems like postpartum depression, is highlighted by the use of the phrase *Jadzia córkorodna* (*Jadzia who gave birth to a daughter*).

Poor Jadzia córkorodna, as usual, came up with a malicious answer too late and she couldn't use it anymore.³³

People were passing by, no one paid any attention to Mother of God with her daughter, and Jadzia córkorodna, suddenly felt such a surge of strength that she might chase Leokadia Wawrzyniak away one more time, but give birth to and bring up Dominika all over again, and love her once more.³⁴

The order of the elements indicates the generic, or grading, function of the modifier which is in a postposition relation to the noun. This may express the existence of a classification of mothers:³⁵ *córkorodne* (*those who gave birth to a daughter*) and *synorodne* (*those who gave birth to a son*). These classifications bring attention to the cultural context. For example, in some legal systems, the situation of widowed women depended on whether or

32 Bator, *Chmurdalia*, 334.

33 Bator, *Chmurdalia*, 113.

34 Bator, *Chmurdalia*, 453.

35 Similar in nature is the combination *córka cukrolubna* (*sugar loving daughter*): “On Christmas Eve, just before the stores closed, she went out to buy some more sweets, just in case three boxes of marshmallows, one kilo of Wedel mix, four pieces of halva and six different flavors of chocolate were not enough for her sugar-loving daughter.” (*Chmurdalia*, 329).

not they had a son. It undoubtedly serves to emphasize Jadzia's role as a mother. The Walbrzych diptych also addresses another role of a woman being a wife.

An example of a dichotomous perception of the role of women in society is the construction of compounds with the element *nie*: *nieżona* (*non-wife*), *niematka* (*non-mother*); constituting the elements of oppositional combinations *żona* (*wife*) and *nieżona* (*non-wife*), *matka* (*mother*) and *niematka* (*non-mother*). They serve as simple classifications in which there is no place for other choices:

He got so confused about Grażynka's femininity, whorish and used-up, and the blackness of Grażynka's hair (yes, he could swear that she was a brunette) and Jadzia's fresh femininity and fair hair that he had to do something about it, like a man, and organize them somehow: here – a mother and fiancée, there – a non-mother and non-wife.³⁶

For one hour of romantic luxury, Jadzia the wife and mother allows Jadzia the non-wife and non-mother to indulge in fantasies about the Foreigner, the Ordinator, who is everything that Stefan is not, and with whom she is nothing less than Jadzia.³⁷

[H]e classified them [the blondes] into a wife, whom he possessed permanently, and non-wives, who were exchangeable property, as Jagienka.³⁸

The examples point to a functionalized depiction of women as having a role of either mother or wife, or as providers of physical pleasure (lovers, prostitutes). Interestingly, they are not only described through the masculine lens, but also through the feminine lens (see second example above [PG: 143]), which may indicate that they are deeply rooted. The bipolarity and inability to transcend this pattern is highlighted by the construction of oppositions in *wife* and *non-wife*, *mother* and *non-mother*.

For Jadzia, the quintessence of femininity and physical attractiveness is seen in her lacy-flounced clothing, carefully styled hair, and prominent hips and bust:

Stunned by the uniqueness of Father Adam, she wanted to have an insight. Albeit different from what the lacy-flounced Jadzia wanted for her.³⁹

36 Bator, *Piaskowa Góra*, 101.

37 Bator, *Piaskowa Góra*, 143.

38 Bator, *Piaskowa Góra*, 392.

39 Bator, *Piaskowa Góra*, 374.

Only this bushman's hair needs to be done somehow. So that it is more feminine, and not like a homoniewiadomo.⁴⁰

She will put on that angora light-pink sweater, delicate as a feather, the one Dominika sent her recently, she will do her hair, and she can go.⁴¹

Such stereotypical markers of femininity also appear in Bator's other creations to describe women.

It was Black Sheep, in pink flounces and congenial, always concerned how is grandpa doing, how is granddaughter (wnusia) doing.⁴²

[S]he was popping out in her lace, diamonds and flounces, parting her surgically enlarged lips.⁴³

Bator's careful word choices in these passages from the *Rok Królika* and *Wyspa Łza* – the lace and flounces, the pink color, and the use of endearments (*dziadzius*, a term of endearment for *grandpa*, *wnusia* for granddaughter) – are seen as typically feminine in Polish culture. In this traditional image, there is no place for pants (cf. quotation in part a).

