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Wstęp

Neophilologica Sandeciensia, wydawana od 2006 roku, dotyczy zagadnień z zakresu szeroko pojętej filologii. Jej założeniem jest prezentacja dorobku naukowo-dydaktycznego pracowników i absolwentów Instytutu Języków Obcych Państwowej Wyższej Szkoły Zawodowej w Nowym Sączu, a od 1 października 2022 roku Wydziału Nauk Humanistycznych Akademii Nauk Stosowanych w Nowym Sączu, jak też dokonań badaczy związanych z innymi ośrodkami akademickimi w kraju i za granicą. Monografia zawiera rozdziały odnoszące się do rozmaitych dziedzin neofilologii, w ten sposób sygnalizując szeroki wachlarz zainteresowań jej autorów i jednocześnie kierując się ku jak najszerzej grupie odbiorców.

Niniejsza edycja składa się z siedmiu rozdziałów pracowników naukowych i jednego studenckiego.

Anna Cetnarowska w rozdziale pt. *Użycie języka angielskiego w ofertach internetowych wybranych hoteli powiatu nowosądeckiego – analiza zakresu i poprawności komunikatów* dokonała analizy błędów składniowych, stylistycznych, leksykalnych, ortograficznych, gramatycznych i technicznych. Po ukazaniu wyników analizy błędów, zaproponowała rozwiązania oraz wnioski do ewentualnego wykorzystania w branży turystycznej w regionie.

Alicja Fyda w tekście pt. *Emotional intelligence in the context of the translation process* podkreśla wartość inteligencji emocjonalnej w procesie tłumaczenia i analizuje, czy cechy osobowości mają wpływ na finalne wykonanie tłumaczenia. Rozdział sprowadza się do prezentacji definicji i teorii inteligencji emocjonalnej. Kolejna część skupia się na umiejętnościach oraz zdolnościach wchodzących w skład każdego zaprezentowanego modelu inteligencji emocjonalnej. Ostatnia część to analiza dotychczasowych badań, które stanowią dowód na to, że inteligencja emocjonalna jest częścią procesu tłumaczenia.

Jarosław Giza w rozdziale pt. *A comparative analysis of literary motifs in two lyrics of the heavy metal band Iron Maiden* przeprowadza dogłębną analizę korelacji pomiędzy treścią dwóch utworów muzycznych zespołu Iron Maiden („Phantom of the Opera” i „The Longest Day”) a treściami dzieł literackich, na podstawie których stworzone zostały teksty ww. piosenek. Autor skupia się na analizie literaturoznawczej, a głównie na badaniu związków między tekstami piosenek zespołu Iron Maiden a dziełami literackimi, których treść jest cytowana bądź parafrazowana w tekstach piosenek. Istotnym celem rozdziału jest zrozumienie, w jaki sposób zespół Iron Maiden korzysta z szerokiego spektrum dzieł literackich w tworzeniu swoich tekstów i jakie funkcje pełnią te odniesienia w kontekście literaturoznawczym.

W rozdziale *The spectres of gothic literature in Jo Nesbø's "The Redbreast"* Jarosław Giza analizuje treści powieści kryminalnej „The Redbreast” autorstwa Jo Nesbø, ukazującej walkę detektywa Harry’ego Hole’a z przestępcami w Norwegii oraz jego wewnętrznymi demonami, a także przedstawia elementy gotyckie. Podejście analityczne w rozdziale skupia się na takich koncepcjach, jak mroczne i tajemnicze otoczenie; złożone postacie, źli przestępcy; motyw szaleństwa oraz przestępczości; psychologiczna eksploracja zła i elementów nadprzyrodzonych. Literatura gotycka charakteryzuje się koncentracją na tajemniczych i często nadprzyrodzonych elementach,

a także eksploracją psychologicznych i emocjonalnych ekstremów. I chociaż literatura gotycka wydaje się różnić od fikcji kryminalnej, istnieją podobieństwa między tymi dwoma podgatunkami literackimi. Twórczość literacka Norwega Jo Nesbø wyłania się jako wybitne pole do badań możliwych zestawień oraz podobieństw między tymi dwoma podgatunkami literackimi.

Marzena Wysocka-Narewska w rozdziale pt. *Grammar fails experienced by the advanced users of Polish as a FL: selected spoken and written tendencies* koncentruje się wokół problemów językowych z zakresu gramatyki, z jakim borykają się uczestnicy kursu języka polskiego dla cudzoziemców w Szkole Języka i Kultury Polskiej Uniwersytetu Śląskiego w Katowicach. W oparciu o zebrane próbki tekstów mówionych i pisanych na grupie 146 użytkowników języka polskiego na poziomie zaawansowanym wyodrębniono niepoprawności językowe, obserwowane w zależności od kraju pochodzenia i języka rodzimego grupy badanych. W rozdziale znajdują się też wskazówki do przygotowania pomocy dydaktycznych oraz sugestie ćwiczeń do wdrożenia w trakcie kształcenia polonistycznego obcokrajowców w środowisku klasy szkolnej i poza nią. Są to zadania oparte na poezji autorstwa Autorki tekstu i przygotowane z myślą o wyeliminowaniu najbardziej uciążliwych problemów dzięki możliwości praktyki i refleksji nad językiem zawołanym w tekstach poetyckich.

