

UNIVERSITY OF SILESIA
FACULTY OF PHILOLOGY
INSTITUTE OF ENGLISH

Joanna Stebel

No 288189

*Translating selected fragments of "A Clockwork
Orange" by Anthony Burgess into the Upper
Silesian ethnolect - a cognitive-linguistic approach*

MA THESIS

Supervisor:

dr Adam Palka

SOSNOWIEC 2017

UNIwersytet Śląski
Wydział Filologiczny
Instytut Języka Angielskiego

Joanna Stebel

Nr 288189

*Tłumaczenie wybranych fragmentów
"Mechanicznej pomarańczy" Anthony'ego
Burgessa na etnolekt górnośląski w świetle
lingwistyki kognitywnej*

PRACA DYPLOMOWA MAGISTERSKA

Promotor:
dr Adam Palka

SOSNOWIEC 2017

Słowa kluczowe: literary translation, ethnolect, dialect, "A Clockwork Orange", Anthony Burgess

Oświadczenie autora pracy

Ja, niżej podpisana:

Joanna Stebel

autor pracy dyplomowej pt. "Translation of selected fragments of "A Clockwork Orange" by Anthony Burgess into Upper Silesian ethnolect"

Numer albumu: 288189

Studentka Wydziału Filologicznego Uniwersytetu Śląskiego w Katowicach

Kierunku studiów: Filologia angielska

Specjalności: Tłumaczeniowa

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Joanna Stebel

¹ uwzględniając merytoryczny wkład promotora (w ramach prowadzonego seminarium dyplomowego)

Table of contents.

Introduction	1
Chapter 1 - Literary translation - cognitive approach	3
1.1 General concepts	3
1.2 Types of equivalence	4
1.3 Equivalence, translation strategies and typology of meaning	4
1.4 Neologisms versus translation	5
1.5 Naturalness of language	6
1.6 Typology of qualitative re-conceptualization	6
1.7 Translation versus regional and historical varieties	8
Chapter 2 - the Upper Silesian ethnolect	10
2.1 General information	10
2.2 An overview of Upper Silesian history	11
2.3 The Silesian ethnolect as a Creole language	14
2.4 Basic rules of written Silesian	14
Chapter 3 - Data presentation	16
3.1 "A Clockwork Orange" - general information	16
3.1.1 Nadsat	17
3.1.2 Polish translation	18
3.2 Aim of the study	19
3.3 Methods of the study	19
3.4 Upper Silesian translation of the selected fragments of "A Clockwork Orange"	20
3.4.1 Fragment 1, pp. 6-10[1]	20

3.4.2 Fragment 2, pp. 46-47[1]	25
3.4.3 Fragment 3, pp. 75[1]	25
3.4.4 Glossary of Bohemisms	26
3.5 Questionnaire	27
3.5.1 Questionnaire - the English version	27
3.5.2 Questionnaire - the Polish version	29
Chapter 4 - Data analysis and conclusions	32
4.1 Analysis of the translated fragments of "A Clockwork Orange"	32
4.1.1 Nadsat and the related translation issues	32
4.1.2 Mixing various Upper Silesian dialects	32
4.1.3 Silesian orthography	34
4.2 Re-conceptualization in the Upper Silesian translation	34
4.3 Questionnaire results	49
4.4 Conclusions	52
Summary	54
Streszczenie	55
Bibliography	56
List of tables and graphs	58

Introduction

"A Clockwork Orange" is a novel by Anthony Burgess, first published in 1962. The story is set in future England. Ultraviolent teenage gangs terrorize citizens. The protagonist, Alex, leads one of them. The plot focuses on the change which Alex undergoes after finally being caught by the police and subjected to an experimental form of therapy named The Ludovico Technique. After being released from the rehab, he is no longer able to use violence and, moreover, his former fellows turn their back on him. The novel is divided into three main sections: before applying the Ludovico Technique, the rehab, and after completing the therapy. The most amazing feature of the novel is, without doubt, the specific language invented by Burgess, called Nadsat. It is a peculiar youth slang, heavily influenced by Russian, used both for the purpose of narration and in dialogues between characters which belong to the youth gang. As far as the title is concerned, several theories were proposed by Anthony Burgess himself, including the author being inspired by a Cockney phrase "as queer as a clockwork orange", referring to a Malay word "orang" ("man"), or using a metaphor to describe something as tasty and sweet as an orange being converted into a mechanism. In 1971, Stanley Kubrick adapted and directed a movie based on the novel.

"A Clockwork Orange" was translated into a great number of languages. The translation into Polish was prepared by Robert Stiller in 1990. He created two different versions of the translation: version R, in which Nadsat expressions are translated as Russicisms and version A, in which they are translated as Anglicisms. Another version (N) was planned in which Nadsat expressions would be replaced with Germanisms. However, it was never completed.

The aim of this thesis is to translate three fragments from different parts of the original novel into the Upper Silesian ethnolect and replace Nadsat expressions with Bohemisms, analyze them linguistically, and compare the outcome of the translation with the work by Robert Stiller. At present, more and more works of literature are translated into the Upper Silesian ethnolect as inhabitants of Upper Silesia develop their identity, severely suppressed upon being almost fully reunited with Poland after the Second World War, under the communist regime (Upper Silesian Tragedy 1945-1948). I have decided to write this paper as a native-born Silesian, dedicated to spreading and popularizing Silesian culture, and as a native speaker of Upper Silesian.

"A Clockwork Orange" is a popular object of linguistic and cultural studies and much previous research can be found in various databases. These are mostly critical essays or

psychological research papers. Some notable examples of previous research conducted are: "The use and effects of fictional argot in Anthony Burgess' *A Clockwork Orange*" by Martin Nixon, "The Picture of an anti-hero in *A Clockwork Orange*" by Radka Mikulaková, or "A Clockwork Orange: Burgess and Behavioral Interventions" by Bobby Newman.

The paper is divided into the theoretical and the practical section. Some notions connected with literary translation are presented in the theoretical part, for instance the problem of equivalence, as well as a short description of the language used in the novel and the socio-cultural background of the Upper Silesian ethnolect. The practical part consists of the translated chapters of the original novel and their analysis. Conclusions drawn from the analysis are presented at the end of the thesis.

Chapter 1

Literary translation - cognitive approach.

This chapter clarifies the notion of translation from the point of view of cognitive linguistics. Basic concepts are explained using definitions and ideas proposed by Barbara Lewandowska-Tomaszczyk (2010) and Jolanta Tabakowska (1993). The problems of equivalence and re-conceptualization are illustrated using numerous examples.

The purpose of this chapter is to familiarize the reader with the tools which I employed in order to successfully translate selected fragments of "A Clockwork Orange" by Anthony Burgess into Upper Silesian ethnolect.

1.1 General concepts.

According to Lewandowska-Tomaszczyk (2010), a general definition of translation would be "*rendering of a message or information* from one language (Source Language) into another language (Target Language)." However, this statement is insufficient to fully comprehend the assumptions of the cognitive approach to literary translation. As pointed out by Tabakowska (1993), literary and linguistic theories of translation have been parallel ideas ever since, yet referring to each other on specific occasions. Thus, the idea of equivalence needs to be introduced. According to the literary theory, equivalence is connected with certain norms. As stated by Toury (1980, in Tabakowska, 1993), these norms are "general values or ideas shared by a certain community". Hence, equivalence depends on a specific translation and must be appropriate for "literature in general, for a translated literary work, for a certain genre/literary source/period, for a certain literary technique, and so forth." (ibid.) On the other hand, however, linguistically-oriented translation theories perceive equivalence as an entity constituted by a set of "sub-equivalences" which occur on specific levels, including phonological, syntactic, or semantic levels. Generativist views assume the convergence of natural languages "at the level of deep structures with differences increasing in proportion to the length of the derivational route leading from deep to surface structures." Thus, two sentences are supposed to be equivalent if they share "the same deep structure." (Tabakowska, 1993)

Another idea crucial for this thesis is re-conceptualization. The term was proposed by Lewandowska-Tomaszczyk in "Theory of Re-conceptualization" (2010) and results from the basic assumptions of cognitive linguistics, which processes language in terms of concepts

which may be universal or specific for a certain language. In cognitivist terms, translation may be regarded as "re-conceptualization of a SL message in the totality of its context and situation." Translators and their readers render characters which resemble the original (SL) ones, reminding us of "the source interactions", at the same time being "re-constructed". Constructions rendered in TL shed a new light on the original message and present the base contents in a different way. Hence, the "translated text is then a *blended outcome* of the original SL forms and meanings and fully native TL forms and their semantics" (Lewandowska-Tomaszczyk, 2010).

1.2 Types of equivalence.

Each language is constructed of certain units, e.g. sounds, words, utterances, and other elements. These units may "refer to objects in the outside reality or in the mental world." (Lewandowska-Tomaszczyk, n.d.) In these two realities, languages tend to express the same sets of relations differently. There exists a large spectrum of potential equivalences, not actually being based on identity, but on resemblance. Thus, various interpretations of translational equivalence are known. Older theories, being ST-oriented, view the main idea behind equivalence as "faithfulness to the original". At present, 'TL-oriented equivalence' (Even-Zohar, 1990, in: Lewandowska-Tomaszczyk, 2010) is required. Round (1998, in: Lewandowska-Tomaszczyk, 2010) proposed the following language-level criteria, subject to re-conceptualization, for language orientation typology:

- formal equivalence,
- equivalence of the outside world referents,
- equivalents of mental representations or intensions,
- equivalence in functions. (Lewandowska-Tomaszczyk, n.d.)

1.3 Equivalence, translation strategies and typology of meaning.

Translators must consider two different criteria in order to convey a message between languages: "typological language conditions" (grammatical categories and language rules which must be changed by the translator) and TL properties which may undergo changes, such as modification, addition, or omission. These are referred to as "translation strategies" and include processes such as calque, modulation or adaptation, which may later undergo

more specific procedures, e.g. amplification, generalization, particularization, etc. (Lewandowska-Tomaszczyk, 2010)

A set of connections in which the 'nodes' refer to particular vocabulary items in a given language is known as the lexicon. As far as lexical semantics is concerned, meaning is "a complex construction built out of several levels or layers." It is frequently unclear where one layer finishes and another starts. Still, they create the composite result of communication. (Leech, 1981, in: Lewandowska-Tomaszczyk, 2010)

Several categories of lexical meaning can be distinguished:

- conceptual/denotative meaning - the most essential one, "the core part of the lexical meaning",
- stylistic/interpersonal meaning - dependent on the topic of discussion, enables to identify the speaker, reveals the relationships between the speakers,
- grammatical/categorial meaning - resulting from the grammatical category
- collocative/syntagmatic meaning - the semantics of a given lexical item as a whole resulting from "the syntactic environment viz. the co-occurrence restrictions of a given word",
- contrastive/paradigmatic meaning - resulting from the connections of a lexical item to other representatives of "the same semantic field",
- implicative/presupposed/reflected/implied meaning - referring to "logical or pragmatic presuppositions of an item"
- exploitation of phonetic forms in order to clarify the meaning as the "semantization of the linguistic form" (e.g. onomatopoeia or sound symbolism). (Lewandowska-Tomaszczyk, 2010)

1.4 Neologisms versus translation.

According to Newmark, neologisms are "newly coined lexical units or existing lexical units that acquire a new sense." (Newmark, 1988) They are frequent in the language of mass media and advertisement, as well as in colloquial language, but also in scientific and technical texts. Neologisms are produced by imagination and creative use of rules which govern languages. Most neologisms coined for practical purposes, such as "laptop", usually become listed in dictionaries, while literary neologisms are frequently exclusive to the text in which they

appear (e.g. "staja" in "A Clockwork Orange"). In most cases, they do not become dictionary entries, with some notable exceptions (e.g. Lewis Carroll's "chortle"). (Lewandowska-Tomaszczyk, 2010)

It is extremely difficult to translate neologisms as they "appear in the SL texts but do not exist in TL". Methods of translating neologisms include: borrowing and loan translation, paraphrasing, semantic shifts, and affixation, although loanwords are frequently not welcome in TL. (Newmark, 1988).

1.5 Naturalness of language.

While translating, the "variable degree of cognitive entrenchment" between languages must be considered. Entrenched structures in a given linguistic system are regarded a piece of linguistic convention. For instance:

We have never intended sending an unlimited supply of white men to rule these islands.
(Lewandowska-Tomaszczyk, 2010)

The sentence can be translated into Polish in two different ways, the former of which is less frequent and the latter is lexically and structurally preferred, which makes it more entrenched.

