

Zbigniew Jarosiński

"Tekst użytkowy i tekst literacki w drugiej połowie XIX w.", Zbigniew Jarosiński, "Teksty", nr 4 (1975) : [recenzja]

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Artykuł został zdigitalizowany i opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

The analysis of the material which has been taken by way of example, finally leads to the conclusion that, by connecting science fiction with fairy-tales, one may obtain effects which are both interesting and of artistic value. To a great degree, they are the result of the rather grotesque incoherence of elements. The composition as a whole, which has come into existence in this way, lacks essential fairy-tale features because the science fiction elements have brought with them a diametrically different principle of motivation. If we are to recognize the intrusion of science fiction at all, it must be easily perceptible, but it also means that it will be sufficiently strong to violate the fairy-tale principle of motivation. Thus, though fabulously stylized, science fiction will come into existence and, since even the slight mythical additions are absolutely contrary to science fiction, the effect of the combination will inevitably have certain features which, once again, will make us think of a burlesque, despite the intentions of the author, which may be to the contrary.

Neither is science fiction a fairy-tale, although it may play a similar role, nor does a fairy-tale become science fiction. By observing the meeting point of these two genres one comes to the conclusion that, as long as the essential principle of the fairy-tale genre holds good, there are no sufficient reasons to speak about science fiction, but once it becomes justifiable there is no sense in speaking about fairy-tales. After passing the critical point, the fairy-tale elements become only a stylized layer of science fiction work and give to it traits of a burlesque.

Sum. by the author

Transl. by *A. Korzeniowska*

Zbigniew Jarosiński, **Tekst użytkowy i tekst literacki w drugiej połowie XIX w. (Applied and Literary Texts in the Second Half of the 19th Cent.)**, "Teksty", 1975, No 4, pp. 19.

In the second half of the 19th century, a man of culture has to do with a never-ending abundance of applied texts: journalistic articles, causeries, *faits divers*, newspaper advertisements, police

announcements, speeches, sermons, wording adapted to suit different circumstances, private letters, and the like. Although these are extremely diverse literary expressions, they usually have a highly stabilized and mutually irreplaceable form.

Each text appeals to a different sphere of his experience and tells him to appear in a different social role, e.g. that of a merchant, town citizen, Pole, head of the family. An applied text includes the reader in a real extralinguistic order of life which previously existed. The reference to life is of primary importance in this text: that which surrounds it is its vital complement. The text is permanently connected with the place and time in which it is realized, with the mass media (newspapers, posters, gatherings), with the type of interrelations between people (professional work, family life), with the kind of audience to which it is addressed. Apart from this context, it loses or completely changes its meaning.

A literary text, on the contrary, finds independence from the conditions in which it is created, propagated, and received. It is directed "to everybody" and excludes the reader from reality. It makes a situation with its own means of communication. If the semantic frame of an applied text is a definite situation taken from the life in which it has a part, the semantic frame of a literary text is its literary character (the fact that it is an artistic declaration).

Applied texts are very different as far as their genre is concerned. Pragmatism here is the all-important criterion in the division of genres. Forms, which have their own reference to life, are described according to the situations and aims they serve. Secondly, these forms are dependent on the subject which is being treated. Various types of phenomena and facts require a different type of delivery.

The world of applied texts is an object of continuous interest for the nineteenth-century novel. The novel is disposed towards catching the many texts and voices of its time. With complete easiness it is also able to make the most of styles, conventions, and forms of communication. Its material though, are only linguistic texts. The novelist will note down words from a song, quoting the poster he will omit its graphics. In an applied text though, words

are found next to drawings, objects and actions. For the novel of those days (in comparison with the earlier and the contemporary one) the boundary of the natural language cannot be passed. The novel may reach it but it cannot go past it.

Sum. by the author

Transl. by *A. Korzeniowska*

Jerzy Świąch, Model komunikacji przekładowej (The Model of Translational Communication), "Teksty", 1975, No 6, pp. 13.

Every artistic translation, because of its message from the sender (translator) to the receiver (reader), requires investigation against the background of the whole situation of communication and also against the background of a certain "strategy" which has to ensure the desired efficacy and selectness for this message. This situation implies a certain *role* chosen by the translator from the repertoire which is historically changeable (for example, one can mention the roles of a translator as a popularizer of foreign literature, innovator, ideologist, etc.), as well as its correlation with the role of the reader. Every translator, more or less consciously, does his absolute best taking into account some imagined reader, who, as he presumes, either knows or does not know the language in which the original text was written (the translator's tactics are dependent on this to a great extent), and either has or has not at his disposal the knowledge which allows him to place the translated work in its indigenous context, etc. The translator's choice of strategical variants, because of the reader's expectations and his presumed reaction is practically unlimited. To help him he has (although not always) the criticism of the translation, which verifies to a certain extent the moves made by the translator and acts as a mediator in the contact between himself and the reader. Criticism, on the one hand, wishes to connect the reader's expectations with the ideal of the so-called masterly translation, suggesting to him the existence of such an ideal norm of which a translation may only be an imperfect representation and therefore disposes him sceptically every time to the translator. On the other