Edyta Woźniak w rozdziale *Medical eponyms as a key variable in an appropriate understanding of medical texts* przeanalizowała odpowiedzi respondentów dotyczące znajomości eponimów medycznych, które wyselekcjonowano z 25 popularnonaukowych artykułów medycznych z zakresu ginekologii i położnictwa. Sprawdzono również, czy uczestnicy ankiety są w stanie zidentyfikować poprawnie angielskie pochodzenie danych eponimów medycznych. Rezultaty pokazały, że eponimy medyczne występujące w tekstach popularnonaukowych powinny być poparte odpowiednią definicją, która dodatkowo nakreśla ich pochodzenie językowe.

Grzegorz Adam Ziętała w rozdziale pt. *Ponglish i RunGLISH jako wyzwanie dla nauczycieli i tłumaczy (na materiale socjolektu korporacyjnego)* analizuje wpływ języka angielskiego na język polski i rosyjski, tzw. *Ponglish i RunGLISH* na materiale socjolektu korporacyjnego. Analiza ta dotyczy nie tylko najbardziej znanych wyrażeń, typowych dla socjolektu korporacyjnego i komunikacji wewnątrz korporacji, ale też problemów dla tłumaczy i nauczycieli, którzy muszą mierzyć się z problemem ciągłego 'mieszania' języków: angielskiego, polskiego i rosyjskiego.

Dorota Grzegorzek w rozdziale *A literary guidebook for people who want to start writing young adult fantasy* przedstawia autorski przewodnik literacki dla osób, które chcą zacząć pisanie książek Young Adult Fantasy. Tekst zawiera też przegląd badań literackich, w tym ich definicję i metodologię. Część ta koncentruje się wokół takich tematów, jak ogólny zarys literatury i jej funkcje. Znajduje się tam również zarys gatunków literackich, tj. ich podstawowy podział, definicja fantastyki Young Adult i jej podgatunków oraz definicja gatunku Young Adult Fantasy.

Jarosław Giza
Rachela Pazdan
Robert Rogowski
Grzegorz Adam Ziętała

UŻYCIE JĘZYKA ANGIELSKIEGO W OFERTACH INTERNETOWYCH WYBRANYCH HOTELI POWIATU NOWOSĄDECKIEGO – ANALIZA ZAKRESU I POPRAWNOŚCI KOMUNIKATÓW

(*Anna Cetnarowska*¹)

Streszczenie

Celem niniejszego rozdziału jest przedstawienie analizy zakresu i sposobu użycia języka angielskiego w ofercie internetowej wybranych hoteli w powiecie nowosądeckim ze szczególnym uwzględnieniem badania poprawności językowej przykładowych komunikatów. Na podstawie ogólnodostępnej oferty hoteli przedstawionej na stronach internetowych w wersji anglojęzycznej dokonano analizy błędów składniowych oraz stylistycznych, leksykalnych, ortograficznych, gramatycznych i technicznych. Po przedstawieniu wyników analizy błędów zaproponowano rozwiązania oraz wnioski do ewentualnego wykorzystania w branży turystycznej w regionie.

Summary

The aim of this chapter is to present an analysis of the scope and usage of the English language on the websites of selected hotels in the Nowy Sącz County, with particular emphasis on examining the linguistic accuracy of sample texts. On the basis of the English versions of hotel websites, the author conducted an analysis of syntactic and stylistic errors, lexical errors, spelling errors, grammatical errors and technical errors. After presenting the results of the error analysis, the author suggested some solutions and conclusions for their potential use in the tourism industry in the region.

Wprowadzenie

Turystyka odgrywa dużą rolę w powiecie nowosądeckim, przyczyniając się do jego rozwoju gospodarczego i społecznego. Ze względu na bogate dziedzictwo kulturowe i atrakcyjne walory przyrodnicze, powiat nowosądecki dysponuje bogatą infrastrukturą turystyczną oraz ofertą noclegową i gastronomiczną. Stanowi on atrakcyjny cel podróży dla turystów zagranicznych, dlatego część obiektów turystycznych przedstawia swoją ofertę w języku angielskim. Kluczowym elementem tego procesu jest profesjonalne tłumaczenie, które wymaga nie tylko biegłości językowej, ale również głębokiego zrozumienia specyfiki tekstów turystycznych i różnic kulturowych.

Chociaż język turystyki jest uważany za stosunkowo prosty, ma on specyficzny rejestr, związany z jego funkcją informacyjno-promocyjną, który obejmuje szereg dziedzin, takich jak geografia, ekonomia, marketing, architektura, ochrona środowiska, psychologia, socjologia czy antropologia (Jeż, 2014; za: Knap, 2017, s. 66). Tłumaczenie tekstów na potrzeby branży turystycznej wymaga więc od tłumacza posiadania odpowiednich kompetencji.

¹ Akademia Nauk Stosowanych w Nowym Sączu.