(1) Nigdy nie zamierzaliśmy wysyłania nieograniczonych zasobów białych ludzi, aby rządzić tymi wyspami.

(2) Nigdy nie zamierzaliśmy wysłać nieograniczonej ilości białych, aby sprawowali władzę nad tymi wyspami. ((Lewandowska-Tomaszczyk, 2012, in: Lewandowska-Tomaszczyk, 2010)

Thus, the more frequent an utterance is, the more natural it is for a given language. Translators "estimate the degree of entrenchment of a unit in a SL" (the "contextual naturalness"), which helps to establish the nearest equivalent in TL. (Lewandowska-Tomaszczyk, 2010)

1.6 Typology of qualitative re-conceptualization.

Types of re-conceptualization may be generally divided into:

- "typologically-based re-conceptualization" — re-conceptualization connected with a particular type of language,

- "translation strategies" — translator's personal, subjective decisions made while translating texts.

Examples of typologically-based re-conceptualization are:

- syntactic pressure — English passive voice > Polish reflexive verb

I have been saved by being prompt.

Uratowałem się dzięki swojej żwawości.

- syntactic pressure — Transitive Passive "receive" > Intransitive Active "nadszedł"

One day a letter was received.

Pewnego dnia nadszedł list.

- syntactic simplification — "flattening of meaning"

bladobłękitny zajac z fajansu, ze skrzyneczką na plecach, do której sypie się cukier

a pale blue china rabbit with a sugar bowl on its back

- typological pressure — differences in construction:

Blakną w słońcu, bo okno jest od południa.

They're fading in the sunlight since the window faces south.

A "dynamic displacement of senses" is observed along with "weakly commensurable categorical hierarchies in language" in comparisons between languages. Meanings emerge as interactions progress since their natural use is sensitive to context, even though they may be drawn from the context. Thus, translation is what results from "an inter-discursive activity" and is related with multiple re-conceptualization processes. (Lewandowska-Tomaszczyk, 2010)

Re-conceptualization may regard both the function and mental representation, for example:

Idę na kolację do wiejskiego klubu.

I'm going to dinner to a country club.

The problem concerns the meal ("kolacja" - "dinner") and the place ("wiejski klub" - "country club") as in Poland "kolacja" is served cold and later than the English "dinner". Moreover, "country club" can be quite a sophisticated place of entertainment, consisting of both indoor and outdoor parts, while "wiejski klub" is usually quite a modest place. Thus, the perlocutionary effect on Polish and English receivers of the message is different. (Lewandowska-Tomaszczyk, 2010)

Also, there are numerous differences between referents, justified by a variety of reasons, such as political correctness.

Przypomniał mi się nasz pies Murzyn.

I remembered our dog Blackie. [literally "Negro"]

In fact, any type of equivalence may result in either SL- or TL-oriented product and form of conceptualization. Foreignization preserves the original forms of lexical items, structures, etc., as in "Harry Potter". The opposite process is known as domestication; notable examples in Polish translation are "Alicja w Krainie Czarów" ("Alice in Wonderland") and "Wichrowe Wzgórze" ("Wuthering Heights"), in which it is easy to notice that the translator focuses on TL index of proper names. Quite often, words and names which sound foreign and do not have a clear TL equivalent are rendered into TL using these linguistic forms for which natural TL equivalents can be found. Such procedures result in the creation of a different perlocutionary effect. (Lewandowska-Tomaszczyk, 2010)

1.7 Translation versus regional and historical varieties.

Processes of re-conceptualization are especially tangible as far as translation of historical and regional texts is concerned, as there are no pre-determined specifications regarding appropriate strategies in such cases, but only some common views and tendencies.

First of all, it is a common strategy to introduce regional variants or archaisms to TL texts in order to reproduce the SL approximate equivalents. Introduction of regional variants is actually the introduction of "non-standard TL equivalents", often understood as a feature of lower social classes. Also, a "more formal TL style" may be used in order to make the translation more formal or more distanced.

The phenomenon of "foreigner talk" (e.g. "Kali jest donkey" - "Kali is a donkey") which replaces strange accent in SL is often observed.

Another strategy which aims at providing for equivalence at the perlocutionary level are "eye-dialectical translational properties", most frequently applied in literary translation. There are two possible forms of realizing the strategy: by covering intentional spelling errors which are given a unique status by means of faulty spelling ("mruz" instead of "mróz" - "frost", errors of this kind are referred to as "native-spelling errors"); or by presenting the viable pronunciation by means of the spelling modified phonetically, which creates the perlocutionary effect of social stigmatization or marking.

So-called compensatory strategies are one of possible tools of maintaining the original intended effect in translation. Among them are: generalizing effect or elimination of regional forms. Compensatory strategies are required to reduce the general tendency to flatten the original complexity of particular texts, which can be seen in the use of less sophisticated vocabulary and in simplifying syntax. (Lewandowska-Tomaszczyk, 2010)

To sum up, the underlying idea behind cognitive linguistics are concepts. For this reason, as each language revolves around a different cultural and historical background, reconceptualization is an essential tool in translating using cognitive approach.

The next chapter presents information concerning Upper Silesia, including information about its history, culture, and ethnolect.

Chapter 2

Upper Silesian ethnolect.

This chapter focuses on Upper Silesian culture, history, and ethnolect. Silesia, which is now divided between Poland, Czech Republic, and Germany, has always been a cultural melting pot. Upper Silesian ethnolect, being a mixture of Polish, Czech, and German (and carrying the features of a Creole language), best depicts the multiculturalism observed in this area. Not only is the cultural aspect discussed in this chapter, but also basic rules for writing in Upper Silesian ethnolect are specified.

The purpose of this chapter is to familiarize the reader with Upper Silesian ethnolect and history, thus preparing the reader for the translation of fragments of "A Clockwork Orange" into Upper Silesian ethnolect.

2.1 General information.

The Silesian ethnolect (originally: *ślōnskō gödka*, *ślůnsko godka*) is a general name for the group of dialects spoken by native dwellers of Upper Silesia and, from the historical point of view, Lower Silesia. Yet, due to post-Second World War events, such as repatriation and displacing indigenes from Lower Silesia, the ethnolect is used there only on a minor scale. (Jerczyński, 2013) This paper focuses on the Upper Silesian ethnolect due to its popularity among inhabitants of Upper Silesia (both native and migrant ones), and the fact of the ethnolect being a living developing language.

The Upper Silesian ethnolect is heavily influenced by Czech (especially the Moravian variety), Polish and German. Traces of Slovakian influences may be found in the ethnolect. Many forms are actually more typical for archaic Polish than for the modern language. Generally, the ethnolect is dominated by Slavic etymology. However, a great number of lexical items of the contemporary Upper Silesian ethnolect is derived from German. (Haładewicz-Grzelak, 2006; Szołtysek, 1998)

The official status of the Silesian ethnolect (thus, also the Upper Silesian ethnolect) is quite controversial. According to the census conducted in Poland in 2011, 529 thousand people declared their nationality as Silesian. (GUS, 2011) Regardless of this fact and multiple historical influences, the Silesian ethnolect is still considered a dialect of the Polish language. Currently, research is conducted in order to verify the status of the Silesian ethnolect.

International Organization for Standardization granted the Silesian ethnolect the code "SLZ" (norm: ISO 639-3). Unfortunately, Lower Silesian dialects are excluded from the norm, despite the obvious bonds between all Silesian dialects. (ISO, 2015)

2.2 An overview of Upper Silesian history.

Knowing the history of Silesia is the key to understanding the complexity of the Silesian (and, thus, Upper Silesian) ethnolect. Szołtysek (1998) explains that the first traces of human activity in Silesia are dated 200 000 years BC. Nevertheless, the first named tribe, the Luggii, settled in this area in the 1st century AD. The tribe, considered Proto-Slavs, inhabited Silesia for about 400 years. Slavs settled in Silesia about the 5th century and have been present ever since. It is suspected that the name Silesia - "Śląsk" - was derived from Proto-Slavic "slęga" ("humidity", "a bog"). Bavarian Geographer, an anonymous author of a medieval text written in Latin, (9th century) describes specific Silesian tribes (Golensizi, Opolans, Silesians and Dadosesani); other sources mention Trebouane and Bobrzanie as well. (Szołtysek, 1998)

Silesia was under the rule of Great Moravia at the end of the 9th century and the beginning of the 10th century. Today the territory of Great Moravia belongs to the Czech Republic. Saint Methodius wrote that the Moravians christianized any new territory they conquered, including Silesia. Hence, it may be concluded that Silesia was christianized before 966, the official date of christianization of Poland. (Szołtysek, 1998)

Great Moravia was raided by Hungarians, who founded a new country on the conquered land. Silesia was included in the territory of Czechia since Czechs strongly believed it should be a part of their country due to the former Great Moravian rule. The period was characterized by constant fights for the throne among the members of the Přemyslid dynasty. Moreover, the former orthodox christening of the land was renewed, this time according to the Roman catholic ceremony, allegedly conducted by Saint Voitecus, the Adalbert of Prague. (Szołtysek, 1998)

Silesia became ruled by Poles around 990, when Mieszko I of Poland took advantage of the conflict between Czechia and Germany, and conquered Silesia. Czechs attempted to retake Silesian lands a number of times, which succeeded only for a short period of time (1038-1050). After that short reign, Czechs officially waived their claims for Silesia. Nonetheless, after the death of Bolesław III Wrymouth in 1138 and the division of Poland according to his last will, the country was weakened. Władysław II the Exile, one of Wrymouth's sons, became

the heir of the Silesian district. As a result of conflicts with his brothers, he was forced to flee to Germany; his descendants travelled back to Silesia and divided it into the Upper and the Lower Silesia. The processes of division continued in Silesia and in the entire country. At the same time, Czechs rose to power and, as a result, Silesian princes pledged reverence to them (the first homage - pledged by the prince of Bytom in 1289). Finally, the entire area of Silesia returned to Czechia and, despite the order slowly being restored in Poland, could not enter the Polish state due to the homage pledged to Czechia by numerous Silesian princes. Consequently, Casimir III the Great relinquished any rights to Silesia in 1335, confirming his decision twice (1339 and 1348), fully transferring the land to Czechia. (Szołtysek, 1998)

Silesia was a part of Czechia from 1335 to 1526. Czechs attempted to tighten the bonds between their country and the regained territory. At that time, Czechia was heavily influenced by Germany and thus began the Germanization of Silesia. As the most important state and church functions were occupied by Germans, Czech people started to rebel, initiating Hussite Wars, which involved Silesia as well. Unfortunately, the consequences of war were grave - Silesian cities were burnt and plundered. For a short period of time, due to the conflict about the heir to the Czech throne, Silesia became a province of Hungary (1474-1490). In 1490, Vladislaus II of Bohemia and Hungary regained Silesia and became the Hungarian king. After his tragic death in 1526, Czechia and Hungary (including Silesia) became a part of the Habsburg Empire, according to the international treaties. (Szołtysek, 1998)

The Catholic Austrian monarchy introduced the policy of eliminating protestants from their land, which was one of the reasons behind the Thirty Years' War. Conflicts, diseases, hunger and lack of economic stability devastated Silesian trade and craft. It is reported that metallurgy and mining in, for instance, Tarnowskie Góry (Tarnowitz) collapsed. The Austrian monarchy imposed enormously high taxes, mainly due to being at war with Turkey, at the same time ignoring the citizens' needs. Interestingly, due to the ignorance of Austrian authorities, the processes of Germanization in Silesia ceased almost completely. (Szołtysek, 1998)

The Prussian king, Frederick the Great, took advantage of the unstable situation of the Austrian monarchy and incorporated Silesia into Prussia almost entirely in 1740, apart from the former Duchy of Teschen, which remained a part of Austrian monarchy until 1918. Consequently, three Silesian Wars took place, ending in 1763. Not being a poor Austrian

province anymore, Silesia rose to the economic and cultural power. Metallurgy and mining thrived. (Szołtysek, 1998)

