

ABSTRACTS

KRZYSZTOF BAK

*Södergran and Close Reading: Some Reflections*

The paper examines the applicability of The New Critical method – close reading – to the poetry of Edith Södergran, one of the most prominent modernists in Swedish literature. Based on axioms of modernist aesthetics, close reading has been regarded as the optimal instrument for analyzing modernist poetry and was frequently applied to Södergran's poems. As the paper demonstrates, several Södergran's poems, however, are imbued with typical premodernist devices. The structure specifically investigated here is the triadical sequence protasis–epitasis–catastrophe, known from classical comedy and used as an organization principle in many of Södergran's texts. The main artistic effects of these poems result from the comedy sequence being variously transformed at the level of action, ideas, style, narrative and intertextuality. Because of its focus on connotative imagery, the method of close reading tends to neglect these kinds of essential patterns in Södergran's poetry.

PIOTR BUKOWSKI

*Doomed to Untranslatability? Translating Erik Axel Karlfeldt's Poetry into Polish*

The author discusses the problem of a rather poor reception of Erik Axel Karlfeldt's lyrical work in Poland. Polish translators seem to avoid this great Swedish poet, who was awarded the Nobel Prize in Literature. There is no separate edition of Karlfeldt's poetry in the Polish language. The interested Polish reader has to content her/himself with only 18 translated poems, dispersed in three anthologies and two literary magazines. Not even the recent wave of interest in Swedish literature in Poland could change this situation. Is it due to the translators, who were not able to find a Polish equivalent of Karlfeldt's original poetic style? Or is it a case of untranslatability of this "most Swedish of all Swedish poetry" (I. Algulin)? Looking at two examples from recent Polish translations of Karlfeldt's well known poems, the author suggests that the real problem with "the Polish Karlfeldt" lies beyond the often overemphasized question of the poet's exoticism.

EWA DATA-BUKOWSKA

*Explicitation as a Translation Universal – Evidence from Swedish to Polish Translations*

The article reports on investigation of explicitation, which is treated as one of the universal features of translated texts. It gives an account of the preliminary findings of an analysis carried out on 12 Polish translations of a non-literary Swedish text, done at roughly the same time by non-professional translators. The analysis focuses on seven categories, which generally are connected with creating a higher degree of the target-language text explicitness. The discussed categories are: punctuation marks, changes in sentence delimitation, lexical repetition, elliptical structures, substitution, addition of conjunctions and culture-specific items. The text-to-text approach, presented in the analysis is an interesting methodological path to investigate universals of translated language, because each analyzed translation unit is seen from the perspective of several translators.

The translation process from Swedish into Polish involves explicitation. However, the comparison carried out in the study cannot confirm the universal character of this phenomenon. The decisions of the Polish translators to make a particular fragment of the target-language text more straightforward are not as frequent and regular as might be expected while taking into consideration numerous publications about explicitation in different pairs of languages used in translation. The analysis shows clearly that explicitation in the Swedish-Polish translations by inexperienced translators mainly concerns filling elliptical structures, reconstruction of substitutions and culture-specific items, but it is less frequent within the other selected categories. Additionally, it seems to be a feature of the individual translator's strategy. Intriguing research questions therefore remain: is explicitation the translator's subconscious (and thus cognitively motivated)

reaction on conceptual content when the two languages come into contact in translation? Or is it triggered off by his/her increasing competence and consciousness of how to translate?

HANNA DYMEL-TRZEBIATOWSKA

*Lyrical Poetry Within Prose. On the Polish Translation of a Few Poetic Passages from Astrid Lindgren's Trilogies about Pippi Longstocking and Emil of Lönneberga*

The article discusses the Polish translation of a few poetic passages from Astrid Lindgren's trilogies about Pippi Longstocking and Emil of Lönneberga. Poetry was an essential component of Lindgren's childhood that survived in her writings. The famous Swedish children's author often made use of rhymes – both the original ones from Småland and those produced by children. Some of them were partially distorted in the target language, that as a result lost vital aesthetic values. Moreover, in some cases the translation did not recognize the intertextual play applied by Lindgren, and a Polish young reader would be deprived of “the joy of recognition”.