1. Kompetencja tłumacza tekstów turystycznych

Tłumaczenie tekstów turystycznych wymaga kompleksowego podejścia, które uwzględnia nie tylko umiejętności językowe, ale też znajomość kontekstu kulturowego. A. Pisarska oraz T. Tomasziewicz zauważają, że „problem tłumaczenia tekstów specjalistycznych nie tyle polega na znajomości terminologii, ile na znajomości dziedziny, problemu, o którym mówi dany tekst” (1996, s. 186).

Tłumacz powinien nie tylko dokonać dogłębnej analizy oczekiwań i potrzeb odbiorcy, ale również występować w roli pośrednika i mediatora międzykulturowego (Whyatt, 2016, s. 105). Warto zauważyć, że w branży turystycznej większość tekstów jest tłumaczona na język angielski, chociaż potencjalni odbiorcy niekoniecznie są natywnymi użytkownikami tego języka, a zatem tłumacz powinien wziąć pod uwagę różnice kulturowe i wykazać się nie tylko doskonałą znajomością języka, lecz również wrażliwością kulturową.

Według K. Hejwowskiego, kompetencja tłumacza jest wielowymiarowa i obejmuje różnorodne umiejętności:

- 1) znajomość języka wyjściowego i docelowego; 2) umiejętność dopasowania do siebie różnych struktur na podstawie ich względnego podobieństwa; 3) znajomość kultury krajów, w którym mówi się językiem wyjściowym i docelowym; 4) wiedza ogólna i specjalistyczna; 5) sprawności komunikacyjne; 6) wnikliwość w *dążeniu do sensu*; 7) znajomość teorii tłumaczenia; 8) predyspozycje i cechy charakteru (2006, s. 154).

Biorąc pod uwagę specyfikę tekstów turystycznych, tłumacz powinien posiadać wszystkie z wymienionych powyżej kompetencji, ze szczególnym uwzględnieniem znajomości realiów kulturowych i wiedzy z zakresu turystyki.

2. Klasyfikacja błędów tłumaczeniowych

Do pionierów polskich badaczy, którzy w sposób systematyczny zajmowali się analizą błędów językowych, należy F. Grucza. Definiuje on błąd językowy jako „wypowiedź wykazującą odchylenia od wypowiedzi zgodnej z normą językową” (1978, s. 43). Autor klasyfikuje błędy językowe, wyróżniając dwie główne kategorie:

- 1) Błędy *sensu stricto*, które są wynikiem braku odpowiedniej kompetencji językowej (niewystarczającej wiedzy tłumacza lub niekompetencji w zakresie języka źródłowego lub docelowego);
- 2) Błędy *sensu largo*, obejmujące wszelkie inne nieprawidłowości językowe, które nie są bezpośrednio związane z deficytami kompetencji (Grucza, 1978, s. 13).

Klasyfikacją błędów tłumaczeniowych zajmowało się wielu badaczy (por. Pisarska, Tomasziewicz, 1996; Newmark, 1988; Tabakowska, 2009). Warto zwrócić uwagę zwłaszcza na podział dokonany przez K. Hejwowskiego, który uwzględnia różne aspekty procesu tłumaczeniowego. Autor podkreśla, że błędy translatorskie mogą wynikać zarówno z niewłaściwego rozumienia tekstu wyjściowego, jak również z błędnych decyzji podejmowanych na różnych etapach pracy tłumacza. Wyróżnia on cztery zasadnicze kategorie błędów, które różnią się zarówno źródłem, jak też charakterem:

- 1) Błędy tłumaczenia syntagmatycznego, wynikające z braku analizy tłumaczonego tekstu i/lub kurczowego trzymania się powierzchni tekstu wyjściowego (...).
- 2) Błędy mylnej interpretacji:
 - pomylenie dwóch różnych syntagm lub ram czasownikowych języka wyjściowego,
 - zła interpretacja sceny lub scenariusza (...),
 - mylne odczytanie modalności tekstu.
- 3) Błędy realizacji, wynikające z niewłaściwych decyzji tłumacza w fazie tworzenia tekstu docelowego (...).
- 4) Błędy metatranslacyjne, będące efektem nieświadomości tłumacza co do pewnych ogólnie przyjętych zasad tłumaczenia (2006, s. 168-169).

Klasyfikacja K. Hejwowskiego jest bardzo obszerna; autor wymienia też wiele podkategorii do każdego rodzaju błędów, dlatego dla potrzeb niniejszej pracy posłużę się zmodyfikowaną klasyfikacją błędów dokonaną przez H. Dzierżanowską (1990; za: Matulewska, 2014, s. 104):

- 1) Błędy ortograficzne.
- 2) Błędy gramatyczne.
- 3) Błędy szyku wyrazów.
- 4) Błędy leksykalne.
- 5) Błędy dotyczące adekwatności sytuacyjnej, stylistycznej lub semantycznej.