After the events of the First World War, Poland reclaimed its independence in 1918, which allowed Polish Silesians to start the efforts to re-enter the Polish territory. As a result, the Silesian Uprisings (1919-1921) and a plebiscite took place, the consequence of which was incorporated ca. 30% of Silesian territory into the Second Polish Republic. The remaining Silesian land remained under the German rule until 1945. The Silesian Province was established in the Polish-Silesian area; its unique feature was its standalone status (autonomy), which in practice meant a separate local government and election, police, education system, health care system, roads, agriculture, the legal regulation of religious convictions, taxes and budget. (Jerczyński, 2013; Szołtysek, 1998)

The Second World War resulted to be especially cruel for Silesians. Since the Gleiwitz incident, a false flag operation performed as part of Operation Himmler and serving as a pretext to invade Poland, the warfare in Silesia could be observed in two forms: a regular fight against the Polish army and resistance groups in Silesian cities (the Nazis dominated in about three days) and murdering the participants of Silesian uprisings, pro-Polish politicians, journalists, priests, etc. Thus, until 1945, Silesia became a part of the Third Reich and its citizens were enrolled in the Volkslist and divided into four categories: I, II - "well-earned Germans", III - "possible to Germanize" (actually, the concept of "the Silesian nation" was mentioned in this category), IV - "Polonized Germans". (Jerczyński, 2013; Szołtysek, 1998)

Unfortunately, the fate of Silesia after being "released" by the Red Army in 1945 resulted to be dramatic. Soviet Polish authorities, in cooperation with the Soviet Armed Forces, performed ethnic cleansing in Silesia. Silesians regarded as Germans were deported west of the Oder and the Lusatian Neisse. Many, considered "politically unclear", were murdered or placed in specially constructed concentration camps (e.g. Świętochłowice-Zgoda, Jaworzno in the area of former KL Auschwitz-Birkenau). The purpose was to weaken and eliminate especially aristocracy and intelligentsia. The communist times were decades of ridiculing the Silesian identity and ethnolect. (Jerczyński, 2013)

After abolishing communism in 1989, the question of the Silesian identity was raised again. Silesian Autonomy Movement was founded in Rybnik in 1990 by Jerzy Gorzelik. Moravian and Silesian Autonomy Movement came to life in 1989, in the former Czechoslovakia. Silesian Nation Union was established in Katowice in December 1996. Until today, the Union

has not been officially legalized, despite the efforts made in Polish courts and the European Court of Human Rights. Silesian culture thrives: more and more books of various kinds are published in Silesian or translated into Silesian, an official codification of the Silesian ethnolect is in progress, and the awareness about the rich and intercultural history of Silesia rises. Numerous Silesian activists cooperate with Scottish, Catalanian and other activists whose aim is to establish autonomy in their regions or gain full independence. (Jerczyński, 2013)

2.3 The Silesian ethnolect as a Creole language.

Creole languages are popular worldwide as a result of clash of different cultures. The exact number of Creole languages is not known. Most of them are English-, Spanish-, Portuguese, French- or Dutch-based, as historically they most likely developed in colonized areas. However, the specific location and amazing history of Silesia lead to the formation of a specific language, which may be analyzed not only in terms of an ethnolect, but also as a Creole language. Over the generations, Silesian emerged from the mixture of Czech, Polish, and German, and became nativized by many, at the same time developing its specific structures and lexical inventory. Silesian vocabulary is heavily influenced by the parent languages (e.g. "aszynbecher" - "ashtray" from German "Aschenbecher"); however, some words native to Silesia emerged (e.g. "łonaczyć" - a word which changes its meaning, depending on the context). Over time, the dynamic interactions between Germanic and Slavic speakers resulted in the formation of the Upper Silesian Slavic-Germanic pidgin, which became creolized in the late 19th century. Due to the aforementioned processes of Germanization and Polonization in the 20th century, the Polonized Creole managed to survive and is perceived as either a dialect of German or Polish; nonetheless, at present more and more users of the Creole regard Silesian their proper national language. (Kamusella, 2011)

2.4 Basic rules of written Silesian.

These rules were accepted during the conference in Cieszyn, 10.08.2009, by a standardization scientific team supervised by Professor Jolanta Tambor, and are thereupon applied in publications, such as " Słownik gōrnoślōnskij gödki" by Bogdan Kallus (2015).

The general rules are:

- adhering to Polish orthographical customs and reducing the amount of new letters as much as possible,

- adhering to forms used by larger groups and accepting them as general rules,
- choosing features characteristic for Silesia, such as elision of "ł" in words such as "chop", "tuste", "gowa",
- choosing features which make words easier to identify for historical reasons, e.g. "rz" - "strzimać"

Additional letters are: Ō, Ô, Ö.

Germanisms are an inherent part of the Upper Silesian ethnolect on each level of the language — phonetic, morphological, syntactic, and lexical. According to the rule about adhering to commonly accepted Polish orthographical customs, the following solutions are proposed:

- "u" in the second segment of German diphthongs as an equivalent of the second element of German "au" grapheme: as in "ausgus", "autobana",
- omission of silent "h" in Silesian orthography: "bana", "banhof",
- writing "z" in order to mark the sound [z], even if the letter "s" is present in the original version, as in "szlagzana",
- writing "c" in order to mark the sound [c], even if the letter "z" is present in the original version, as in "ancug",
- writing "aj" in place of the original "ei", as in "ajerkuchy",
- writing "oj" in place of the original "eu", as in "Ojgyn". (Kallus, 2015)

To sum up, Upper Silesia is a multicultural area of rich history and distinctive ethnolect. It is crucial to preserve the memory of both magnificent and tragic events which marked this land and to cultivate the ethnolect. One of the main targets of modern Upper Silesian society should be introduction of the ethnolect to schools, even as extracurricular classes.

The next chapter focuses on presenting "A Clockwork Orange" and translation of the chosen fragments into Upper Silesian ethnolect.

Chapter 3

Data presentation.

In this chapter, the novel "A Clockwork Orange" is presented, including the linguistic aspects of the novel which make it unique and remarkable. Next, the Upper Silesian translation of selected fragments of the novel is included. All fragments were entirely translated by the author of this thesis.

3.1 "A Clockwork Orange" - general information.

"A Clockwork Orange", written by Anthony Burgess and published in 1962, is one of the milestones of British modern literature. Set in a dystopian England in the near future, the novel raises the problem of youth violence. The protagonist and the anti-hero, Alex, narrates the story of his adolescence, revolving around his belonging to an extremely violent gang, and the subsequent change as a result of undergoing an innovative Ludovico therapy. Generally, "A Clockwork Orange" focuses on the problem of maturation and juvenile delinquency, with the total number of chapters, 21, being a reference to the fact that the age of 21 is groundbreaking in human psychology. A special Russian-influenced youth dialect was created by Burgess for the purpose of the novel. The author himself explained that he had written the novel in merely three weeks after suffering a great personal tragedy when his wife was assaulted by young, drunk American soldiers. As a result, she miscarried. The gang depicted in the book was inspired by the wave of juvenile crime which occurred in Great Britain during and after the Second World War. (Burgess, 1995; Lewis, 2004)

"A Clockwork Orange" is written from the first person perspective, which gives the reader a perfect insight into Alex's, the hero's, criminal mind. From the very beginning of the novel until the bitter end, it is possible to follow his train of thought: the initial enjoyment of crime and disorder, stealing and violating, through the breaking point and undergoing the aggravating Ludovico therapy, until Alex's final resolutions to leave the path of crime. What is interesting is that the final chapter was removed from the first American editions of the book, thus ruining the idea of 21 chapters. Unfortunately, also the movie by Stanley Kubrick was based on this incomplete American edition. (Burgess, 1995; Lewis, 2004)

What is actually dystopian about "A Clockwork Orange", though, is not the society in general; neither is it any environmental condition which leads to its decline. It is what is inside young Alex's and his "droogs" heads. There is no broader comment about other social

issues. Juvenile wrongdoers are far from petty crimes - Alex, Georgie, Pete and Dim find it delightful to commit the most serious crimes and visit Korova Milk Bar straight after having some drugged milk. What is the most fearsome is that the boys do not perceive their deeds as wrong in any sense. When they finally cross the line by murdering an innocent elder lady, everything changes - Alex is the one who gets caught and is subjected to the treatment which is supposed to prevent him from committing crime, at the same time actually depriving him of free will. The question arises: is it morally right or wrong to divest a criminal of what makes us human for the greater good? The answer is up to the reader. Any events which take place after the novel finishes remain unknown. It may even be concluded that juvenile gangs which made the future presented in the book dystopian ceased to exist. (Burgess, 1995; Lewis, 2004)

3.1.1 Nadsat.

Not only was Anthony Burgess a novelist, but also a brilliant linguist. Nadsat was created in order to depict the young delinquents characters from "A Clockwork Orange". It is a specific Russian-influenced argot. The name "Nadsat" is actually derived from Russian "-teen" suffix "-на́дцать". (Evans, 1971)

Alex, the protagonist, uses Nadsat in the first-person perspective in order to narrate the story and to communicate with his fellow members of the gang, but also his victims and parents. However, despite the preference for Nadsat, Alex is perfectly capable of speaking standard English if needed. It is a common feature of many speakers of non-standard language varieties. Nadsat appears to be a typically spoken language, being a vernacular language of criminal youth. Although Nadsat is a variety of English heavily influenced by Russian, some words were actually coined by Burgess; it is also influenced by Cockney rhyming slang, German, words of unknown origin, and King James Bible. The overwhelming majority of the Russian-influenced words are loan-words, often preserving the Russian pronunciation and anglicized to a small extent, e.g. "bábushka" - "baboochka" - "old woman". Folk etymology is another tool of constructing words in Nadsat. The famous term "horrorshow" is actually derived from Russian "khorosho" ("good"), which are actually homophones. English-Russian hybrids can be noted as well; for instance "head" - Russian "golová", which sounds similar to "Gulliver"; the term "Gulliver" - "head" can be found in Nadsat. Of course, common language formation tools are frequently applied, such as compounding ("state jail" - "staja"), blending ("a fit of laughter" - "guff") or clipping ("cancer stick" - "cancer"). (Evans, 1971)

3.1.2 Polish translation.

"A Clockwork Orange" was translated into Polish by Robert Stiller in 1990. Two different versions of the translation were prepared:

- version R - Nadsat expressions are translated as Russicisms,
- version A - Nadsat expressions are translated as Anglicisms.

Version N was planned, in which Nadsat expressions would be replaced with Germanisms. However, it was never completed.

Stiller's afterword, included after the novel, explains his techniques and ideas behind the translation. His basic assumption was to follow the author's original intention and construct a new language for the purpose of translation. Also, Stiller emphasized the long history of Russicisms in Polish and the completely different effect achieved when Russicisms are involved in constructing "Polish Nadsat" than when Burgess constructed the "original" English Nadsat. Thus, the two versions of translation into Polish are actually the result of two different patterns that Polish society could take for the future. It must be stressed that Stiller began the translation in 1974, when it was very likely that the future of the Polish language would be severely influenced by Russian; the second version which used Anglicisms was the translator's alternative vision of the future of the Polish language. Stiller estimated the number of neologisms in the original work as 300 and in the translation - around 1000.

Robert Stiller's translation is famous for being a huge linguistic experiment; he actually re-created Nadsat anew, while translators into other languages (e.g. German translation by Walter Brumm) did not reach that deep and created quite superficial works.

Examples of "Polish Nadsat" created by Robert Stiller:

"bubeł w kubeł" - "shut up" ("bubeł" - a primitive way of naming mouth, "kubeł" - "a bucket")

"chleborak" - a blend of Polish "chleb" ("bread") and "nieborak" ("a poor person"), a person who barely makes a living

"encyklo" - a clipped version of "encyklopedia" ("encyclopedia")

"jajczyć" - "to eat an egg", a verb derived from the noun "jajko" ("an egg")

"pizgnąć" - "to throw", in standard Polish it is a vulgar way to describe punching somebody or throwing an object

"portablo" - "a portable device", an Anglicism

"pryzner" - "a prisoner", an Anglicism

"rakotwór" - "a cigarette", literally: "cancer maker", borrowed from English "cancer stick"

"stuk" - "a bump", "a strike", an onomatopoeia

"zarabotać" - "to earn", a Russicism ("rabota" - "work")

"żyliszcze" - "a flat", a neologism - "żyć" means "to live" (Stiller, 2010)

3.2 Aim of the study.

The aim of the study is to compare the Polish translation, created by Robert Stiller, and the Upper Silesian translation, prepared by the author of this thesis, of the selected fragments of Anthony Burgess's novel "A Clockwork Orange", as well as to analyze the employed methods of translation.