DOMINIKA GÓRECKA

*Mystic's "Silent Conversations" and its Three Characteristics: Emptiness, Night, Purity*

In the article I take a closer look at some of Bruno K. Öjjer's (born 1951, Sweden) poems from his latest collection of poetry 'Svart som silver' (Black as silver, 2008) and “open them up” with the keys given by Hans Ruin in his appreciated work 'Poesins mystik' (The mystery of poetry) published in Sweden in 1935.

PAULINA JANKOWSKA

*Images of Sweden in Modern Swedish Novels. A Discussion about the Phenomenon and the Notion of 'Immigrant Literature' and 'Immigrant Writer'.*

During the last decade a new trend called ‘immigrant literature’ (‘invandrarlitteratur’) written by young ‘immigrant writers’ (‘invandrarförfattare’) has developed in Sweden. Both of these terms generate homogenization, dichotomization and ethnicization thus limiting the author's artistic liberty and devaluating the literary values of the text. Integrating with the foreign ‘system’ and other problems of immigration are no longer the subject of discussion in this literature, nor is the desire to find specific identity in a new environment.

The main aim of this article is to reconstruct the literary image of Swedish society in six modern day novels written by young writers. The analysis covers the following authors: Marjaneh Bakhtiari, Marcus Birro, Zbigniew Kuklarz, Hassan Loo Sattarvandi and Andrzej Tichý. They were all born in Sweden or have lived in the country for at least twenty years. Their debut books delighted the critics who appreciated their high literary values, fully mature language and style as well as the uncompromising nature of social criticism and the authors' sensitivity to present day phenomena.

PAWEŁ JAWORSKI

*Sweden towards Polish 'Solidarity' Movement 1976–1989 (survey of the research)*

Sweden was one of the countries that participated in providing help to Poland during the time of ‘Solidarity’. This involvement began as early as in 1976 when Swedish social democrats met the KOR members. But the turning point came in 1980. We know a lot about Swedish trade union confederation's (LO) engagement in Poland at that time. They sent printing equipment and special funds for organization work and provided their own experience in developing the network of the union. In fact, Sweden coordinated a foreign support action for Poland. There is no doubt that the martial law introduced in Poland on December 13, 1981 caused a shock in Sweden. The action of general Jaruzelski was condemned absolutely. At first Swedes protested in the form of demonstrations and collecting money for persecuted people. Then Swedish activity was concentrated on the humanitarian help. A separate interesting and crucial issue is to reconstruct the activity of the ‘Solidarity’ Information Bureau in Stockholm, that worked thanks to financial support mainly granted by LO. It is really interesting to learn about the secret activities

of the Bureau that sent printing equipment and illegal literature to underground 'Solidarity'. There is no doubt already now that the Swedish support for democratic opposition in Poland and humanitarian help for Polish society as a whole had an essential meaning. Although Swedish historians (Klaus Misgeld, Karl Molin, Stefan Ekecrantz) continue to research important issues of the Swedish engagement in Poland in 1980–1981, the whole subject could be developed into a broader study.

EWA NIEWIAROWSKA-RASSMUSSEN

*A Poets's Voice. Remarks on Translating of the Euphonic Elements in Modern Swedish Poetry.*

Various phonetic means of expression play a significant part in modern poetry represented, among others, by Katarina Frostenson, Stig Larsson or Birgitta Lillpers. These poets analyse the language, try out different word meanings and have a fascination for the sound of words. They consider a poem to be a system of sounds, where various sound combinations are the object of linguistic experiments. This can be seen in the way this poetry utilizes euphonic structures, sometimes for purely aesthetic reasons but quite often as meaningful elements. Since the translation of these texts into Polish is fraught with problems, the question arises whether it is altogether possible to convert them into a different language.

PAULINA ROSIŃSKA

*Translating the Erotic Passion. On the Synesthesia in Erik Lindegren's poetry*

This article is an attempt to interpret and translate a poem of Erik Lindegren, 'De fem sinnenas dans'. It can be considered as one of a few possible approaches beside the former ones of Janusz B. Roszkowski and Piotr Bukowski, both discussed in the article. The analysis focuses on the process of translating the art of synesthesia, in which two aspects are of great importance: to imitate the original rhythm and to reconstruct the symbolic paradigms. The latter considers mainly two motifs discussed by Roland Lysell in his monograph on Lindegren's work, which are 'water/flow' (1) and 'constant moving up and down' (2). Both motifs are closely related to the synesthetic imagery expressing the erotic passion between a man and a woman.

