

Between the Centre and the Periphery: Schulzian Style in English Translation

Marta Crickmar

University of Gdansk, POLAND

marta.cricmar(a)gmail.com

ABSTRACT

The subject of this thesis is stylistic intertextuality in translation. It focuses on the fictional works of Polish Modernist writer Bruno Schulz, who is regarded as the father of a unique literary style that has inspired a number of other Polish authors. Consequently, the question raised in this study is what happens to stylistic references to Schulz's writing in English translation? To answer this question, the thesis investigates a corpus comprising selected fragments of Schulz's stories and all their available translations, as well as original versions and English translations of selected excerpts from four texts inspired by Schulz's poetics: Magdalena Tulli's novel *Sny i kamienie* (Eng. *Dreams and Stones*); Stefan Chwin's novel *Hanemann* (Eng. *Death in Danzig*); Olga Tokarczuk's novel *Prawiek i inne czasy* (Eng. *Primeval and Other Times*); and the latter author's short story "Szafa" ("Wardrobe").

The thesis is organised into six chapters. The aim of the first chapter is to present the theoretical and methodological premises required for the stylistic analysis of the translations under discussion. In terms of methodology, a modified analytical model introduced by Hewson (2011) has been used, supplemented with Chesterman's typology of translation strategies (1997). Regarding theory, the thesis turns to narratology and stylistics in order to discuss such concepts as style, intertextuality and stylistic intertextuality. The first chapter also refers to polysystem theory, the purpose of which is to place the discussed target texts in their historical and political contexts. The second chapter gathers all the contextual data connected to the texts, such as translator profiles and information given in paratexts and peritexts. Special attention is paid to whether target readers are given any (extratextual) indication about the potential intertextual connections between translations. The third chapter of the thesis provides a survey of critical writing on the source texts in order to establish stylistic markers responsible for their intertextual aspects. A detailed review of available literature has shown that such elements are repetitions, enumerations, metaphors, personifications and animalizations.

The fourth and fifth chapters are devoted to the analytical stage: Chapter Four comprises detailed descriptions of source text samples and their translations, which have been organised into fifteen thematic sets. Chapter Five, in turn, includes a more general analysis of individual stories written by Schulz and their translations made by lesser known translators. The findings from both analytical chapters confirm the affinity between Schulz and his followers at the level of style. They also make it possible to create a (careful) ranking of translations. Finally, the sixth chapter of the present thesis postulates that Schulz's style becomes "storified" both during the process of translation into English and adaptation by other Polish authors. In other words, narrative elements, such as plot or character are added to Schulz's non-narrative model of prose. It should be noted that the process of "storification" takes place both on the micro-level (textual level) – when, for

example, an inanimate agent becomes animate in translation – and macro-level (publishing, promotion and criticism).

KEYWORDS: Bruno Schulz, intertextuality, Polish literature, style in translation

Completion of Thesis

Place: University of Gdańsk, Poland

Year: 2016

Supervisor: Prof. Wojciech Kubiński