The research question which arose during the process of translation into Upper Silesian can be stated as: to what extent do Bohemisms included in the translation instead of the original Russianisms influence the structure and reception of Nadsat and the idiolect of the protagonist?

The work focuses on the cognitive approach to translation proposed by Tabakowska (1993) and Lewandowska-Tomaszczyk (2010, 2016).

3.3 Methods of the study.

Three fragments of the SL text were chosen and translated into Upper Silesian ethnolect, focusing on the idea of re-conceptualization as proposed by Lewandowska-Tomaszczyk (2010). Next, a survey is carried out among dwellers of Upper Silesia to verify the quality of translation and its reception.

It must be stressed that, formally, no text corpora exist for the Upper Silesian ethnolect, which makes both the translation and the comparison processes an advanced linguistic experiment.

Additionally, the number of parallel texts and literary texts published in Upper Silesian ethnolect is still quite limited, which makes the comparison even more challenging.

3.4 Upper Silesian translation of the selected fragments of “A Clockwork Orange”.

Three fragments of the novel were chosen. Each one comes from a different part of the novel: the first one describes the protagonist's life before the therapy, the second one - during the therapy, while the last one presents the beginning of Alex's life after leaving prison. Besides the criterion of choosing pieces from different parts of the novel, the choice of fragments was entirely random.

3.4.1 Fragment 1, pp. 6-10 [1]

Tajla 1, Kapitel 1

- Toż jako to bydzie, te?

Byłech jo, ‘naczy sie Alex, a moji trzi sołdruhy, bali Pyjter, Jorguś a Ciućmok, z kerego gynau buł richtig ciućmok. Zicli my se we Szyнку Kalymba klachajonc a miynionc roztomajte myślinki, co by sam połonaczyć w tyn fest pieroński uziombaty nale suchota wieczesz. Szynek Kalymba to boło misto kaj szło se sprowić na-fest-mlyko, a można, o braciki moji, żeście zaboczyli jako to je we takich mistach, toż dzisio wszyjsko pomiynio sie richtig gibko, każdy snadnie zaboczy, cajtongow jednako sie niy czyto. Zawdy, loli hań mlyko ze roztomajtymi pierziństwami. Niy mieli glyjtu coby przedować bryna, atoli żodne prawidło niy godało o tym, aże tych nowych fajności niy śmiom dować do mlyka, tedyć szło ku niymu wciepać gibcioka, meskalerzac abo adrenadzista abo dwa inksze weczce, kiere dowajom wom fajne bojokszoł piytności minut dziwano sie na Ponboczka A Wszystkie Jego Anieliczki A Śwyntych we waszym lewym szczewiku ze fojerwerkami we cołki mozku. Abo szło tyż sprowić sie mlyko ze bzibziokami, jako my to godali, kiere wos pobrusiło a narychtowało wos na trocha oszkliwego dwacet-prociw-jednymu, a gynau na to my sie rychtowali wtynczos kiej ta łona bera sie poczyno.

Kapsy mielimy fol od zeli, toż niy trza boło szabrować i skiż tego naklepać jakimu starymu purtowi kajś we anfarcie, a niyskorzij dziwać jako sie tonko we swojij krwie, kiej my rachujemy wiewa my zachabili a tajlujemy bez sztyry; nie trza boło jednako żodnej ultra-chaji ze jakom siwom drobkom w gyszefcie, kiej by my ja prali podwiela ij bebechy by niy powylazowały na wierch. Dyć żesz, jako to godajom, zele to ni ma wszyjsko.

Wszystkie sztyry bylimy obleczeni we nojmoderniysze klajdy, ‘naczy sie owdy czorne richtig wonski galoty ze spleśniałym galertem, jako my na to godali, wrażonym we kroku pod galotami, coby ochroniać, nale tyż jako dinks kiery szło anfachowo zobejrzyć we akuratnym świetle, toż bez przykład mój miol forma pajonka, Pyjter miol ruka (‘naczy sie, gracia), Jorguś miol pierońsko fajnego kwiotka, a stary borok Ciućmok miol tako plocha (to je gymba) od klauna, iże ogiyn z žici. Ciućmok niy znoł sie na niczym nijakim końcym, nojwiynkszy tuk baniaty ze nos sztyrych. Dalij mielimy jakle do pasa kej niy ma klapów, ino taki fest dupne wszyte ramyinia („ramenochy”, jako my godali), kiere mioły udować, iże richtig momy takie srogi ramiynia. Zaś dalij, braciki moji, mielimy te taki biole bindry, kiere wyglondały choby z okna na plac abo gniecione kartofle, ze takim mustkiym choby widołka. Kudły mielimy niy za zdelne, a charboły mielimy taki gynau do kopanio.

- Toż jako to bydzie, te?

Kole szynkwasu zicały sie trzy frelki, holeczki po noszymu, nale sztyrech nos synków, ‘naczy sie kluków, a zaobycz boło jedyn za wszecich, wszecy za jednygo. Holki boły obleczone choby my, we nojmoderniysze klajdy, ze flidrowom, zielonom a apluzinowom parukom na deklach, každo pewnikiym stoła wiyncy aniżeli wela zarobiyły za trzy-sztyry tydzie roboty, tak zech przifilował, a jejich makijaże gynau przystowały do paruków (dynga wele mżurków, gymba szyroko posztrajchowano). Dalij mioły dugi, czorne, fest sztram kecuszki, a na wemenach mioły przyłonaczone choby strzybne abcybildry ze mianami roztomajtych synków – Hansik, Michoł, i na to podane. Boły to miana synków, z keremi sie łonaczyły podwiel mioły sztyrnoście lot. Szpakowały na nos i miolech pypcia pedzieć, coby naszo trójka chyciła je a wartko obsadziła, boroka Ciućmoka ostawiwszy kajś w pierony jasne, kupiwszy mu halba młyka ze meskalerzacy m i tela, ino że to by boło fałszne. Kiej Ciućmok buł richtig, richtig oszkliwy, jako i sie mianował, nale buł z niygo fest zwyrtny rojber, kiery doporzondku poradził używać szczewików.

- Toż jako to bydzie, te?

Tyn chop co siedziol wele mie, a zicalimy na dupnym, pliszowym zicu, kiery ciongoł sie przy trzech ścianach, furgol kajś fort, widziol to po jego mżurkach. Bajukoł co choby „Arystoteles tele bele wyszol na kole farfocle rajca”. Wyłonaczył sie gynau na orbita, jo wiedziol jako to je, probowalech tego kej wszecy, nale wtynczos juzech downo pochytoł, iże te łone to wecze do bojoków, o moji braciki. Tutoleś to młyko i żeś lygoł, a we dekle żeś miol roztomajte anfale, aże wszyjsko wele ciebie to boło choby downo tymu. Widziol to szumnie

a klarownie, richtig – tische, stereo, licht, dziółchy a synków – ino choby te weczce były han kejsi i juże terozki niy. A tyś był do piykna ożarty twojim charbołym abo szczewikiym abo paznoketym, i gynau wtynczos boleş zahipnołonaczony i ciepoleş sie choby sagi we pokrziwach. Tracileş swoji miano, swoji ciało, siebie i mioleş to w żici, i czekoleş aże twój charboł abo paznokat zrobiół sie żółty, niyskorzij bardzij żółty i zaś bardzij, i zaś. Dalij światła zaczynoły szpryngać choby atombomby i charboł, paznokat, co ino, konsek marasu na galotach, miynioły sie we wiele, wiele, wieceeele mista, wiyksze jak cołki świat, i mioleş juże poznować Ponboczka, kedy naroz wszyjsko szlus i niy ma. Boleş sam nazod, zaślimtany boroczek ze krziwom gymbom, kery hned mioł sie pobeczeć. Ja, boło to wszyjsko fajne, yno fest bojożliwe. Dyc niy prziszoleś na tyn świat, smykać sie ze Ponboczkiym. Taki weczce poradom wycyckać z nos cołki druk i co ino je w nos dobre.

- Toż jako to bydzie, te?

Stereo boło załonczone i zdowało sie, iże hlas od śpiywoczki gymził sie po cołkim szynku, od jednygo winkła do drugigo, na wiyrch do gipsdeki i zaś nazod ku dołowi, odbijajonc sie od ścian. Śpiywoczka mianowała sie Berti Laski. Wyskała swój struczny szlagier – „Gore mojo tuszka”. Jedna ze tych holeczek wele szynkwasu, ta we zielonyj paruce, gibala bebeczym hań a nazod do rytmu tyj bezmaś muzyki. Poczulech juże we łbie zbibioki z mlyka i bolech fertig na trocha dwacet-prociw-jednymu. Toż ryknołech: „Raus raus raus!” choby psiok, a niyskorzij ciulnołech tymu klukowi, co zicoł wele mie, dżist mu we mzurka a we ucho, nale on sie ani niy kapnoł i dalij bebło te swoji „Dinks od telefonu a kiej tyn ononon zlonaczy jerononononie”. Bydzie mioł boloki niyskorzij, kiej już bydzie nazod na tym świecie.

- Toż kaj? – spytoł sie Jorguś.

- Gynau przedsia – pedziołech – a dalij to sie okoże. O braciki moji maluterni.

Toż poleźlimy w ta wielo, chladno nocka, podług sztreki Margiytki, a dalij skyncilimy we alejo Barona Boothby, kaj przifilowalimy gynau to, o co nom sie rozlaziło, taki malusiyńki iptuś, prawie coby poczońć wieczierz. Szoł sie taki raczyj stary grzib, można jaki belfer, bryle na kicholu i otwarto gymba, wciongajonco tyn chladny, nocny luft. Tachoł buchy pod pachom i mioł oszkliwy paryzol. Wyłaził prawie zza winkła ze Bibliotyki Publicznej, a niy boło to dzisio misto porzond byzuchowane. Mało kedy szło oboczyć takigo grziba burżuja

na wieczór, toż sztyjc boło za mało policyji. Nale byli hań my, gryfne synki, no i tyn stary belfer, ino my na cołki sztrasie. Toż przismyczyliimy sie ku niymu i jo godom:

- Wyboczcicie, braciku.

Zdowoł sie trocha wylynkniony kiej oboczył cało naszo czwórka, tako cichuško, galantno a śmiywno, ale odpedziół mi:

- Ja? Słuchom vos?

Mioł gynau belferski hlas, choby chciół nom pokozać, iże niy mo pietra. Odgodnołech mu:

- Widza, iże mocie buchy pod pachom, braciku. Niy trefio sie dzisio fest czynsto kogo, fto durch by czytoł, toż mom richtig szpas z wami pogodać.

- Och – pedziół, telepionc sie. – Richtig? Och, rozumia. Spozyroł ino na jednego, na drugiego, na trzecigo a na czwortego, naroz czujonc sie choby strzod śmiywnych a galantnych kluków.

- Ja – odpedziółech – Toż piyknie bych prosił, braciku, coby mi bracik doł sie zobejrzyć te buchy, kiere mocie pod pachom. Fest przaja chyndogim buchom, braciku.

- Chyndogim – rzeknoł. – Chyndogim, pra? – I naroz Pyjter chycił te trzi buchy i rozdoł je nom gibko, iże każdy okrom Ciućmoka dostoł jedna. Jo chycił „Podstawowo Kristalografijo”, o dymknołech umszlag i pedziółech:

- Szumnie, richtig piyrso klasa – sztyjc przeciepujonc zajty. Naroz mój hlas zrobiół sie gynau szokniynty – Coż to takigo sam je? Taki oszkliwe hesło? Mie je gańba na ni spoziyrać. Czują sie bez vos oszydzony. Richtig.

- Nale – sprobowoł – nale, nale.

- A terozki – pedziół Jorguś – toch znod richtig oszklistwo. Jedne hesło zaczyno sie na „k” i inksze na „c” – trzimoł buch, kery mianowoł sie „Cud ze śniyga”.

- Jerona – odezwoł sie naroz Ciućmok, kukajonc bez ramiynie od Pyjtra, jako zowždy, tak trocha za fest – tukej pizom, co on ij zrobiył, jak ja obsadzoł, bilty som i wszyjsko. Czamu – spytoł sie – som żeście nic inkszygo jak oszkliwy stary purt?