MARTA STASIAK

*Spoken Language as a Problem of Translation – a Study of Spoken Language in Åsa Larsson's Detective Novel 'Solstorm' and its Translation into Polish*

The translation of a literary spoken language is a fundamental translation problem. A spoken language represents a direct way to experience reality. It is concerned with specific norms and traditions in a given culture. Spoken language is represented on different levels of linguistic organization: the phonological/morphological, the lexical and the syntactic. The aim of this study is to present and describe the tendency in translation of colloquial vocabulary in Åsa Larsson's novel 'Solstorm'. The analysis shows that the translator uses neutral vocabulary more often than colloquial vocabulary. Moreover, she doesn't use a particular strategy but translates contextually.

KATARZYNA SZEWCZYK-HAAKE

*Metaphysical Deficiency, or a Homework to Be Done. On Translating Pär Lagerkvist's Poetry into Polish*

Pär Lagerkvist's poetry remains almost unknown to Polish readers: very few of his poems were translated, and those published in Polish were mostly printed in magazines which are difficult to find. This unpopularity among translators (and, consequently, among the readers), may lie in the fact that Lagerkvist's poetry has not been a subject for serious scientific research in his home country for many recent decades. It might be argued, however, that the Polish translator of Lagerkvist's poetical works faces a more serious problem, namely – a very poor tradition of presenting the metaphysical (not religious) questions in the Polish modern poetry. The translator is therefore forced to create an adequate language for dealing with philosophical matters in a poetic way, this register being almost unknown in Polish poetry.

KATARZYNA SZEWCZYK-HAAKE

*A Scene from Late Expressionism. On Pär Lagerkvist's Poems from the Cycle 'Trädets rötter'*

The article undertakes the analysis of two poems from Pär Lagerkvist's cycle 'Trädets rötter' (1940) in the context of expressionist literature. The discussion concentrates on the way that Christ is portrayed in the poem 'Guds Son' as a certain stage in the motif's evolution in Lagerkvist's literary output. The God's son's contradictory existence becomes in Lagerkvist's cycle, a figure of human fate: uncertain, full of fear and sadness, an existence where the perspective of the sacrum is very unclear, and which can only be justified by a constant effort to meet another human being. Finally, the analogies between the figures of the Saviour and the artist in the cycle 'Trädets rötter' are interpreted as a communionist heritage in Lagerkvist's mature poetic work.

MAGDALENA WASILEWSKA-CHMURA

*Concrete Poetry as an Intermedial Art Form Transcending the Boundaries of Verbal Signification*

The paper addresses the problem of Swedish experimental poetry of the 1960s, and its impact on the poetry of the last decades. Concrete poetry as an intermedial art form transcends the boundaries of verbal signification, offering new methods of arranging signs, which focus on materiality of the language. This refers fundamentally to the words' sound qualities and their visual forms (in sound poetry and visual poetry respectively). However, one common practice of the avant-garde movement was in live performances, the fact which according to E. Fischer-Lichte reflects a new principle of modern art – an esthetics of performativity. The intermedial and performative aspects of poetry are exemplified by the poems of Bengt Emil Johnson and Martin Högström.

BRONISŁAWA ZIELONKA

*CLIL and Scandinavian Studies*

The main purpose of this article is to draw the attention of academic teachers of Swedish to the possibility of introducing a cost-effective and time-saving form of education, namely, CLIL (Content and Language Integrated Learning), understood as integration of non-language subject and language learning in order to fulfill specialised educational aims. CLIL is presented against the background of the FLT methods, both mainstream and alternative, which succeeded one another over a period of almost 100 years. It is presented as a remedy for the weaknesses of the most recent approach, communicative language teaching. The recommendations to introduce CLIL at Swedish Departments have their source in the inadequacies of the educational systems of most of Swedish Departments: content subjects and language instruction are separated, language is taught from scratch to adult, linguistically-oriented students, the teaching materials not always being wholly relevant. Some examples of the lack of relevance are supplied. They are taken from two different course-books written by native-teachers of Swedish and from a grammar book written by Polish authors. The presentation of various possibilities to tailor CLIL to the students' level of linguistic proficiency are to show teachers that the idea of integrating language learning with simultaneous learning of the content, very popular in some European countries in primary and secondary schools, is worth trying in tertiary education and that the linguistic and intellectual goals of this form of education are achievable, even if preliminarily introduced as "small steps".