Najczęstszymi błędami w analizowanych komunikatach były jednocześnie występujące błędy związane ze składnią i stylem (klasyfikowane przez Dzierżanowską jako dwa różne rodzaje błędów – błędy szyku wyrazów, a także błędy adekwatności stylistycznej), dlatego też są one omawiane jako jedna grupa błędów. Kolejną grupę stanowią błędy leksykalne (dotyczące zarówno tłumaczenia rzeczowników pospolitych, jak też nazw własnych), błędy ortograficzne oraz błędy gramatyczne. Do klasyfikacji dodano również błędy techniczne, niewymienione przez H. Dzierżanowską, wynikające prawdopodobnie z braku dokładności tłumacza.

3. Cel i sposób badania

Celem rozdziału jest ukazanie analizy poprawności językowej przykładowych komunikatów w języku angielskim, prezentowanych na ogólnodostępnych stronach internetowych hoteli w powiecie nowosądeckim. Osiem spośród 30 hoteli² działających w powiecie posiada w swej ofercie informacje w języku angielskim³. Zbadano ofertę następujących obiektów: dwa hotele z kategorią 5* (Heron Live Spa, Belmonte), pięć hoteli z kategorią 4* (Hotel Czarny Potok, Hotel Beskid, Hotel Klimek Spa, Hotel Piwniczna, Hotel Spa dr Irena Eris Krynica-Zdrój) i jeden hotel z kategorią 3* (Hotel

² Są to następujące hotele: Kategoria 5* – Hotel Belmonte, Heron Live Hotel; Kategoria 4* – Czarny Potok Resort Spa & Conference, Hotel Krynica Conference & Spa, Hotel Mercure Krynica Resort & Spa, Hotel Pegaz, Hotel President Medical Spa & Wellness, Hotel Spa Dr Irena Eris Krynica Zdrój, Hotel Klimek Spa, Hotel Beskid, Hotel Piwniczna Spa & Conference; Kategoria 3* – Hotel Grant, Hotel Jagiellonka, Hotel Jaworzyna Krynicka, Hotel Orlik, Hotel Saol, Hotel Stefania, Hotel Wysoka, Hotel Victoria Cechini, Hotel Activa, Hotel Beata, Hotel Dunajec, Hotel Ibis Styles, Hotel Panorama, Hotel Wierchomla Ski & Spa Resort, Ski Hotel, Hotel Perła Południa, Centrum Opoka; Kategoria 2* – Hotel Rypsówka, Hotel Litwiński.

³ Dane pochodzą ze strony: internetowej: <https://nowosadecki.pl/pl/baza-noclegowa-ii> (dostęp: 10.03.2024).

Perła Południa). Próbki komunikatów zostały zebrane na podstawie ogólnodostępnej oferty hoteli przedstawionej na stronach internetowych w wersji anglojęzycznej przy pomocy wyszukiwarki internetowej Google w terminie od marca do kwietnia 2024 roku.

Po dokonaniu analizy pod kątem poprawności gramatycznej, składniowej oraz leksykalnej tekstów w języku angielskim, opracowano rekomendacje dla przedsiębiorstw turystycznych. Ma to na celu poprawę jakości ich komunikacji z klientem w języku angielskim i lepsze dostosowanie się do potrzeb międzynarodowych klientów.

4. Rodzaje błędów w analizowanych komunikatach

Najczęstszymi błędami pojawiającymi się w analizowanych tekstach były błędy składniowe, stylistyczne, leksykalne, ortograficzne i techniczne, wynikające z braku dokładności w procesie tłumaczenia. Wszystkie rodzaje błędów pojawiły się w ofercie siedmiu spośród ośmiu badanych ofert hoteli⁴. W przypadku każdej z omawianych grup błędów przedstawiono oryginalny komunikat w języku polskim oraz zaproponowano rozwiązania mające na celu uniknięcie w przyszłości błędów w przekładzie.

4.1. Błędy składniowe i stylistyczne

Najliczniejszą grupą błędów w przekładzie analizowanych komunikatów stanowią błędy związane ze składnią i stylem. Przykłady takich błędów i propozycje ich korekty przedstawiono w tabeli 1.

Tabela 1

Przykłady wybranych błędów składniowych i stylistycznych w analizowanych komunikatach w języku angielskim i proponowane korekty

Lp.	Oryginal w języku polskim	Błędne tłumaczenie na język angielski	Proponowana korekta
1.	<i>I od takiego śniadania w górach powinno się zaczynać każdy dzień!</i>	<i>*And that's our one should start a day, right?⁵</i>	<i>And that's the kind of breakfast to start your day with!</i>
2.	<i>W barze oddasz się powolnemu rytmowi i relaksującej atmosferze.</i>	<i>*Our bar makes you fly high above the earth in the blissful lightness⁶.</i>	<i>At the bar, you can immerse yourself in a slow rhythm and relaxing atmosphere.</i>
3.	<i>Co powstanie z połączenia najlepszego designu, szlachetnych materiałów, bliskości natury, pragnienia dobrego snu i tęsknoty za wypoczynkiem?</i>	<i>*If we mix the best design ever, high quality materials, the closeness of nature, good sleep and the longing for relaxation?⁷.</i>	<i>What will result from combining the best design, high quality materials, closeness to nature, a desire for good sleep, and a longing for relaxation?</i>
4.	<i>Pozwolą Państwu połączyć luksus z rodzinną atmosferą.</i>	<i>*You shall delight in luxury and family atmosphere in one combined⁸.</i>	<i>It will allow you to combine luxury with a family atmosphere.</i>

⁴ Nie znaleziono błędów na anglojęzycznej stronie internetowej hotelu SPA dr Irena Eris – <https://www.drirenaerisspa.pl/en/> (dostęp: 20.03.2024).

