

## SPECIAL SECTION: POLISH THEATRE AND TRANSLATION

**Kathleen Cioffi**

**From the Great Reform to the Post-dramatic: Adaptation in the Polish Postwar Theatre**

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ABSTRACT: The adaptation of literature not originally written for the stage into plays is extremely popular in present-day Polish theatre, and has evolved from roots in the Great Theatre Reform of the early twentieth century into a more avant-garde form than is typically seen in Anglophone theatre. The Great Reform notion of the director as *auteur* of a theatrical production is connected with theatrical adaptation, and was popularized in Poland by Leon Schiller, the founder of the directing department at the state theatre academy. In the early postwar era, Mieczysław Kotlarczyk's influential Rhapsodic Theatre also produced adaptations of many classic works of prose and epic poetry. Starting in the 1960s, student theatres as well developed their own special variety of adaptation, and Grotowski and Kantor also freely adapted literary works in avant-garde productions that served their own directorial visions. By 1989, both mainstream and alternative theatres had developed adaptation into a tool that was often used to mount productions that criticized the Communist regime. After 1989, Krystian Lupa and his students have continued to adapt literary works less for political reasons than to make personal or artistic statements. Modernist fiction and postmodern mash-ups now fuel the post-dramatic stage adaptations that flourish on the Polish stage today.

**Halina Filipowicz**

**School for Patriots? The Foundational Dramas of the American and Polish Revolutions Revisited**

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ABSTRACT: At a time when the exclusionist rhetoric of the nation continues to be dressed up as patriotic conviction, this article advocates a return to the archive to investigate the controversial issue of patriotism. It might be surprising to find, for example, that *The Patriot's Calendar*, published in London in the 1790s, contained both Magna Carta and the Marseillaise. Accordingly, the connections between patriotism and liberty and patriotism and citizens' rights invite closer scrutiny. To give my theoretical considerations a more inductive grounding, I focus on Joseph Addison's *Cato* (1713) and Anna Bojarska's *Lekcja polskiego* [The Polish Lesson, 1988], along with their theatrical enactments during the American War of Independence (1775–1783) and the Polish Revolution (1980–1989), respectively.

**Urszula Paleczek**

**Olga Tokarczuk's *House of Day, House of Night*: Gendered Language in Feminist Translation**

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ABSTRACT: This article proposes a reading of Tokarczuk's 1998 *House of Day, House of Night* as a feminist text and critiques the English translation, published in 2002 as *House of Day, House of Night*, for omitting most of Tokarczuk's play with gendered language and her challenges to the patriarchal structures of Polish. Reading *Dom dzienny, dom nocny* through the lens of feminist theory brings to surface the central goal of Tokarczuk's text—her aim is to break the hegemony of patriarchy by deconstructing its language. As a feminist text, *Dom dzienny, dom nocny* questions the conventional patriarchal categories and creates a linguistic space in which it becomes possible to tell the story of the Other. While the article acknowledges that the transmission of gender-specific linguistic concepts from the source to the target language is necessarily difficult, it argues that such a transfer can be possible for an English translation of Tokarczuk's text because both Polish and English are part of the Western tradition, clearly reflecting gender prejudice. Tokarczuk's play with language can be “rewritten” in English—although English lacks pervasive grammatical gender, it does not lack corresponding cultural and patriarchal constructions. The feminist theory of translation, which provides a model for the transfer of gender differences from one language to another, can provide a framework for such a “rewriting”—Tokarczuk's text could be successfully translated from the source to the target language only by employing analogies of patriarchal linguistic structures in English.

*Mira Rosenthal*

**Revising Anna Świrszczyńska: The Shifting Stance of Czesław Miłosz's English Translations**

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ABSTRACT: This article reconstructs Czesław Miłosz's multiple translations into English, done between 1983 and 2002, of the Polish author Anna Świrszczyńska's poetry as a case study contrasting the ideological underpinnings of his translations prior to the fall of Communism in 1989 with those he presented after, when literature could cross more freely between the two cultures. Because Miłosz's translations of Świrszczyńska's poetry appeared in three different versions, two books for the American audience and one book for the Polish audience, it is possible to track a process of travel at work behind his translations. The three books demonstrate how translated texts often circulate in our globalized literary culture, first when a work of literature crosses from one language to another (from source to target culture), then when knowledge of the translation *recrosses* back to the original culture. This process of travel shows that translation from a "minor" language such as Polish to a "major" language such as English is often used in an attempt to preserve, broaden, and canonize the source literature, regardless of the translation's effects in the target culture.