- Chłop we waszym wiyku, braciku – przigodolech mu a zaczonech drzić jego buch, kery żech trzimoł, i naroz wszyjscy zaczi gynau drzić te buchy, kere mieli we łapach. Ciućmok a Pyjter oba hampłowali „System Romboedralny”. Stary belfer zaczon ślimtać:

- Dyć to nima moji, to je iścizna publiczno... som żeście pierońskie chachory... sprostę lumpy... – i tak durch a piac. Próbowoł sie jako pozortować zajty i ostrzyżki, kere my wyciepli. Boło to ździybko ženada.

- Wom trza akuratnyj lekcyji, braciku – odezwolech sie – tela wom powiyem. Tyn buch o kristalach, coch go trzimoł, mioł pierzińsko hromsko obkłodka i skiż tego ciynżko mi boło ja drzić, można beztoż, iże mioła swoji lata. Downij robiyli wecze tak, coby boły na cołki lata, zou wi zou jako żech tam połonaczył te zajty i porobiył żech sie z nich floki, choby ze śniyga ino taki wiele, a niyskorzij inksi zrobiyli gynau to samo z jejich buchami, ino borok Ciućmok tańcowoł wele nos choby klaun (kerym końcym boł).

- Tukej żeś je – pedzioł Pyjter – na, mosz swojo flapsówa ze floków, ty gizdawy bluźniyrzu, nicpotoku!

- Basamski, stary lump – huknołech i zacziłmy łonaczenie ze starym grzibem. Pyjter chycił go za grace, a Jorguś choby otwar mu gymba. Niyskorzij Ciućmok wyjon mu gybis, tyn na wierchu i tyn ze dołu tyż. Ciepnoł nim o tretuar, a jo go zaro przideptoł charbołami, ino wnerwiło mie, iże dupiato sie go miyndliło, tymuskuli tego, iże boł zrobiony z takigo modernego plastiku. Stary purt zaczon naroz coś tam bajukać, taki „be ba bof”, toż Jorguś ostawił te jego grace i maznoł mu roz tom swojom łapom ze ringami bez ta bezzymbno gymba. Bez toż stary purt sie ubecznoł i polycioła jucha, o braciki moji, richtig piyknie. No toż dalij poseblekalimy go do treska i badków (mioł gynau badki od starego chopa, taki hajdawery, Ciućmok prawie ciulnoł ze śmiychu), a niyskorzij Pyjter kopnoł mu w miecha i dalimy mu polyżć. Kulwitoł jak szoł, a dyć niy dostoł za fest, ino stynkoł „o, o, o”, ani niy szaltrujonc, kaj je i co sie podziolo. My sie ino chichrali i posznupali my mu po kapsach, kiej Ciućmok sztyjc tańcowoł wele nos z tym oszkliwym paryzolem. Kapsy mioł dycht prożne, ino pora starych pisymek. Na niykerych boła data 1960 i napisane: „Mojo libsta” i taki tam bebły, koło ze szluselami a stary fyjder, z kerego kidała tinta. Borok Ciućmok doł se pokój ze tańcowaniym z paryzolyem i, toż kaj tam inakszyj, zaczon czytać jedno pisymko na hlas, choby chcioł sie poasić na prożnyj sztrasie, iże poradzi czytać.

- Mojo pyikno libsta - wyrecytował srogim hlasym – Byda o ciebie myśłoł, kiej jeżeś fort i miol nadziejo, iże spamiyntosz, coby sie cieplučko oblyc, kiej wylazujesz bez noc. – i naroz zaśmioł sie na fol – Ho, ho, ho! – udajonc, iże wyciyro sie tym pisymkiym žić.

- Dobre – zawołołech – Dejcie pokój, braciki.

Stary purt miol w galotach trocha zeli ('naczy sie, geldu) - možno kajś pora kotloków - toż gynau psinco, kiej mielimy juże kapsy fol od zeli, pra? Dalij rozdupczylimy tyn jego paryzol, klajdy rozciepalimy kajś wele nos, coby je wiater we świat pokludził, braciki, i szlus ze starziczkiym. Jo wiyim, że nic takiygo my niy nabroili, nale wyczerz sie prawie wzion zaczoł i w žici mom, co sie o tym pomyślicie. Odproszac vos niy byda. Pierziństwa z mlyka juże fajnie kopały mie w dekiel, normalnie motlok we łbie choby jasny pieron.

3.4.2 Fragment 2, pp. 46-47 [1]

Tajla 2, Kapitel 1

- Toż jako to bydzie, te?

Teroz to sie richtig zacznom płaczki z igraszki, o braciki moji a jedzine sołdruhy, we Pierdlu ('naczy sie, Państwowym Cuchthausie) Numer 84F. Niy bydzie wom lekko, prawie mi je lito, dziwać na tyn konsek mojiy bery, kedy moj fater chcioł wciulać samymu Ponboczkowi we modrym Niybie za ta mojo krziwda, a mojo muti ino beczala i darła pysk buuuuuuu buuuuuuuu skiz tego, iże ij jedziny bajtel, futrowany ij wemenami, tako to wszyjskich oszydził. Dalij boł sie tyn zmierzły, pieroński opa richter, kery pedzioł ino same oszklistwa na mie, na waszego Sołdruha a Skromnego Narratora, fuloł gynau choby tyn ciul P. R. Deltoid ze swojimi policistami, no żeby go kep obsroł. I zaś tyn oszkliwy hareszt, miyndzy smrodlawych zboków a inkszych rojbrów. No a niyskorzij boł gynau gericht i usondca, i jego sołdruhy, ławniki, i zaś ino same pieroństwa o mie godali, żech je najgorszy, bebebe. I naroz: KRZIW!, muti ślimto, sztyrnoście lot we pierdlu, o braciki. Toż beztoż żech sam je, juże gynau dwa lata, jako mie wciepali w ketach do Pierdla 84F. Byłech obleczony we nojmoderniyjsze klajdy we hareszcie, 'naczy sie we zmaraszony arbajciok choby wyłonaczony we gnojoku, ze abcybildrami wele mojigo hercu a ze zadku, toż eli ida hań, eli nazod, zowždy żech je 6655321 i tela. Nima żech wincy wosz maluczki sołdruh Alex.

3.4.3 Fragment 3, pp. 75 [1]

Tajla 3, Kapitel 1

- Toż jako to bydzie, te?

Tako żech sie, braciki moji, klachoł som do siebie na nastympny dziyń rano, stojonc sie kole tego biółego pobudynku, choby prziklajstrowanego do starygo Pierdla, obleczony we moji łachy co żech miał obleczone dwa lata do zadku, we szadym blicu rańca, ze małom taszom we łapie, a w nij pora mojih weczy, i ze paroma kotlokami, geszynk od noszych szumnych regiyrowujoncyh, cobych mog nazod sztartnyć ze życiym. Wczora do wyczerza bolech juże richtig ciyrpistom, ino wywiady do telemele a bilydy, roz roz roz cyk cyk cyk, no i miołech im pokozać, jako sie bula i ciepia, kiej ino widza na-fest gwołt, romplowani i te łone wszyjskie. O jakech ciulnoł sie na szezlong, i choby zaroz za chwila przileźli już łoni i kozali iść w pierony jasne du dom, że już mie majom pełno zić, raus, o braciki moji. Toż stoja sie tak, w lewej kapsie mom pora zeli, klang klang, i myśla sie ino:

- Toż jako to bydzie, te?

3.4.4 Glossary of Bohemisms.

The following terms have been coined by the translator in the Upper Silesian version of the text. Their role is to reproduce Nadsat using Bohemisms instead of words which originate from Russian.

sołdruh – towarzysz/a comrade

myślinka – pomysł/an idea

misto – miejsce/a place

wecze – rzeczy/things

mozek – mózg/brain

zele – pieniądze/money (cz. zeli – kapusta/cabbage)

drobka – kobieta (ang. chick, zmiana sensu wyrazu)/a woman (derived from English “chick”)

ruka – ręka/a hand

plocha – twarz/a face

holeczka – dziewczyna/a girl

kluk – chłopak/a boy

paruka – peruka/a wig

mżurki – oczy/eyes

wemeny – piersi/breasts

hlas – głos/a voice

chladny – zimny/cold

heslo – słowo/a word

lito mi - przykro mi/I am sorry

policista - policjant/policeman

3.5 Questionnaire.

An anonymous survey was carried out in order to verify the reception of the Upper Silesian translation of “A Clockwork Orange” and facilitate the verification of the research question. The survey was prepared in two linguistic versions: English and Polish. Nine people responded to the questionnaire. The results are discussed in Chapter 4.

3.5.1 Questionnaire - the English version.

Please read the following fragment of the Upper Silesian translation of “A Clockwork Orange” and answer the questions below.

- Basamski, stary lump – huknolech i zaczlimy łonaczenie ze starym grzibem. Pyjter chycił go za grace, a Jorguś choby otwar mu gymba. Niyskorzij Ciućmok wyjon mu gybis, tyn na wierchu i tyn ze dołu tyż. Ciepnoł nim o tretuar, a jo go zaro przideptoł charbołami, ino wnerwilo mie, iże dupiato sie go miyndlilo, tymuskuli tego, iże boł zrobiony z takigo modernego plastiku. Stary purt zaczon naroz coś tam bajukać, taki „be ba bof”, toż Jorguś ostawił te jego grace i maznoł mu roz tom swojom lapom ze ringami bez ta bezzymbno gymba. Bez toż stary purt sie ubeczol i polyciola jucha, o braciki moji, richtig piyknie. No toż dalij poseblekalimy go do treska i badków (miol gynau badki od starego chopu, taki hajdawery, Ciućmok prawie ciulnoł ze śmiychu), a niyskorzij Pyjter kopnoł mu w miecha i dalimy mu

polyżyć. Kulwitól jak szoł, a dyć niy dostał za fest, ino stynkoł „o, o, o”, ani niy szaltrujonc, kaj je i co sie podziolo. My sie ino chichrali i posznupali my mu po kapsach, kiej Ciućmok sztyjc tańcowoł wele nos z tym oszkliwym paryzolem. Kapsy miol dycht proźne, ino pora starych pisymek. Na niykerych boła data 1960 i napisane: „Mojo libsta” i taki tam bebły, koło ze szluselami a stary fyjder, z kerego kidala tinta. Borok Ciućmok doł se pokój ze tańcowaniym z paryzolyim i, toż kaj tam inakszyj, zaczon czytać jedno pisymko na hlas, choby chciol sie poasić na proźnyj sztrasie, iże poradzi czytać.

1. Is the text comprehensible and communicable for you?

1 – yes

2 – rather yes

3 – difficult to say

4 – rather no

5 – no

2. Are you familiar with the original text?

1 – yes

2 – no

3. What comments do you have concerning the translation?

.....
.....

4. Please finish the sentence: I'm a...

1 – native Silesian person

2 – Polish person who moved to Silesia

3 – representative of another nationality who moved to Silesia

4 – visitor to Silesia

5. Please describe your level of knowledge of Upper Silesian ethnolect:

1 – none, 2 – poor, 3 – elementary, 4 – intermediate, 5 – advanced, 6 – proficient, 7 – native

6. Please state your gender:

1- male, 2- female, 3 – another, 4- n/a

7. Please state your age group:

1 – 18-25, 2 – 26-35, 3 – 36-50, 4 – 50+

8. Please state your education level:

1 – elementary, 2 – lower secondary, 3 – upper secondary, 4 – bachelor's diploma, 5 – master's diploma, 6 – PhD

3.5.2 Questionnaire - the Polish version.

Proszę przeczytać poniższy fragment tłumaczenia „Mechanicznej Pomarańczy” na etnolect śląski i odpowiedzieć na poniższe pytania.