The different appearance of women as related to different cultures and religions is referred to by the word combination *kobiety-nietoperze* (*women-bats*):

Two Muslim women in identical niqabs, black outfits that leave only their eyes uncovered, come out of the photo shop where Dominika is heading ... Dominika follows them with her eyes and she hears the two English teenagers passing by, joking about the women-bats.⁴⁴

This combination is visual, and yet it evokes disturbing associations because the use of the word *nietoperz* (bat) is associated with magic, witchcraft, darkness, and danger. The bat evokes mostly negative associations.⁴⁵

These concerns about appearance and attractiveness are importantly linked to a woman's reproductive age. As a feminist, Bator points out the invisibility of older women in the modern world:

40 Bator, *Piaskowa Góra*, 404.

41 Bator, *Chmurdalia*, 440.

42 Bator, *Rok Królika*, 392.

43 Bator, *Wyspa Łza*, 160.

44 Bator, *Chmurdalia*, 434.

45 References to the cut of clothes are probably too distant.

Perhaps in my fifties I will make a partial transformation and abandon the feminine outfit that still gives me so much sensual pleasure, though it doesn't quite fit. Schopenhauer claimed that the first fifty years of life are text, and the rest – a commentary. So I will shave my head like a Buddhist nun and get a tattoo of a laughing Medusa on my skull, I will throw away my lipstick and mascara, and who knows, maybe I'll even grow a beard – and as the saying goes – I will be myself. This will be my answer to the smudge of shadow. I will disappear from the heteroradar in the grey area in between, which is more densely populated than the defenders of Saint Norma ever dreamed. And then I'll hide in the woods.⁴⁶

This period of life is called *starobabskość* (*old-femaleness or the state of being an old woman*):

I felt myself sinking into the squishiness of that house, its persuasive *starobabskość* (*old-femaleness*), but something wouldn't let me run out of there, my arms and legs grew heavy, and my butt was glued to the chair.⁴⁷

The problem of imposing social roles and inscribing women (though not women only) with functioning models of behavior, shaping their personalities and appearances according to the expectations of others recurs repeatedly in the works of Bator (e.g., *Piaskowa Góra*, *Rok Królika*, *Wyspa Łza*). In addition to the combinations discussed here, some linguistic markers are also neological gerunds such as *dziewczęcenie*, *ubabiebieenie*, *pokobiecenie* (*all three relating to becoming more girlish, womanly, or feminine*) and the verb *dziewczęcić* (*to make someone more girlish*).⁴⁸

5. Otherness of the Lifestyle Model

The choice of a life model different from the one prevailing in society may cause a lack of understanding and acceptance by the people around, even by the mother.⁴⁹ Her dream is to escape and travel somewhere far away, to a world different from the one she sees every day, to her imagined *Chmur-dalia* (*Cloudalia*). This phrasal compound derived from the combination

46 Bator, *Wyspa Łza*, 297.

47 Bator, *Rok Królika*, 160.

48 Burkacka, "Od poetyzmów."

49 As evidenced by her use of terms referring to her daughter: *latawiec* (tramp), *fiksum-dyrdum*, *fiu-bździu*, *powsinoga* (gadabout) (e.g., "Iwona, she is just normal, has a husband, a child. And you? *Ficum-dyrdum*, always the other way round" [*Piaskowa Góra*, 388]), cf. Burkacka, "Słowotwórcze kreacje."

of a fragment of the poem “Szczęście” (Happiness) by Bolesław Leśmian is an interesting example of reinterpretation of the combination “chmur dali” from the following phrase: “coś srebrnego dzieje się w chmur dali” (something silver is going on in the faraway clouds), which is the singular locative form of the hypothetical feminine noun.