**ARTICLES**

*Carter Elwood*

**The Sporting Life of V. I. Lenin**

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ABSTRACT: The conventional picture of V. I. Lenin found in all Soviet and most Western biographies is that of a man committed solely to factional politics and the attainment of revolutionary power. In 1953, N. V. Vol'skii, writing as Nikolay Valentinov, referred to this as "the geometric Lenin." He noted that there was another dimension to the Bolshevik leader: a man with very human foibles and, often, bourgeois tastes. One of the over-looked aspects of this "non-geometric Lenin" was his interest in a wide variety of athletic endeavours. During his privileged upbringing, he learned to ski, swim and row. While in Siberian exile, he took up hunting and ice-skating. In his long years as a political émigré in Western Europe, he continued to pursue some of these sports as well as becoming a committed mountain climber and a long-distance cyclist. This article discusses these sporting interests. It suggests that he was unique among his revolutionary colleagues in the breadth of these activities and it questions the assertion that he pursued them simply because he felt they made him a better revolutionary. Lenin, like many sportsmen, liked to challenge himself physically and he derived a certain pleasure from being in close touch with nature.

*Christopher W. Lemelin*

**Homeland and Exile in Marina Tsvetaeva's *Poems to Bohemia***

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ABSTRACT: In her last great lyric work, *Poems to Bohemia*, Marina Tsvetaeva draws on many symbols of Czech culture to create a myth of Bohemia to oppose the tragic fate that befell Czechoslovakia in the late 1930s. One particular cultural symbol Tsvetaeva turns to is the text of the Czech national anthem, "Where is my home?" Tsvetaeva was familiar with this national hymn from her three-year stay in Czechoslovakia immediately following her emigration, and her initial reading of the hymn leads her to incorporate the theme of exile and exilic desire into the first poems of her cycle. As she gains familiarity with the text of the hymn, however, and as the political situation changes in Czechoslovakia, Tsvetaeva turns away from the theme of longing for a promised land, and instead focuses inward, emphasizing the strength of the Czech spirit, much in the same way the national anthem shifts from a description of the Bohemian countryside as an earthly paradise to the stalwart nature of the Czechs themselves. Tsvetaeva thus underscores the importance of spiritual dwelling over material homeland and prophesies the rebirth of Czech culture.

**Kirsten M. Rutsala**

**The Mockingbird Game: *Pnin* and *Evgenii Onegin***

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ABSTRACT: This article examines Nabokov's novel *Pnin* as a conscious response to, and "translation" of, elements from Pushkin's *Evgenii Onegin*. Both novels experiment with and subvert literary conventions and corresponding reader expectations, a process that is called "translation" in this article. *Evgenii Onegin* is both a model of the technique and a crucial source text for *Pnin*. Perhaps most significantly, the intricate narrative stance in Nabokov's novel owes much to its literary predecessor. In both novels, the narrators bear more than a passing resemblance to their authors. The narrators cannot be strictly identified with their creators, however, since they also function as fictional characters. As one delves further, the narrative structure appears still more complex and even paradoxical: despite their apparently fictional status, the narrators at times achieve standard narrative omniscience, with access to the inner lives of other characters.

Both novels are concerned with the tension between fiction and the reader's awareness of an author behind the text. While this tension is enhanced by the deliberate blurring of the lines between the author and the narrator of each text, a significant difference is also present. Nabokov revisits the territory of narrative inconsistency and contradiction that Pushkin explores in *Evgenii Onegin* and takes the problem one step further, by creating a narrator whose reliability must be called into question. In addition, Nabokov takes full advantage of the narrator's role as participant in the action; it turns out that the narrator of *Pnin* is not simply a well-meaning and faithful observer, but a full participant in the drama, playing significant roles in two of the most emotionally charged events in Pnin's life. Thus, *Pnin* is a demonstration of what happens to a text when its internal narrative contradictions are exposed.

**John Stanley**

**Sex and Solidarity, 1980–1990**

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ABSTRACT: Solidarity was the most important attempt to transform Communist Poland since World War II. Although it was a liberation movement, it did not initially touch on sexual politics. However, when the movement was made illegal in 1981, it found its most important ally in the Roman Catholic Church. As a result, Solidarity was drawn into sexual politics, assuming a stance similar to that of the Roman Catholic Church, alienating some supporters and puzzling others. Given Solidarity's illegal status, it was necessary to take positions that would not estrange its important supporter.

**Antonia Sánchez Urios**

**Ukrainian Migration to European Union Countries: The Case of Spain**

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ABSTRACT: Ukrainians in Spain have gone from being a numerically insignificant immigrant group to currently being the seventh largest. In response to the lack of research about Ukrainians in Spain, two investigations were carried out between 2005 and 2007 in collaboration with the Association of Ukrainians in Murcia. Various techniques were used for obtaining information (in-depth interviews with members of the Ukrainian community, a survey, and a discussion group). This article examines the evolution and main characteristics of the Ukrainian immigration to Spain. Special attention is paid to the Ukrainian immigration to the Murcia region.