- Basamski, stary lump – huknolech i zaczlimy łonaczenie ze starym grzibem. Pyjter chycił go za grace, a Jorguś choby otwar mu gymba. Niyskorzij Ciuśmok wyjon mu gybis, tyn na wierchu i tyn ze dołu tyż. Ciepnoł nim o tretuar, a jo go zaro przideptoł charbołami, ino wnerwilo mie, iże dupiato sie go miyndlilo, tymuskuli tego, iże boł zrobiony z takigo modernego plastiku. Stary purt zaczon naroz coś tam bajukać, taki „be ba bof”, toż Jorguś ostawił te jego grace i maznoł mu roz tom swojom łapom ze ringami bez ta bezzymbno gymba. Bez toż stary purt sie ubeczol i polycioła jucha, o braciki moji, richtig piyknie. No toż dalij poseblekalimy go do treska i badków (miol gynau badki od starego chopa, taki hajdawery, Ciuśmok prawie ciulnoł ze śmiychu), a niyskorzij Pyjter kopnoł mu w miecha i dalimy mu polyżć. Kulwitoł jak szoł, a dyć niy dostoł za fest, ino stynkoł „o, o, o”, ani niy szaltrujonc, kaj je i co sie podziolo. My sie ino chichrali i posznupali my mu po kapsach, kiej Ciuśmok sztyjc tańcowoł wele nos z tym oszkliwym paryzolem. Kapsy miol dycht prożne, ino pora starych pisymek. Na niykerych boła data 1960 i napisane: „Mojo libsta” i taki tam bebły, koło ze szlusełami a stary fyjder, z kerego kidala tinta. Borok Ciuśmok doł se pokój ze tańcowaniym z

paryzolim i, toż kaj tam inakszyj, zaczon czytać jedno pisymko na hlas, choby chciol sie poasić na proźnyj sztrasie, iże poradzi czytać.

1. Czy tekst jest zrozumiały i przejrzysty?

1 – tak

2 – raczej tak

3 – ciężko powiedzieć

4 – raczej nie

5 – nie

2. Czy znany jest Państwu oryginalny tekst?

1 – tak

2 – nie

3. Jakie są Państwa uwagi odnośnie tłumaczenia?

.....
.....

4. Proszę dokończyć zdanie. Jestem...

1 – rodzonym Ślązakiem

2 – Polakiem/Polką, który/-a przeprowadził/-a się na Śląsk

3 – przedstawicielem innej narodowości, który/-a przeprowadził/-a się na Śląsk

4 – osobą przebywającą na Śląsku tymczasowo

5. Proszę określić swój stopień znajomości etnolektu górnośląskiego:

1 – nie znam, 2 – słabo, 3 – znam podstawy, 4 – średniozaawansowany, 5 – zaawansowany, 6 – biegły, 7 – język ojczysty

6. Proszę podać swoją płęć:

1- mężczyzna, 2 - kobieta, 3 – inny, 4- brak odpowiedzi

7. Proszę podać przynależność do grupy wiekowej:

1 – 18-25, 2 – 26-35, 3 – 36-50, 4 – 50+

8. Proszę podać swoje wykształcenie:

1 – podstawowe, 2 – gimnazjum, 3 – szkoła ponadgimnazjalna, 4 – licencjat, 5 – magister, 6 - doktor

Chapter 4

Data analysis and conclusions.

Ultimately, the final chapter focuses on the analysis of the translation and discusses the results of the questionnaire.

4.1 Analysis of the translated fragments of “A Clockwork Orange”

4.1.1 Nadsat and the related translation issues.

Primarily, it is essential to notice the differences in the occurrence of neologisms in the Upper Silesian translation. It was my intention to reproduce Nadsat slang with Bohemisms instead of the original Russianisms (also reproduced by Robert Stiller), and Bohemisms are items which occur in the Upper Silesian ethnolect quite frequently due to historical reasons. Thus, the neologisms created for the purpose of this translation fit into the text smoothly and do not diverge from it as much as it can be noticed in the case of the original version or the Polish translation by Robert Stiller. Frequently, the neologisms are actually quite similar to their Polish equivalents and, for Silesian speakers proficient in Polish, are easier to understand than some less popular Silesian words. The examples include: “chladny” – “chłodny” in Polish, here meaning “cold”; “policista” – “policjant” in Polish, meaning “policeman”. As a result, the text appears to be more consistent linguistically; however, on the other hand, Nadsat in the Upper Silesian version ceases to be such a distinguishable feature. Its importance in the youth language used by Alex and his gang diminishes; in their speech, as well as in Alex’s narration, numerous examples of actual Upper Silesian slang expressions can be noticed. The examples are: “pra?” – “am I right?”, “durch a piac” – “all the time”, “stary purt” – “old geezer”, or “w pierony jasne” – “gone to hell”. It can be concluded that Nadsat in the Upper Silesian version is perceived as domesticated for the speakers of this ethnolect.

4.1.2 Mixing various Upper Silesian dialects.

Upper Silesian ethnolect is not uniform. Numerous dialects can be distinguished, the most general division being:

- Katowice area dialect
- Rybnik and Ostrava areas dialect
- Cieszyn area dialect
- Opole area dialect

Dialects used in the areas of Katowice and Rybnik are commonly referred to as Upper Silesian ones, while the dialects of Cieszyn and Opole are often perceived as a separate group of dialects, which can be clearly seen in terms of different phonology, lexical inventory, etc. It is common knowledge among Silesian people that a person born in Rybnik will find it nearly impossible to easily understand a Silesian speaker from Cieszyn. At the same time, Silesian dialects from neighbouring cities can differ significantly; for instance, a person from Katowice finds the dialect from Siemianowice Śląskie peculiar due to mazuration (replacing retroflex fricatives/affricates with alveolar consonants).

It must be stressed that Silesia is generally divided into smaller regions in one of the two following ways:

- Upper Silesia
- Lower Silesia
- Cieszyn Silesia

Or:

- Upper Silesia
- Opolian Silesia
- Cieszyn Silesia

The division depends on the point of view of different Silesian people and their perception of the history of the region. What must be stressed is that Silesian ethnolect in different forms is used all over Silesia. This work focuses specifically on Upper Silesian, mixing the most common grammatical structures and lexical items from Katowice, Rybnik, Opole, and Cieszyn dialects.

In his dictionary of Upper Silesian ethnolect, Bogdan Kallus (2015) specifies which Upper Silesian dialect the particular lexical items come from. However, in my translation, I decided to combine the dialects in order to enrich and diversify the text. As a result, the text actually became more differentiated from the linguistic and etymological point of view. Nonetheless, the negative outcome of such an operation was a slight decrease in coherence for speakers of particular dialects of Upper Silesian (as shown by the results of the questionnaire). It must be stressed that the dialects of Upper Silesian tend to include different lexical items of different

origin; although generally the ethnolect is of Slavonic origin from the grammatical and syntax points of view, words of Germanic origin dominate in the areas of Katowice and Rybnik, while words of Czech origin (especially Moravian, once a separate language) dominate in the area of Cieszyn (Kallus, 2015). Moreover, the Cieszynian dialect includes words which are unused and unknown to speakers from other areas of Upper Silesia, up to the point when the intelligibility between the dialects of Upper Silesian may be questioned. Nevertheless, I decided to include such items in the translation – for the aforementioned purpose of enriching the text, but also for purely experimental reasons.

4.1.3 Silesian orthography.

Bogdan Kallus (2015) proposes codified Silesian orthography, based on Steuer’s orthography. However, due to the fact of mixing various Upper Silesian dialects in my translation, I decided not to include the Silesian characters. It must be emphasized that some words, according to the codified orthography, are written in a different way in different regions of Upper Silesia. In order to avoid confusion among readers, I applied Polish-based orthography in the translation, relying on pronunciation in problematic cases (especially as noticed in inflection, pronouns and prepositions, e.g. “moji”).

4.2 Re-conceptualization in the Upper Silesian translation.

In the Silesian translation of "A Clockwork Orange", both typologically-based re-conceptualization examples and examples of re-conceptualizations connected with translation methods can be found. As mentioned in the previous sections, the largest source of differences between the source text and the translation emerges from a completely different perception of NADSAT in the translation.

Various examples of re-conceptualization from the Silesian translation of "A Clockwork Orange" are listed in the table below. The type of each re-conceptualization example is specified. Each example is followed by a brief comment, explaining the decisions made by the translator. Three linguistic versions of the text are compared: the original version, the Silesian version, and the Polish version (as proposed by Robert Stiller).

Table 1. A list of re-conceptualization examples.

Example	Type of re-conceptualization	Comment
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<p>English: "... Alex, and my three droogs, that is Pete, Georgie, and Dim."</p> <p>Silesian: "... Alex, a moji trzi soldruhy, bali Pyjter, Jorguś a Ciućmok."</p> <p>Polish: "...Alex, i trzech moich kumpli, to znaczy Pete, Georgie i Jołop..."</p>	<p>arising from translation strategy - translating names</p>	<p>Names assigned to characters are essential from the readers' point of view. They help to form bonds with the characters and facilitate creating their images in readers' imagination. Thus, I decided to domesticate the names as much as possible. I preserved the main character's name, Alex, as it is the abbreviated form of Alexander, a well-known name all over Silesia. Pyjter and Jorguś are the Silesian equivalents of Pete and Georgie. However, the name Dim was translated as 'Ciućmok' and not as 'Ćmawy' as the original word 'dim' focuses on the character's low intellectual skills and not his complexity, appearance, etc. The word 'Ciućmok' exactly renders the meaning. Robert Stiller, on the other hand, decided to leave all the original names, apart from Dim, whose name is translated as 'Jołop' (Polish: 'jełop' - someone of low intellect). Moreover, the Nadsat word</p>
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		<p>'droogs' (Russian 'друг', 'drug') was rendered as 'sołdruhy' (Czech: 'soudruh'), which may be understood both as a 'comrade' in the political sense and as a friend. The Polish version uses the word 'kumple', which simply means 'pals, mates' in Polish.</p>
<p>English: "Or you could peet milk with knives in it, as we used to say, and this would sharpen you up and make you ready for a bit of dirty twenty-to-one, and that was what we were peeting this evening I'm starting off the story with."</p> <p>Silesian: "Abo szło tyż sprowić sie mlyko ze bzybziokami, jako my to godali, kiere wos pobrusiło a narychtowało wos na trocha oszkliwego dwacet-prociw-jednymu, a gynau na to my sie rychtowali wtynczos kiej ta łona bera sie poczyno."</p> <p>Polish: "Albo mogłeś pić mleko z żyletami w środku, tak się u nas mówiło, że się człowiek od niego naostrzy i jest gotów na niemnożko</p>	<p>typologically-based - lexical differences</p>	<p>The word 'peet' in the English version is repeated; however, in the Silesian version, I decided to modify the context the second time the word appears in the original version. The phrase 'peet milk with knives in it' means 'to drink milk with drugs' (Russian: 'пить', 'pit' - 'to drink') and was rendered as 'sprowić sie mlyko ze bzybziokami'. 'Sprowić sie' stands for 'buy', 'purchase', but can also be understood more generally, as 'get'. 'Bzybzioki' do not stand for 'knives', but it must be stressed that 'knives' are not used here literally. 'Knives' stand for 'hard psychedelic drugs'. The word 'bzybzioki' sounds more childish and</p>

<p>tego brudnego, co to dwadzieścia w jedno, i jak raz to piliśmy tego wieczora, od którego zaczę opowieść."</p>		<p>innocent, but it gives the reader a sinister vibe upon realizing what it actually stands for. In the Polish version, 'knives' are rendered as 'żylety' ('razors'), which creates an impression similar to the original version.</p> <p>'Peet' appears for the second time in the utterance: 'and that was what we were peeting this evening', as the protagonist and his gang sip their milk and plan the evening. Hence, I rendered the phrase as 'my sie rychtowali' (literally: 'we were getting ready').</p> <p>The Polish version is much more faithful to the original and simply translates 'peet' as 'pić'.</p>
<p>English: "...three devotchkas sitting at the counter all together, but there were four of us malchicks..."</p> <p>Silesian: "... trzi frelki, holeczki po noszymu, nale sztyrech nos syneków, 'naczy sie kluków..."</p> <p>Polish: "...trzy dziule, ale nas było czterech..."</p>	<p>arising from translation strategy - Russian vs Czech neologisms</p>	<p>The Nadsat words 'devotchka' and 'malchicks' originate from Russian ('дево́чка', 'dévočka', 'a girl; 'мальчик', 'mál'čik', 'a boy'). Because the Silesian names for 'a girl' and 'a boy' are well-known ('frelka', 'synek') and common, I introduced an extra Silesian-Nadsat set of terms in order to diversify</p>