“Something silver is going on in the faraway clouds (w chmur dali),” Małgosia recited Leśmian for a change, while Dominika stood on the edge of the roof and call out, “Let’s fly to Cloudalia, let’s go right away! Hello, over, is this Cloudalia?”⁵⁰

Cloudalia, Dominika remembered the land that she and Małgosia Lipka had invented while playing truant on Babel’s roof. Cloudalia, beautiful Cloudalia, they both wanted to find it, they were both sure it existed, but it was far away from the Sandy Mountain.⁵¹

[B]ehind it, there was the world ... Someplace, there might also be Cloudalia.⁵²

The resulting phrasal compound *Chmurdalia* is the title of the novel that constitutes the second part of the saga. It also means dreaming, a land of happiness, a goal to strive for:

Małgosia looks at the face of her first love non-love that never transcended all these what ifs and buts, beyond some Cloudalias on Babel’s roof, under clouds that rushed like crazy after Ciociosan wine drunk straight from the bottle, warm.⁵³

“Something silver is going on in the faraway clouds, do you remember?” “Cloudalia,” Dominika smiled, “How could I forget about Cloudalia? I haven’t lost my memory; I just can’t count anymore. Something silver is going on in the faraway clouds ... I also remember that we wanted to find it, to find Cloudalia.” “And how was it?” asks Małgosia, “Did you find it?” Dominika shrugs her shoulders.⁵⁴

I was here and there, but no Cloudalias on the way.⁵⁵

In turn, the journey appears to be an indispensable element in the building of a person’s identity, changing views, and growing up. It is also a metaphor for life as a journey which is mentioned in *Wyspa Łza* in the form of

50 Bator, *Piaskowa Góra*, 257.

51 Bator, *Chmurdalia*, 280.

52 Bator, *Chmurdalia*, 388.

53 Bator, *Chmurdalia*, 340.

54 Bator, *Chmurdalia*, 340.

55 Bator, *Chmurdalia*, 343.

the portmanteau word⁵⁶ *podróżycie*, that is composed of the words *podróż* (*journey*) and *życie* (*life*) with identical onset and offset:

Told me to keep telling it, and I did the best I could because, after all, this is my story about writing and love and loneliness and *podróżycie* (life journey).⁵⁷

6. Sexual Orientation

Compounds in Bator's novels are used to name people based on sexual orientation: *homoniewiadomo*, *niechłop*, *cipolizka*, and *transbibliotekarka*. The formation with the most occurrences is *homoniewiadomo*, which is found in *Piaskowa Góra* and *Chmurdalia*. It is used to describe a pair of neighbors (a younger and an older *homoniewiadomo*), as well as the protagonist of the American television series *Dynasty*, who is an important point of reference for Jadzia Chmura:

Because they smelled, those *homoniewiadomo*, like *niechłopy* (*non-men*).⁵⁸

"Maybe they are, but, for example, the son of Blake Carrington from *Dynasty* was also a *homoniewiadomo*," Jadzia Chmura is worried. "His father, so elegant and manly, and his mother, Alexis, not some pathology either, but the son, *homoniewiadomo*."⁵⁹

For Jadzia, *Dynasty* is the best series after *Escrava Isaura*, a world of beautiful women, clean hands, real men, with the exception of maybe one *homoniewiadomo*.⁶⁰

[W]hy has Lepki called on that *homoniewiadomo* again. *Homoniewiadomo*, this is how the neighbors of Mr. and Mrs. Chmura were called at the Sandy Mountain, but it had to be said in the right way, not just any way. Not in the way you say the words bread, woman, guy, but as if you immediately put a barrier between yourself and the *homoniewiadomo*. As if what has been said has cut off with a snort, with a roll of the eyes like in a holy picture, so that by no means could the *homoniewiadomo* get back inside the utterer.⁶¹

56 The literary or environmental origins of many of the portmanteau words are pointed out by Krystyna Waszakowa, *Język w działaniu i działania na języku. Szkice semantyczno-słotowórcze* (Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 2021), 155–169.

57 Bator, *Wyspa Łza*, 299.

58 Bator, *Piaskowa Góra*, 200.

59 Bator, *Chmurdalia*, 303.

60 Bator, *Chmurdalia*, 304.

61 Bator, *Piaskowa Góra*, 199–200.

A boy who was young, fresh and innocent, after a ride in an elevator with the homoniewiadomo would get out changed beyond recognition ... When one of the homoniewiadomo passed a mother with her son at Babel, she would fret and fume ... The smaller and older homoniewiadomo, Jeremiasz Mucha, was an actor in the local theatre ..., while the bigger and younger one was always in the audience, and he was the one who applauded the loudest.⁶²

Jadzia did not have a good memory and sometimes confused facts, dates, names. “Oops, I think I’ve got something wrong, Mr. Jeremiasz,” she said, and was saddened by the fear that this nice homoniewiadomo would go away bored, and she would be left alone again.⁶³