⁵ <https://www.belmonte.com.pl/en/cuisine/breakfast> (dostęp: 24.04.2024).

⁶ <https://www.belmonte.com.pl/en/cuisine/bar> (dostęp: 24.04.2024).

⁷ <https://www.belmonte.com.pl/en/rooms> (dostęp: 24.04.2024).

⁸ <https://www.belmonte.com.pl/en/rooms/family-superior> (dostęp: 24.04.2024).

5.	<i>Dzieci w wieku do 3 lat nocują bezpłatnie, jeżeli śpią na łóżku rodziców.</i>	<i>*Children up to 3 yrs stay free on existing beds⁹.</i>	<i>Children under the age of 3 are accommodated free of charge if they sleep in their parents' bed.</i>
6.	<i>Dzieciom dużo frajdy sprawia długa zjeżdżalnia wodna, tryskający grzybek, brodziki, płaszc wodny oraz ekscytująca kaskada.</i>	<i>*A long water slide, a spurting mushroom, paddling pools, a water jacket and an exciting cascade please children no end¹⁰.</i>	<i>Children will have a lot of fun with a long water slide, a spraying mushroom, paddling pools, a water curtain, and an exciting water cascade.</i>
7.	<i>Sprawdzi się jako nietypowe miejsce do organizacji (...) nietypowego szkolenia dla wybranych.</i>	<i>*It will serve as unorthodox place to organize (...) an atypical training for selected people¹¹.</i>	<i>It will work as an unusual venue for organizing (...) unconventional training sessions for selected participants.</i>
8.	<i>Zabawy ruchowe poprawią aktywność fizyczną, edukacyjne – wpłyną na rozwój.</i>	<i>*Movement plays will improve physical activity and the educational ones – will have positive impact development¹².</i>	<i>Physical activities will improve their fitness, while education sessions will contribute to their mental development.</i>
9.	<i>W pokojach obowiązuje zakaz palenia.</i>	<i>*A smoking ban is in force in the rooms¹³.</i>	<i>Smoking is prohibited in the rooms.</i>
10.	<i>Doba hotelowa trwa od godziny 16.00 w dniu wynajmu.</i>	<i>*The hotel day lasts from 4:00 PM on the day of arrival¹⁴.</i>	<i>Check-in time begins at 4:00 pm on the day of arrival.</i>
11.	<i>(...) a wisienką na torcie są dodatkowe atrakcje.</i>	<i>*(...) and the icing on the cake are the additional attractions¹⁵.</i>	<i>(...) and a variety of other attractions are the cherry on top.</i>
12.	<i>Przeżyj z nami podróż po krainie niezapomnianych doświadczeń.</i>	<i>*Let us take you on a journey to the land of palate pleasures!¹⁶.</i>	<i>Join us on an adventure in a land of unforgettable experiences.</i>
13.	<i>(...) to oaza nieziemskich przyjemności.</i>	<i>*(...) is an oasis of extraterrestrial pleasures¹⁷.</i>	<i>... a haven for creature comforts.</i>
14.	<i>Nasz Szef Kuchni, M.J., zadba o podniebienia uczestników konferencji perfekcyjnie skomponowanym autorskim menu.</i>	<i>*Our Chef M.J. will caress your palates up to the level of insanity¹⁸.</i>	<i>Our Chef, M.J., will delight conference attendees with a perfectly curated signature menu.</i>

⁹ <https://www.perlapoludnia.pl/en/pakiety-pobytowe/offers-promotions/copy-ferie-2024-sniadania-i-obiadokolacje-rabat-15-1> (dostęp: 24.04.2024).

¹⁰ <https://www.hotelklimek.pl/en/aquapark-of-klimek-hotel-page-99820> (dostęp: 20.04.2024).

¹¹ <https://www.hotelczarnypotok.pl/en/conferences/evening-ideas> (dostęp: 20.04.2024).

¹² <https://www.hotelklimek.pl/en/for-children-page-99821> (dostęp: 20.04.2024).

¹³ <https://www.hotelklimek.pl/en/details-of-the-room-page-101649?RoomID=759> (dostęp: 20.04.2024).

¹⁴ <https://www.perlapoludnia.pl/en/hotel/regulamin-hotelowy> (dostęp: 20.04.2024).

¹⁵ <https://www.hotelczarnypotok.pl/en/conferences/evening-ideas> (dostęp: 20.04.2024).

¹⁶ <https://www.belmonte.com.pl/en/hotel/about-hotel> (dostęp: 20.04.2024).

¹⁷ <https://www.belmonte.com.pl/en/spa-wellness/moon-spa> (dostęp: 20.04.2024).

