

## SUMMARY

### **Enchanting Sounds into Form. Onomatopoeia in the poetry of Konstanty Ildefons Gałczyński, Bolesław Leśmian and Julian Tuwim in the Original and in English Translation**

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The doctoral thesis entitled „Conjuring Sounds into Form. Onomatopoeia in the poetry of Konstanty Ildefons Gałczyński, Bolesław Leśmian and Julian Tuwim in the Original and in English Translation”, written under the supervision of Professor Anna M. Szczepan-Wojnarska, constitutes an interdisciplinary attempt to capture the phenomenon of onomatopoeia in poetry from a literary studies perspective, as a tool of artistic expression, which poses a challenge for the translator no less than translating a metaphor.

The dissertation exemplifies the research problem by referring to selected translations of poems by Gałczyński, Leśmian and Tuwim into English, with particular emphasis on rendering the sound layer in the target language. The selection of poets is based on their sensitivity to the sound layer of a literary work, confirmed in biographical and literary studies, conscious use of onomatopoeia and sound instrumentation, as well as the use of references to music in their poetic works.

The selected poems come from the early twentieth century, especially from the interwar period. Only the poem *Wycieczka do Świdra* by Gałczyński comes from 1949, but it also constitutes a reference to the period before the World War II. The translations come from the end of the twentieth century and the beginning of the twenty-first century. The analysis takes into account target texts created by various translators that are confined to the translation into English.

The starting point of this work represent the reflections of researchers on the connections between music and literature, which were undertaken by, among others, Andrzej Hejmej, Raymond Murray Schafer, Anna Barańczak and Józef Opalski. The coexistence of both arts, which finds particular expression in the poetry of the interwar period, the era of phonography, the expansion of radio and new musical genres and dance, demands attention especially in the context of onomatopoeia understood in literary terms.

This work undertakes to present sound figures, looking in particular at onomatopoeia that resound in the works of Gałczyński, Leśmian and Tuwim. The research material of the dissertation includes the following works divided according to geophony (the sounds of nature): *Wiatr w zaułku*, *Ballada bez ludu*, *Dookoła klombu*, *Pierwsze deszcz*, *Ptasie radio*, and antropophony (the sounds of the city): *Wycieczka do Świdra*, *Sztab*, *Sokrates tańczący*, *Bal u Salomona*.

An important place in the work is also occupied by reflections on the genesis of the translation studies thought of James Holmes, Gideon Toury and Elżbieta Tabakowska, which were the inspiration to undertake this aspect of research on literary texts. A separate subchapter is an attempt to characterize the remarks by Stanisław Barańczak, Lucylla Pszczołowska and Clifford E. Landers on the art of translating poetry. The translation analysis of source texts and target texts translated into English with an emphasis on the sound layer was conducted based on translation strategies described by Lawrence Venuti and Peter Newmark.

The final conclusions emphasize the fundamental need to create and translate poetry that takes into account the recipient understood not only as a reader, but above all as a listener in connection with the distinctive features of lyric poetry. Moreover, the author of the work was guided by the idea of emphasizing the role of the translator in the selection of texts that they include in native literature, as well as cultural awareness and care for the quality of literary language.

### **Key words**

poetry, translation, onomatopoeia, translatory analysis, translation strategy