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Translation as a literary interpretation. A translation study of selected English dystopias of the 20th century.

SUMMARY

The aim of the current dissertation is to study the importance of literary interpretation in translation of literary texts, specifically in translation of dystopian fiction. To meet this objective, the translation analysis of three English dystopias was carried out: Aldous Huxley's *Brave New World*, George Orwell's *Nineteen Eighty-Four*, and Anthony Burgess's *A Clockwork Orange*. An in-depth comparative analysis of those novels and their Polish translations (carried out on the lexical, semantic, stylistic, and interpretative level) led to the conclusions about a number of translation strategies that can be relevant to the translation of dystopian fiction. It also highlighted the importance of literary interpretation in translation – both for the translator (who is the first interpreter of the original text) as well as for the final recipient (who interprets the target text).

The current doctoral thesis is composed of five chapters.

The first two chapters represent the theoretical component of the study. **Chapter One** presents the main features of dystopian literature. An attempt at recognizing the moment of transition from utopia to anti-utopia / dystopia as well as historical and social factors that had led to it was made at the outset of this chapter. The evolution and development of this genre was illustrated by various examples of selected English-language novels. The second part of the first chapter centers around the definition of dystopia – this part aimed at showing that dystopia is not only, as it is sometimes called, "inverted utopia", but also a separate, dynamically developing genre. Finally, this chapter described the key features of dystopian fiction: plot, setting, language, religion, science and technology. **Chapter Two** summarizes the selected issues of translation studies. First, the very definition of translation and literary translation was briefly discussed. Subsequently, the chapter highlighted the importance of interpretation in translation studies. The last part of Chapter Two is devoted to the assumptions of descriptive criticism of translation as well as to two major events in the history of descriptive studies, which were formulating the polysystem theory and creating the "Manipulation School".

The following chapters are related to descriptive criticism of translation – they provide the translation analysis of the above-mentioned dystopian novels. **Chapter Three** is devoted to Huxley's *Brave New World*. The book was rendered into Polish by Stanisława Kuszelewska in 1933 and by Bogdan Baran in 1988. The analysis was subdivided into six parts. The first part focuses on World State (its organization and functioning). The following parts discussed: science and technology, sexuality in the everyday lives of citizens, religion, and selected characters of the novel. The last part of the analysis deals with language, including names and hypnopaedic slogans. **Chapter Four** concentrates on Orwell's *Nineteen Eighty-Four*. There are two Polish translations of this book – in 1953 the novel was rendered by Juliusz Mieroszewski and in 1988 by Tomasz Mirkowicz. This chapter is also divided into six parts. The first part discusses Oceania and the everyday lives of its citizens, while the following parts analyze: ideology, history, religion, and selected characters of the novel. The last part is devoted to language, especially to Newspeak and the Proles' language. The last chapter (**Chapter Five**) presents the translation analysis of Burgess's *A Clockwork Orange*. The book was rendered by Robert Stiller twice – first he created Russianized *Mechaniczna pomarańcza* (1991, version R), and then Americanized *Nakręcana pomarańcza* (1999, version A). In the case of Burgess's novel, the main issue for the analysis was the language created by the writer, which was called "Nadsat". The first part of the study is devoted to that peculiar language, while the next three parts discuss: the represented world, characters, and the moral dimension of the novel.

The results of the comparative study that was conducted in this dissertation showed that any kind of shifts made by the translator at the level of a text's microstructure may affect its macrostructural level. It also appeared that those changes are always connected to the interpretation of the final recipient. What is more, a close look to the stage of analysis and interpretation of the text emphasized the complexity of translation process and showed how many social, cultural, historical, political factors are to be considered in the translated text.

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