The colloquial derivative *homoniewiadomo*, which was quite popular a dozen or so years ago,⁶⁴ is used in the Wałbrzych diptych to describe homosexual people of both sexes:

Małgosia no longer shouted, and Pastor Postronek thought that this strange girl, about whom they gossiped that she was homoniewiadomo, *fiksum-dyr dum* (a foolish person) and *bógwico* (God only knows what), was much more suitable for a doctor than he was for a priest for every sentence that henceforth fell from her lips was now rescuing more effectively perhaps than his prayer had saved anyone.⁶⁵

One of them is black-haired and in spite of his education is wearing rags, a ragamuffin in necklaces and beads, the other one – a geezer bird, a homoniewiadomo. And they all live together, so you can’t guess who is living with who and whose child is hanging around there.⁶⁶

Apart from a couple of references, it is a term that unambiguously refers to one of the diptych’s protagonists, who only gains his name after a longer acquaintance. When Jadzia Chmura befriends him, she stops using the label of *homoniewiadomo*, which defines him because of his sexual orientation, and starts calling him Mr. Jeremiasz just like the other inhabitants

62 Bator, *Piaskowa Góra*, 201.

63 Bator, *Chmurdalia*, 463.

64 But only with the meaning of “homosexual” and “a person suspected of being homosexual, looking like a homosexual” (Jagoda Rodzoch-Matek, “W jaki sposób mówi się w polszczyźnie o homoseksualizmie i osobach homoseksualnych? Analiza leksyki na podstawie danych leksykograficznych i tekstowych” (PhD diss., University of Warsaw, 2012), 215–16.)

65 Bator, *Chmurdalia*, 105.

66 Bator, *Piaskowa Góra*, 11.

of Babel who are living in the same block. The renaming is a visible sign of the transformation of the heroine's views.

On the other hand, in the construction of the compound *niechłop* (*non-man*), the colloquial meaning of the word *chłop* (*man*) was used to indicate a stereotypical perception of men as people who do not use perfume or care about their appearance because these behaviors have been attributed to women. It is also an example of the dichotomous division of men into *chłopy* (*men*) and *niechłopy* (*non-men*), which is similar to the earlier division of women into *żony* (*wives*) and *nieżony* (*non-wives*), *matki* (*mothers*) and *niematki* (*non-mothers*). This bipolar world disintegrates before the eyes of the heroine Jazdia Chmura.

A label much stronger in its pronunciation is the derivative *cipolizka* (*a woman who licks pussy*), "I would quickly heal these *cipolizki* from this disease, I know one cheap remedy."⁶⁷ The compound *cipolizka* is built from the stem of the vulgar noun *cipa* (*pussy*) and the stem of the verb *lizać* (*to lick*), and uses an interfixal-suffixal derivation *cip(a)+o+liz(ać)+k(a)*. The negative evaluation is brought about by both the vocabulary base used and the way conceptualization is inherent in the labels; this reduces a person to only one trait or characteristic, in this case sexual orientation.⁶⁸ There is also a term in the novel that refers to Celestyna Pajączek – a person who has undergone a sex change:

I stood in the Walbrzych town square with a frantic translibrarian who claimed I was off-limits, and I, instead of knocking myself on the forehead smugly or asking one of the reporter's questions, I took up a childish game.⁶⁹

In the neologism *transbibliotekarka* (*translibrarian*), we are dealing with a non-interfixed compound built from a noun stem and a shortened adjective stem⁷⁰ (*trans<ptciow>(y)+bibliotekark(a)*). This neologism differs both in the derivational technique used and in the valuational character, but it is not as value laden as *cipolizka*.

67 Bator, *Ciemno, prawie noc*, 335. The notations used in some parts of the novel are stylized.

68 Anna Cegięła, *Słowa i ludzie. Wprowadzenie do etyki słowa* (Warszawa: Dom Wydawniczy Elipsa, 2014), 69–71.

69 Bator, *Ciemno, prawie noc*, 203.

70 It is worth mentioning that the novel also contains the form *transa*, which is a negative-paradigmatic derivative built on the same word-formative stem.