¹⁸ <https://www.belmonte.com.pl/en/business> (dostęp: 20.04.2024).

Przykład 1 zawiera komunikat, który wydaje się niezrozumiały m.in. z powodu braku odpowiedniego czasownika. W przykładzie 2 tłumacz użył nieodpowiedniego w tym kontekście wyrażenia *makes you fly high above the earth*. W przykładzie 3 pominięto fragment zdania, a w przykładach 4 (*in one combined*) i 6 (*please children no end*) użyto wyrażen nieistniejących w języku angielskim. Wyrażenie *exisiting beds* w przykładzie 5 zostało użyte niepoprawnie i zawiera błąd w pisowni. W przykładzie 7 użyto niewłaściwych słów (*unorthodox, atypical*), z kolei w przykładzie 8 użyto zwrotu *movement plays*, będącego dosłownym tłumaczeniem z języka polskiego (*gry ruchowe*) i nie zastosowano przyimka (*impact development* zamiast *impact on development*). Zwrot użyty w przykładzie 9 (*smoking ban is in force*) nie powinien być stosowany w tym kontekście, a w przykładzie 10 użyto niepoprawnego wyrażenia *hotel day* jako *doba hotelowa*. W przykładzie 11 użyto odwrotnego szyku zdania, zaś w przykładach 12, 13 oraz 14 użyto nieodpowiedniego, zbyt kwiecistego, stylu (*the land of palate pleasures, oasis of extraterrestrial pleasures* oraz *caress your palates to the level of insanity*).

Wymienione błędy mogą zaburzać komunikację tylko częściowo, ponieważ komunikaty, w których występują, brzmią w języku angielskim nienaturalnie. Mogą one wynikać z nieznamomości specyfiki tłumaczenia tego typu tekstów (mających nie tylko funkcję informacyjną, ale też promocyjną), z niedopatrzenia tłumacza lub jego braku kompetencji językowej w przypadku języka docelowego.

4.2. Błędy leksykalne

W większości badanych tekstów pojawiły się również błędy leksykalne, które mogą zaburzać lub wręcz uniemożliwiać zrozumienie tekstu przez anglojęzycznego odbiorcę. Do takich błędów należą błędne tłumaczenia rzeczowników pospolitych oraz błędne tłumaczenia nazw własnych.

4.2.1. Błędne tłumaczenia rzeczowników pospolitych

Błędne tłumaczenia rzeczowników pospolitych mogą być związane zarówno z tzw. *false friends* (słowa, które wyglądają lub brzmią podobnie, ale mają inne znaczenia), jak również zbyt dosłownym tłumaczeniem (słowo po słowie). Przykłady takich błędów zestawiono w tabeli 2.

Tabela 2

Przykłady wybranych błędów leksykalnych w analizowanych komunikatach w języku angielskim i proponowane korekty

Lp.	Oryginał w języku polskim	Błędne tłumaczenie na język angielski	Proponowana korekta
1.	<i>pupil</i>	* <i>pupil</i> ¹⁹	<i>pet</i>
2.	<i>wiejski stół</i>	* <i>rural table</i> ²⁰	<i>buffet with traditional Polish food</i>
3.	<i>wigilia firmowa</i>	* <i>company Christmas Eve</i> ²¹	<i>company Christmas party</i>
4.	<i>propozycja pobytu</i>	* <i>stay proposal</i> ²²	<i>stay offer / our offer</i>
5.	<i>kurorty</i>	* <i>courorts</i> ²³	<i>resorts</i>
6.	<i>plaszcz wodny</i>	* <i>water jacket</i> ²⁴	<i>water curtain</i>
7.	<i>łóżko małżeńskie</i>	* <i>marital bed</i> ²⁵	<i>queen size bed / king size bed</i>
8.	<i>ścieżka zdrowia</i>	* <i>health path</i> ²⁶ / * <i>Physical fitness traffics</i> ²⁷	<i>fitness trail</i>
9.	<i>warsztaty wyjazdowe</i>	* <i>outgoing workshops</i> ²⁸	<i>company workshops</i>
10.	<i>gabinet (w SPA)</i>	* <i>office</i> ²⁹	<i>spa treatment room / spa room</i>
11.	<i>Z uważnością wsłuchać się w siebie</i>	* <i>Concentrate on your inner word</i> ³⁰	<i>concentrate on your inner world</i>
12.	<i>Trasy rowerowe</i>	* <i>Biking router</i> ³¹	<i>bike lanes / cycling paths</i>
13.	<i>Kolej gondolowa</i>	* <i>The ride by train to the top of *Jaworzyna Krynicka</i> ³²	<i>gondola lift</i>

Tak jak wspomniano wcześniej, część błędów leksykalnych związana jest ze zjawiskiem tzw. „false friends”, czyli parami wyrazów o identycznej lub bardzo podobnej formie (w pisowni lub wymowie) w obu językach, jednak o różnych znaczeniach (przykład 1) lub też z chęcią dosłownego przetłumaczenia danego słowa lub zwrotu (przykłady 2-10). Przykłady 11 i 12 zawierają błędy w pisowni (*word* zamiast *world* i *router* zamiast *routes*), które zaburzają zrozumienie sensu wypowiedzi. Przykład 13 zawiera błędną informację, sugerującą, że na szczyt Jaworzyny Krynickiej wjeżdża się pociągiem (*ride by train*), podczas gdy w rzeczywistości jest to kolej linowa gondolowa.