		<p>the text: 'holeczka' (Czech: 'holka') and 'kluk' (Czech: 'kluk').</p> <p>What is interesting is that in the Polish version the word 'devotchkas' is translated as 'dziule' ('dziula, dziunia' - 'a fancy girl'), but there is no reference to the boys, just a statement that 'there was four of us'.</p>
<p>English: "Aristotle wishy washy works outing cyclamen get forfuculate smartish."</p> <p>Silesian: "Arystoteles tele bele wyszoł na kole farfocle rajca."</p> <p>Polish: "Arystotele morele że mu ciecinka rododendron to już farfoklem prima bulba."</p>	<p>arising from translation strategy - rendering a ditty</p>	<p>The purpose of that line is to show the thoughts of an intoxicated person. I decided to translate the name 'Aristotle' literally.</p> <p>However, the phrase 'wishy washy works', being an alliterated ditty, was rendered as 'tele bele'. Even though the alliteration is missing in the translation, both words form a minimal pair with an enjoyable rhyme, and the whole phrase resembles 'kurde bele', which is a soft curse in Silesian, used commonly.</p> <p>The phrase 'outing cyclamen' was translated as 'wyszoł na kole', literally meaning 'he left on a bike' ('outing' - suggests motion outside</p>

		<p>somewhere, whole 'cyclamen' suggests men riding a bike).</p> <p>'Get forficulate', having no particular meaning, was rendered as 'farfocele' (meaning: unspecified, tiny pieces of thread, dust, pollen).</p> <p>Finally, the word 'smartish' (suggesting someone intending to be smart) was translated as 'rajca' (a talkative person).</p> <p>In Polish, the initial rhyme is translated in quite a similar way as in Silesian ('Arystotele morele' - the philosopher's name is shortened in order to randomly rhyme with 'morele', which are fruits). 'Ze mu cieczka rododendron' is a sequence of utterly random words, and 'farfoklem' is a neologism which mocks the original one.</p> <p>Finally, 'bulba' means 'a potato' in some Eastern Polish dialects, while 'prima' means 'of the best kind', which can be loosely related</p>
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		to 'smartish' (attributing positive values to an item or character).
<p>English: "...so you could peet it with vellocet or synthemesc or drencrom..."</p> <p>Silesian: "...tedyć szło ku niymu wciepać gibcioka, meskalerzac abo adrenadžista..."</p> <p>Polish: "...mogłeś sobie w nim kazać na przykład welocet albo syntemesk, albo drenkrom..."</p>	<p>arising from translation strategy - reforming neologisms</p>	<p>The names of drugs put into milk are neologisms.</p> <p>The name 'vellocet' was probably coined by merging 'velocity' (a name applied in physics to describe 'speed', while 'speed' is also a slang word for amphetamine) and the suffix '-cet', which is a commonly used ending for names of medicines. I decided to focus on the idea of 'speed' and rendered the name as 'gibciok' ('gibki' stands for 'fast' in Silesian, and the suffix '-ok' is a common ending for masculine nouns derived from adjectives, e.g. 'paprać' ('to make a mess') - 'paprok' ('a messy man')).</p> <p>'Synthemesc' could probably be understood as 'synthetic mescaline', so I simply reconstructed it as 'meskalerzac' ('meskal-' plus 'erzac' - 'something synthetic, or of poor quality').</p> <p>'Drencrom' may possible come from 'adrenochrome', a</p>

		<p>derivative of epinephrine, a stimulant. Thus, I reconstructed the name as 'adrenadzista' by blending 'adrenalina' ('adrenaline') and 'dzistać' ('to throw something', but also 'to talk nonsense', both of which may actually show one's behaviour after getting intoxicated).</p> <p>The Polish names of the described drugs are a direct calque from English.</p>
<p>English: "I see you have books under your arm, brother. It is indeed a rare pleasure these days to come across somebody that still reads, brother."</p> <p>Silesian: "Widza, ize mocie buchy pod pachom, braciku. Niy trefio sie dzisio fest czynsto kogo, fto durch by czytoł, toż mom richtig szpas z wami pogodać."</p> <p>Polish: "Widzę, że masz książki pod pachą, braciszku. To zaiste rzadka przyjemność w naszych czasach spotkać kogoś, kto jeszcze czyta, braciszku."</p>	<p>typologically-based - due to syntactic differences between English and Silesian; rendering of the polite form</p>	<p>Since the polite form is not expressed in English by means of verb conjugation, it means that politeness is contained in the register which is used while speaking or writing. Silesian, on the other hand, employs the second person plural as the polite form. This fact influences the syntax of the sentences in the target language. For instance, the expression 'it is indeed a rare pleasure' is perceived as polite due to the register of the language used. In Silesian, because the polite form ('mocie') is used before, that portion of the text can be</p>

		<p>translated 'mom richtig szpas' (literally 'I am really pleased'), followed by the polite 'z wami pogodać' ('to talk to you'). However, the whole utterance has to be translated into Silesian differently due to syntactic and stylistic issues: 'It is indeed a rare pleasure these days to come across somebody that still reads, brother.' is rendered as 'Niy trefio sie dzisio fest czynsto kogo, fto durch by czytoł, toż mom richtig szpas z wami pogodać.', literally: 'One does not come across someone who still reads, so I am really happy to talk to you.' Actually, the last part 'z wami pogodać' was added by the translator to better render the fact of the encounter, 'coming across', between a bunch of hooligans and an old professor. It is clear that 'pogodać' actually implicates something much more sinister than just chatting. The Polish translation does not employ the polite form at all, even though it is present</p>
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		<p>in Polish everyday language and not using it towards strange elder people is not socially acceptable. It stresses Alex's arrogance in the situation, but slightly deprives him of his sassy elegance, on which his speaking style tends to be based and which can still be observed in the vocabulary he uses (e.g. the archaic 'zaiste' - 'indeed').</p>
<p>English: "...and we had a snigger at him and then riffled through his pockets, Dim dancing round with his crappy umbrella meanwhile, but there wasn't much in them."</p> <p>Silesian: "My sie ino chichrali i posznupali my mu po kapsach, kiej Ciućmok sztyjc tańcowoł wele nos z tym oszkliwym paryzolem."</p> <p>Polish: "...a myśmy się dali w chichot, a potem poszperali my w jego karmanach, tymczasem Jołop nas obtańcowywał z tym zafajdanym parasolem..."</p>	<p>typologically-based - typological pressure - differences in sentence construction</p>	<p>One of the characteristic features of Alex's first-person narration is his tendency to use long, complex sentences which resemble a stream of consciousness. His narration is perceived as a transcription of a spoken story. Nonetheless, such long sentences result to be confusing and artificial in Silesian, and thus the need to shorten the sentences. This strategy can be observed in the example. In general, the same holds for Polish language, yet the translator decided to preserve the long sentence and carefully render the style. Originally, the</p>

		<p>translated sentence is a part of a much larger structure. The division into smaller sentences allows larger comprehensibility of the Silesian text. Also, some stylistic changes need to be noticed. 'We had a snigger at him' directly indicates ridiculing the old man, while 'my sie ino chichrali' has a more general meaning ('we were just laughing'). However, the word 'chichrali' itself indicates laughing at jokes or pranks in Silesian. Also in Polish, this fragment is rendered as 'a myśmy się dali w chichot', excluding the possible phrase 'z niego'. So, 'my sie ino chichrali z niego' ('we were just laughing at him') could be perceived as a form of tautology by native speakers of Silesian. Moreover, the word 'crappy' was translated as 'oszklivy', which preserves the negative evaluation of the item, but is deprived of the vulgar meaning. Yet, the word 'oszklivy' is so popular in Silesian in such situations</p>
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		<p>that using a vulgar word just to preserve this aspect of the word 'crappy' would not be natural. Similarly, in Polish, the umbrella is 'zafajdany' (which is an informal word for 'dirty'), which is not a vulgar word. It simply describes the low aesthetic value of the object.</p>
<p>English: "You naughty old veck, you..." Silesian: "Basamski, stary lump." Polish: "Ty stary, obleśny chryku, ty!"</p>	<p>arising from translation strategy - rendering an insult</p>	<p>In the original text, the old professor is not insulted as explicitly as in the Silesian version or in the Polish version. He is called a 'naughty old veck' ('veck' - Russian: 'человек', 'čelovék' - 'a man'), while in Silesian he is called 'basamski' ('hideous', 'lewd', 'repulsive'), much like in Polish ('obleśny'). Also, in Silesian, the man is named 'lump' ('a tramp'), while in Polish the translator used the insult 'chryk', which is a disdainful way to call an elder person. Thus, the Silesian and the Polish versions are much more violent verbally, which perhaps arises from a greater variety of swearwords available than in English.</p>

<p>English: "You will have little desire to slooshy all the cally and horrible raskazz of the shock that sent my dad beating his bruised and krovvy rockers against unfair like Bog in his Heaven, and my mum squaring her rot for owwwww owwwww owwwww in her mother's grief at her only child and son of her bosom like letting everybody down real horrorshow."</p> <p>Silesian: "Niy bydzie wom lekko, prawie mi je lito, dziwać na tyn konsek mojjij bery, kedy moj fater chcioł wciulać samymu Ponboczkowi we modrym Niybie za ta mojo krziwda, a mojo muti ino beczala i darła pysk buuuuuuu buuuuuuu buuuuuuu skiz tego, ize ij jedziny bajtel, futrowany ij wemenami, tako to wszyjskich oszydził."</p> <p>Polish: "Nie ochotno wam będzie słuszać ten szajsowaty i użasny razkaz, jak to mój ojczyk w szoku obtłukiwał i juszył sobie grabki na tym poniekąd oszukanym Bogu</p>	<ol style="list-style-type: none"> 1. arising from translation strategies - rendering Nadsat items; 2. typologically-based - syntax and style 	<p>Such a long sentence, rendered fully both into Silesian and into Polish, shows precisely that the content of Nadsat items is definitely the lowest in Silesian. 'Slooshy' (Russian: 'слушать', 'slúšat', "listen", слышать slýšat', 'hear') is rendered in Polish as 'słuszać' (the correct form is 'słyszeć' - to hear, or 'słuchać' - 'to listen'), while in the Silesian translation I decided to use the word 'dziwać', which actually means 'to look at'. It is an actual Silesian item, not a Nadsat item at all. This disrupts the image of Alex's story as a transcription. On the other hand, a very common Silesian phrase 'podziwej sie' ('pay attention', 'look here') comes to mind in this situation and thus 'dziwać' fits the overall context. Also the word 'raskazz' (Russian: 'рассказ', 'rasskáz' - 'a story'), 'razkaz' in the Polish version, was rendered as 'bera' ('a story', 'a fairytale') in the Silesian version. 'Bog in his Heaven'</p>
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<p>w Niebiesiech i jak maciocha usta w prostokąt rozdziawiała do tego ouuuu ouuuu ouuuu w matczynej rozpaczy, że jedyna latorośl i syn piersią jej wykarmiony rozczarował wszystkich ach jak horror szoł i do takiego stopnia."</p>		<p>(Russian: 'бoг', 'bog' - 'God'), in the Polish version: 'Bog w Niebiesiech' (in formal Polish, it should be: 'Bóg w Niebiosach'), is rendered into Silesian as 'Ponboczek we modrym Niybie' ('God in blue Heaven'). I decided to leave the popular Silesian lexical items like 'bera' or 'Ponboczek' as they are unmistakable landmarks of the Silesian ethnolect and would be highly anticipated by the Silesian readers. Nadsat items in Silesian fit much better with words which do not have that distinctive equivalents in Silesian. Also, the distinctive 'horrorshow' is missing from the Silesian version as 'tako to wszyjskich oszydził' ('he cheated that much on everyone') already implicates the gravity of the situation, originally implied by 'horrorshow' and rendered as 'horror szoł' in Polish.</p>
<p>English: "...standing outside this white building that was like tacked on to the old Staja..."</p>	<p>arising from translation strategy - lexical items</p>	<p>It is interesting to notice that in all analyzed versions of the text, the word 'jail' is rendered in different ways:</p>

<p>Silesian: "...stojonc sie kole tego biołego pobudynku, choby prziklajstrowanego do starygo Pierdla..."</p> <p>Polish: "...stojąc przed tym biatym budynkiem jakby przylepionym do starej Wupy..."</p>		<ul style="list-style-type: none"> - Staja (not originating from Russian, but being a blending of two words: State Jail) in the original version - Pierdel in the Silesian version (which is actually not a Silesian word, but a word originating from Polish jail jargon, a very informal one, generally considered to be vulgar) - Wupa (analogically to the original version, Więzenie Państwowe, where 'wu' is the pronunciation of the consonant 'w' in the Polish alphabet) <p>I deliberately chose not to produce a similar blending in Silesian as there are no distinctive words for 'state' or 'jail' - they are written and pronounced similarly to Polish, only single vowels change. Thus, I decided that including a word which originates from jail jargon would fit in the context. At the same time, it is worth noticing that 'pierdel' should not be treated as a Silesian Nadsat word. It originates from the jargon of a</p>
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		particular social group and is actually used in informal Polish.
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Generally, the process of translation was quite demanding. Many items were coined by Anthony Burgess (for instance, the name of the venue - "Korova Milk Bar" or the names of the drugs; thus, they are neologisms also in the Polish translation of the novel and were coined by Robert Stiller); hence, the reproduction of those items demanded not only semantic tools, but also artistic tools to make them sound intriguing and catchy. It was quite a challenge to reproduce the ambient of the original novel with Upper Silesian ethnolect since its use caused the significance of Nadsat to diminish in the translation. As a result, domestication for Upper Silesian readers can be observed throughout the text, especially considering that words of Russian origin (very distinctive in the original text) were substituted with words of Czech origin (very close to Upper Silesian ethnolect, thus not so distinctive for the reader).