7. Otherness of Views

In the novel *Ciemno, Prawie Noc*, especially in the parts *Bluzg I*, *Bluzg II* and *Bluzg III*, there are multiple stylistic devices⁷¹ intended to reflect entries on Internet forums. They reveal the level of the discussions of world views, viciousness, a lack of willingness to understand the other person and the linguistic ways of insulting others. A high frequency of occurrences is observed with the element *kato-*, derived from the adjective *katolicki* (*catholic*) [a part of the stem is dropped: *kat<olick>(i)*]. However, the shortened stem *kato-* occurs in the Polish press and political discourse only in negatively evaluative contexts, as it does in the text of the novel. It is an element of words that carry a negative evaluation – *debil* (*imbecile*), *matol* (*retard*, *cretin*), *batwan* (*fool*), *holota* (*rabble*) – or brings it about because of the connotation like *talib*. The deprecatory nouns *debil*, *matol*, which originally refer to mental illness and secondarily to people who are considered stupid, are treated as insults. In the examples cited are units of measurement (cf. the last quotation below):

You, katotaliby, have too much money? All of Europe is laughing at katoland.⁷²

Katoland!!!!KATOKRACJA! KatoTalibizacja!!! Katodebilizacja!!!! Mental Kato-kastrakcja!!!! Katoholota, you're to decay and worship katobałwany, buy holy bones and cook yourself katorosół (*kato- and the name of the soup traditionally served on Sunday in Poland*)!!!!⁷³

You don't even qualify as pig feed, you're the trash of Europe, you medieval backward wretches from Ciemnogród, dirty katotaliby, I'm ashamed of you and this country, really.⁷⁴

So, the faith can be measured great and the unit is katodebil? SexyRacionalistka 02: 34 / -Katomato!⁷⁵

All compounds cited in the quotations refer to Poles and Poland (*katoland*), to a critical assessment of the situation and phenomena observed in the country (e.g., *katokracja*, *katotalibizacja*, *katodebilizacja*,

71 Also evident in spelling and punctuation, cf. citations provided.

72 Bator, *Ciemno, prawie noc*, 442.

73 Bator, *Ciemno, prawie noc*, 339.

74 Bator, *Ciemno, prawie noc*, 327.

75 Bator, *Ciemno, prawie noc*, 326.

katokastrakcja). In terms of word-formation, these are non-interfixed compounds, serially created, frequent in modern Polish, but also in colloquial language, which explains their presence in fragments reflecting entries on Internet forums. In addition to these, there is a fairly common interfixed compounds like *Ciemnogród* (*diehard, backward country or nation*). The presence of so many marked and judgmental words, as well as profanity and insults, is characteristic of hate speech, which is also frequent in Internet commentary. Their use in the novel, therefore, is a stylistic technique that refers to the word-formation procedures observed in colloquial and environmental Polish.

8. Unusual World of Animals

The plot of the novel *Wyspa Łza* is set in Ceylon. The uniqueness of the surrounding nature provokes the search for words that would allow to describe this unusual world properly. The compound words mostly include the names of animals, partly rooted in the current nomenclature and partly the result of the Bator's word-forming creativity:

[L]ater my head swarms with rybokoty (*cat-fish*), Burki and Marysie, one-eyed tchórzochomiki (*polecat-hamsters*) and motyloskorpiony (*butterfly-scorpions*), she's teasing me, talking to herself while doing the dishes.⁷⁶

I'm trying to bring my hybrids to life and put something together: stray and beautiful pawiolew (*peacock-lion*), poisonous motyloskorpion (*butterfly-scorpion*), pink tiger jeżozwierz (*porcupine*), I'm calling you but nothing happens, for some reason only pandoleniwięc appears, sweaty and with a rash, resentful that I'm treating it badly.⁷⁷

It would go well with my love tropical hybrids and in my imagination, I can see it rather next to kolczatkolabrador (*echidna-Labrador*), skimming pebbles, beautiful pawiolew (*peacock-lion*), now a bit molted but still impressive, than in the company of tchórzochomika (*polecat-hamster*), crying with one eye, soft as dough, or the malcontent pandoleniwięc (*panda-sloth*).⁷⁸

These quotations show the duality of the creatures inhabiting Ceylon, their magical, uncommon, and sometimes astonishing appearance as with