Błędy leksykalne w tekście mogą prowadzić do zniekształcenia znaczenia oraz utrudnienia lub uniemożliwienia zrozumienia tekstu przez jego odbiorcę. Konsekwencją użycia nieodpowiednich słów lub zwrotów może też być nieprawidłowa interpretacja tekstu. Ze względów wizerunkowych tego typu błędy nie powinny mieć miejsca w oficjalnych tekstach, których zadaniem jest promowanie regionu lub przedsiębiorstw turystycznych.

¹⁹ <https://www.belmonte.com.pl/en/hotel/pet-friendly> (dostęp: 24.04.2024).

²⁰ <https://hotelbeskid.pl/en/events/10-10/> (dostęp: 24.04.2024).

²¹ <https://www.hotelczarnypotok.pl/en/ceremonies/receptions> (dostęp: 24.04.2024).

²² <https://www.hotelklimek.pl/en/ceny-i-promocje/zdrowy-kregoslup-2024> (dostęp: 24.04.2024).

²³ <https://www.hotelpiwniczna.pl/en/atrakcje/trails-all-10304> (dostęp: 24.04.2024).

²⁴ <https://www.hotelklimek.pl/en/romantic-package-for-two-page-107318> (dostęp: 24.04.2024).

²⁵ <https://www.hotelklimek.pl/en/details-of-the-room-page-101649?RoomID=759> ((dostęp: 24.04.2024).

²⁶ <https://www.hotelczarnypotok.pl/en/attractions> (dostęp: 24.04.2024).

²⁷ <https://www.hotelklimek.pl/en/romantic-package-for-two-page-107318> (dostęp: 24.04.2024).

²⁸ <https://www.hotelpiwniczna.pl/en/outgoing-workshops-page-90041> (dostęp: 24.04.2024).

²⁹ <https://www.hotelczarnypotok.pl/en/hotel/get-to-know-our-hotel> (dostęp: 24.04.2024).

³⁰ <https://www.belmonte.com.pl/en/hotel/our-philosophy> (dostęp: 24.04.2024).

³¹ <https://www.hotelklimek.pl/en/romantic-package-for-two-page-107318> (dostęp: 24.04.2024).

³² <https://www.hotelczarnypotok.pl/en/attractions> (dostęp: 24.04.2024).

4.2.2. Błędne tłumaczenia nazw własnych

W badanych tekstach anglojęzycznych niektóre nazwy własne pozostawione zostały w języku polskim, a inne przetłumaczono w sposób błędny. W tabeli 3 zestawiono przykłady błędnych tłumaczeń wraz z propozycjami ich korekty.

Tabela 3

Przykłady wybranych błędów w tłumaczeniu nazw geograficznych w analizowanych komunikatach w języku angielskim i proponowane korekty

Lp.	Oryginał w języku polskim	Błędne tłumaczenie na język angielski	Proponowana korekta
1.	<i>Republika Słowacka</i>	* <i>Slovakian republic</i> ³³	<i>the Slovak Republic</i>
2.	<i>Jezioro Rożnowskie</i>	* <i>Rożnowski Lake</i> ³⁴	<i>Lake Rożnowskie</i>
3.	<i>Pasmo Łososińskie</i>	* <i>Salmon range</i> ³⁵	<i>the Łososińskie Range</i>
4.	<i>Platforma widokowa na Woli Kroguleckiej</i>	* <i>Ślimak Viewpoint</i> ³⁶ / * <i>Viewing platform „Snail”</i> ³⁷	<i>observation deck / observation platform at Wola Krogulecka</i>
5.	<i>Skamieniałe Miasto</i>	* <i>Fossil City</i> ³⁸	<i>Stone Town / Petrified Town</i>
6.	<i>Runek</i>	* <i>Market Square</i> ³⁹	<i>Mount Runek</i>
7.	<i>Beskidy</i>	* <i>The Beskydy Mountains</i> ⁴⁰	<i>The Beskids / Beskid Mountains</i>

Powyższe przykłady mogą znamionować brak wiedzy tłumacza dotyczącej nazw krajów europejskich (przykład 1) lub niedopatrzanie (przykłady 2 i 7). Tłumaczenie nazwy pasma górskiego (Łososińskie) jako **Salmon range* (przykład 3), które wzięło się zapewne ze skojarzenia nazwy pobliskiej miejscowości Łososina Dolna z łososiem powoduje, że dla anglojęzycznego odbiorcy tekst może nie być czytelny. W przykładzie 4 tłumacz użył dodatkowego słowa *snail*, którego nie ma w polskiej nazwie, stosując przy tym błędny szyk wyrazów, co może spowodować zaburzenie komunikacji. Z kolei przykład 5 sugeruje, że mamy do czynienia ze skamieniałościami (zachowanymi w skałach szczątkami organizmów), podczas gdy atrakcja turystyczna Skamieniałe Miasto w Ciężkowicach to rezerwat przyrody nieożywionej, będący grupą fantazyjnie ukształtowanych utworów skalnych, a zatem użycie słowa *fossil* może wprowadzić w błąd odbiorcę tekstu. Błąd w przykładzie 6 najprawdopodobniej wynika z nieuwagi tłumacza, który błędnie odczytał nazwę szczytu Runek jako „Rynek”, wywołując tym samym poważne zaburzenie komunikacji, gdyż tekst jest fragmentem opisu wycieczki górskiej, zatem użycie zwrotu *Market square* może spowodować, że odbiorca tekstu nie będzie w stanie prawidłowo zrozumieć przebiegu opisaną trasę.