4.3 Questionnaire results.

9 people responded to the questionnaire, the vast majority (7) being born Silesians. Most responders evaluated the text as rather understandable (6), although, unfortunately, only 3 of them were familiar with the original text. None of the responders believed Upper Silesian to be their mother tongue; only one respondent described his knowledge of Upper Silesian as advanced. This leads to the question whether the responders were unfamiliar with the concept of Upper Silesian as a potential "mother tongue", or their choice was mindful and they neglect the concept of Upper Silesian as a potential "mother tongue". The majority of respondents were people between 18 and 25 years old, students or holders of bachelor's diplomas.

Selected data is presented on the charts below:

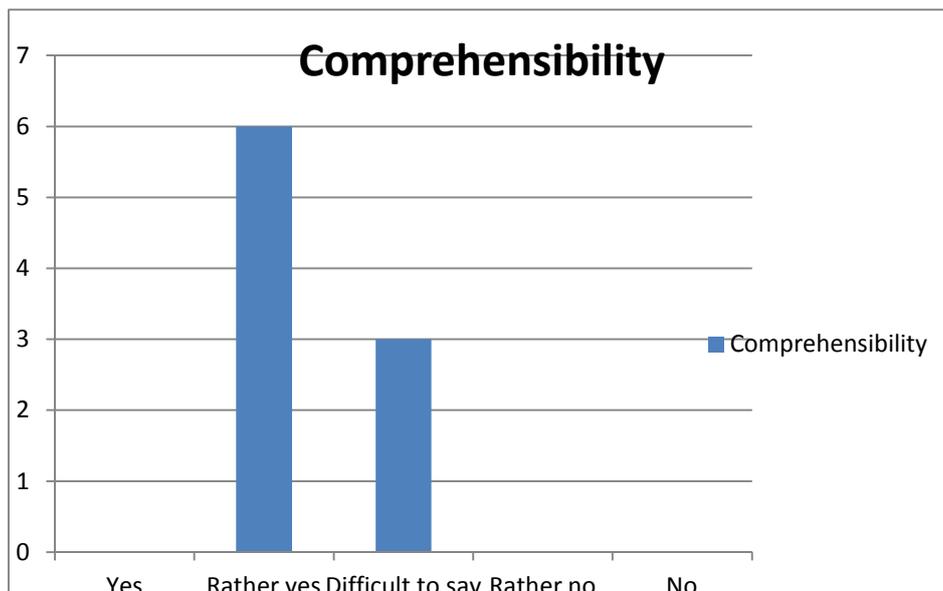


Fig. 1 Comprehensibility of the Upper Silesian translation.

Respondents found the Upper Silesian rather comprehensible. Some respondents were not able to specify their answer. What is interesting is that no radical answer was given by any of the respondents, thus indicating it could have been their first time with the written form of Upper Silesian ethnolect, but also that they are familiar enough with the ethnolect in order to be able to comprehend the text. Even the person who was not born in Silesia and does not actually know the ethnolect did not find the text incomprehensible, marking the answer "difficult to say". This proves that good knowledge of Polish allows you to understand the Upper Silesian ethnolect at least partially.

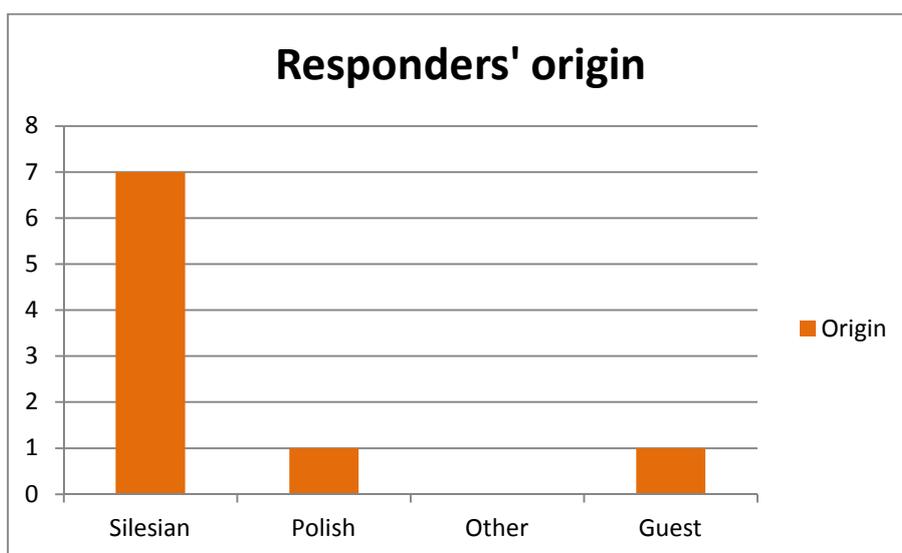


Fig. 2 Origin of the responders.

Most responders identified themselves as Silesians, although the purpose of the question was not to specify their national identity, rather their "attitude" towards Upper Silesia. Currently, identifying oneself as a person of Silesian nationality is becoming more and more popular, as shown by the latest census from 2011. However, since my thesis does not have any political background, I decided to drop any questions which may have political connotations. One respondent identified himself/herself as a Polish person who came to live in Silesia, and one respondent defined himself/herself as a guests whose stay in the area is only temporary.



Fig. 3 Responders' knowledge of Silesian.

Each of the respondents showed some knowledge about the Upper Silesian ethnolect, yet nobody decided to mark the answer "native". Most respondents defined their knowledge of the ethnolect as "poor" or "elementary". Only one person defined his/her knowledge as "intermediate", one as "advanced", and one as "proficient". This may lead to the question why so many people who identify themselves as "Silesian" have such a poor level of knowledge of their ethnolect.

Additionally, the responders praised the faithfulness of the translation in terms of reproducing the atmosphere and humor of the original text. Some native Silesian speakers admitted having problems with comprehending the text as it was their first occasion to read in Silesian instead of speaking or listening. A Polish person who moved to Silesia noticed that he would have understood much less if it was not for his knowledge of German. A native Silesian, proficient in the Upper Silesian ethnolect, highlighted the artificial sensation experienced while reading the text, which can be explained by the diversification of the dialects used in the translation. He also questioned the practical application of such an artificially-created translation, at the same time keeping in mind that the translation is a linguistic experiment.

4.4 Conclusions.

The answer to the research question – to what extent do Bohemisms included in the translation instead of the original Russianisms influence the structure and reception of Nadsat and the idiolect of the protagonist? – still lies in the area of uncharted waters. Research conducted for the purpose of this thesis shows that written Silesian is still a developing phenomenon, and thus the awareness of native Silesian people concerning literature translated into their ethnolect or created in their ethnolect is still quite low. Unfortunately, also the knowledge of the ethnolect itself is quite unsatisfactory. Despite all that, the responders of the questionnaire created for the purpose of this thesis managed to understand the translation of “A Clockwork Orange” and, in general, showed enthusiasm about reading the whole book translated into Upper Silesian ethnolect. Bohemisms applied in the text seem to have domesticated the text for native Silesians – the responders of the questionnaire could not view the glossary of Bohemisms included in the thesis, yet they showed no objections against such words. Needless to mention, both the original text and the Polish translation would be fairly incomprehensible without the glossary. It is both an advantage and a drawback of the translation as, from one point of view, it facilitates reading the text; however, on the other hand, the text somehow loses the original ambient resulting from the vast abundance of Nadsat items. Yet, readers enjoyed the atmosphere of the translation, describing it as faithful to the original. Possibly, if a full version of "A Clockwork Orange" in Silesian is prepared, a Nadsat glossary should be included anyway to avoid confusion among readers. Also, many new lexical items may arise while translating the full novel and not just its selected fragments.

As far as the protagonist’s idiolect is concerned, it is rich in slang expressions actually heard on the streets of Silesian cities, while it is not as saturated with neologisms as in the original

text or in the Polish translation. It influences both the dialogues the protagonist enters and his narration, making it domesticated for the native Silesians, at the same time depriving the text of the richness of neologisms, for which the original text and its Polish translation were so much praised for. It should be considered whether the translator should stay closer to the original and reproduce Nadsat as much as possible, or perhaps meet the demands of Silesian readers and mix the domesticated version of Czech-originating Nadsat with common Silesian words and expressions, anticipated by the recipients. As a multilingual translator and, hopefully, one of the groundbreakers in the field of literature translated into Silesian, I propose domestication.

To sum up, the process of translation and verifying the reception of its outcome among people is always a huge linguistic experiment. Translating fragments of "A Clockwork Orange" into uncharted Upper Silesian ethnolect will hopefully initiate a series of new research projects and raise the awareness about the Upper Silesian ethnolect. The goal is to publish the full Upper Silesian version of "A Clockwork Orange" in the future.

Summary

The thesis focuses on translating selected fragments of "A Clockwork Orange" by Anthony Burgess into the Upper Silesian ethnolect using the cognitive-linguistic approach, basing on definitions and ideas proposed by Barbara Lewandowska-Tomaszczyk (2010) and Jolanta Tabakowska (1993). The theoretical part of the thesis discusses the principles of literary translation using cognitive-linguistic approach. Also, the history of Upper Silesia and basic information about the Upper Silesian ethnolect are given. The final chapter of the theoretical part presents the novel "A Clockwork Orange". The practical part of the thesis is divided into two sub-parts: the first one, concerning data collection, contains the translation of three selected fragments of "A Clockwork Orange" into the Upper Silesian ethnolect. The translation is followed by a glossary of Bohemisms and a questionnaire. The second sub-part contains data analysis and discussion, followed by conclusions. Data analysis focuses on seeking examples of re-conceptualization in the selected fragments of the translation; the Upper Silesian translation is compared to the original text and to the Polish translation by Robert Stiller.

Streszczenie

Niniejsza praca przedstawia tłumaczenie wybranych fragmentów "Mechanicznej Pomarańczy" autorstwa Anthony'ego Burgessa na etnolekt górnośląski przy wykorzystaniu zasad lingwistyki kognitywnej, bazując na propozycjach Barbary Lewandowskiej-Tomaszczyk (2010) i Jolanty Tabakowskiej (1993). Część teoretyczna pracy zawiera omówienie zasad tłumaczenia literackiego przy wykorzystaniu lingwistyki kognitywnej. Ponadto, przedstawia historię Górnego Śląska oraz zarysowuje podstawy etnolektu górnośląskiego. Ostatnia część rozdziału teoretycznego szczegółowo przedstawia powieść "Mechaniczna Pomarańcza". Część praktyczna pracy jest podzielona na dwa pomniejszych rozdziały: pierwszy z nich przedstawia zebrane dane i zawiera tłumaczenie trzech wybranych fragmentów "Mechanicznej Pomarańczy" na etnolekt górnośląski, glosariusz bohemizów oraz ankietę. Drugi podrozdział zawiera analizę danych oraz ich omówienie, po których następują wnioski. Analiza danych polega na wyszukiwaniu przykładów re-konceptualizacji w wybranych częściach tłumaczenia; tłumaczenie górnośląskie jest porównane do oryginalnego tekstu i do wersji polskiej, przetłumaczonej przez Roberta Stillera.

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List of tables and graphs.

Table 1. A list of re-conceptualization examples.....34

Fig. 1 Comprehensibility of the Upper Silesian translation.....50

Fig. 2 Origin of the responders.....50

Fig. 3 Responders' knowledge of Silesian.....51