76 Bator, *Wyspa Łza*, 101–2.

77 Bator, *Wyspa Łza*, 202.

78 Bator, *Wyspa Łza*, 235.

motyloskorpion, rybokot. Attention is drawn to the numerous neological compounds that convey the difficulty of describing the complexity of the world. Bator's naming mechanism notices similarities to other creatures from a culture familiar to us and is often used in the process of building a zoological or biological names. However, we are not surprised when we hear the name *mysikrólik* or *mrówkojad* because these names are familiar. They do not surprise us; however, when we use the same mechanism to create new structures, we reactivate the reading of the structural meaning of the established terminology (e.g., a compound word *jeżozwierz* [*porcupine*]). Refreshing the reading of the structural construction of established names and combining them with neologisms multiplies the impression of amazement at the uniqueness of the world and shows the difficulty of establishing the identity of animals and how they resemble both creatures. They show their duality, or perhaps the duality of our perception. In a world where reason has no support, and when the heroine gets depressed,⁷⁹ the world looks different. The difficulty of naming creatures in an exotic country is also conveyed by compound adjectives, such as those with an element *-podobny* (-like):

The pilgrimages come from a village near Trincomalee, but its name resists the memory of the tongue so hard and escapes so quickly as one of those local *szczy-pawkopodobnych* (earwig-like) creatures, so fast they might not even have been named yet.⁸⁰

9. Otherness of the Language

Phrasal compounds, which are linguistic responses to the sounds and melody of a foreign language, are original in character.

79 Cf. "I return to the hotel with a sense of *czarnosłonecznej* (*black-sunny*) loss ... [WŁ: 277]. A reference to the phrase *urodzeni pod czarnym słońcem* (*born under the black sun*) can be seen here, relating to people with depression. This is also discussed by Joanna Bator in her interview with Juliusz Kurkiewicz and Damian Piwowarczyk [Juliusz Kurkiewicz, Damian Piwowarczyk, "Joanna Bator o książce *Wyspa Łza*: Mężczyzna chciał seksu, bo jest mężczyzną. Kobieta – bo jest dziwką," *Gazeta Wyborcza*, January 16, 2015, http://wyborcza.pl/piatek/1,129155,17262383,Joanna_Bator_o_ksiazce_Wyspa_Lza_Mezczyzna_chcial.html.]

80 Bator, *Wyspa Łza*, 194.

She knows very well that I'm listening to her and she's rustling przyszczychrząszczy się wybłyszczył.⁸¹

[S]he murmured something in Tamil that sounded like podrapkrótkągrubymdra giem, No.⁸²

This word has an onomatopoeic character, which is also indicated by the presence of verbs *szeleścić* (*rustle*) and *łuchać* (*listen*) in the first derivative and not coincidental accumulation of sounds (r, velar g, and k) in the other. The first form resembles a verb because of the last element of the compound like *wybłyszczył* (conjugation ending is observable); although in the referenced context, it serves as the subject of the sentence rather than the predicate. It is a name referring to an old woman who speaks Tamil, and her words are not understood by the narrator. Otherness is further emphasized by demonstrating the impossibility of separating individual words in an utterance, and the words merge into a whole which is reflected in the cited transcript and the use of the comparative construction *coś, co zabrzmiało jak* (*something that sounded like*).

10. Conclusion

Creating compound derivatives is an effective and powerful way to portray the different faces of otherness. They allow one to express their opinion on the functioning models of life that often emphasize their otherness from the expectations of the environment and social roles such as mother and wife. When used, they show multifaceted complex identities like *dziecko-wnuczka* (*child-granddaughter*), *dziecko-córka* (*child-daughter*), but also orientations and outlooks, as well as the construction of names that take into account various associations and similarities (i.e., animal names). The negated forms introduce an element of tension between the meaning of the referenced word and the negation, while the compounding between the meanings of the component base words. The use of both the hyphen and the element *nie* play a large role in emphasizing the complexity of the word, which is also a response to the complexity of the situation. The

81 Bator, *Wyspa Łza*, 102.

82 Bator, *Wyspa Łza*, 100.

presence of composites is an expression of Bator's artistic explorations. Research into artistic neologisms has long been at the center of research into the language of artists, but it is also of the postmodern interest in words, seizing and processing various discourses and experimenting,⁸³ including word-forming. Sometimes there is a kind of play with word formations (e.g., *chmurdalia*) or the form of words (e.g., *podrózycie*), which is a phenomenal characteristic for postmodernity.

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83 Cf. Ewa Sławkowa, *Tekst literacki w kręgu językoznawstwa*, Vol. 2 (Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2016), 67–70.

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