³³ <https://www.belmonte.com.pl/en/cuisine/restaurant> (dostęp: 10.04.2024).

³⁴ <https://heron-hotel.com/en/about-page-92581> (dostęp: 20.04.2024).

³⁵ <https://heron-hotel.com/en/about-page-92581> (dostęp: 20.04.2024).

³⁶ <https://www.perlapoludnia.pl/en/hotel/fundacja-perla-poludnia> (dostęp: 20.04.2024).

³⁷ <https://www.hotelczarnypotok.pl/en/atrakcje/platforma-widokowa-slimak-w-woli-kroguleckiej-perla-w-koronie-beskidu-sadeckiego> (dostęp: 20.04.2024).

³⁸ <https://www.hotelczarnypotok.pl/en/attractions/the-fossil-city-near-ciezkowice> (dostęp: 20.04.2024).

³⁹ <https://www.hotelczarnypotok.pl/en/attractions/trip-to-wierchomla> (dostęp: 20.04.2024).

⁴⁰ <https://www.hotelczarnypotok.pl/en/conferences/conferences-in-czarny-potok> (dostęp: 20.04.2024).

4.3. Błędy ortograficzne

Kolejnym typem błędów są te związane z niepoprawną pisownią wyrazów zarówno w języku angielskim, jak też w języku polskim (dotyczy to zwłaszcza nazw geograficznych). Mogą one wynikać z niskiej kompetencji językowej tłumacza oraz braku odpowiedniej korekty i redakcji tekstu. Wśród przykładów takich błędów można wymienić słowa: **relaxaion*, **kinesitherapy*, **atractions*, **blackcurrent*, **potrable*, **rezerwations*, **foodball*, *realxation*, **philisophy*, **conferance rooms*, *outsite*, **moutains*, **refridgerator*, **beath-taking*⁴¹.

W komunikatach w języku angielskim pojawiają się także błędy w polskich nazwach geograficznych, np.: **Jaworzyna Krynica* (zamiast Krynicka), **Perła Południe* (zamiast Południa), **Mszana* (zamiast Muszyna), **Rożnowski Lake* (zamiast Rożnowskie), **Zlocki* (zamiast Złockie), **Koziar* (zamiast Koziarz), **lęków* (zamiast Łemków), **Dwa Doliny* (zamiast Dwie Doliny) lub **Podgórze Gorlickie* (zamiast Pogórze Gorlickie).

W kontekście dbałości o jakość tekstu, błędy tłumaczeniowe, takie jak niepoprawna pisownia lub brak weryfikacji tekstu, mogą wpływać na brak klarowności przekazu i doprowadzić u odbiorcy komunikatów do poczucia dezinformacji lub wywołać niepożądane rozbawienie, potencjalnie obniżając zaufanie do marki lub instytucji bądź szkodząc ich wizerunkowi. Osoby dokonujące tłumaczeń powinny zatem wykazywać szczególną staranność i dbałość o jakość tłumaczenia.

4.4. Błędy gramatyczne

Warto też zwrócić uwagę na błędy gramatyczne pojawiające się w badanych komunikatach. Błędy tego typu pojawiały się stosunkowo rzadko, a ich przykłady zestawiono w tabeli 4.

Tabela 4

Przykłady wybranych błędów gramatycznych w analizowanych komunikatach w języku angielskim i proponowane korekty

Lp.	Błędne tłumaczenie na język angielski	Propozycja korekty
1.	<i>Our hotel is famous from its professional SPA</i> ⁴²	<i>Our hotel is famous for its professional SPA.</i>
2.	<i>A numerous awards</i> ⁴³	<i>Numerous awards</i>
3.	<i>If you interested in team sports</i> ⁴⁴	<i>If you are interested in team sports</i>
4.	<i>Recommended is taking 2-3 such warming and cooling cycles</i> ⁴⁵	<i>It is recommended to undergo 2 or 3 warming and cooling cycles</i>

⁴¹ Słowa zaczerpnięte z następujących stron internetowych: <https://www.belmonte.com.pl/en/kids/spa-wellness-kids>; <https://www.hotelczarnypotok.pl/en/czarny-potok-krynica-med>; <https://www.hotelklimek.pl/en/hotel-klimek-spa-page-99669>; <https://www.hotelpiwniczna.pl/en/cafe-and-bar-page-89593>; <https://www.hotelklimek.pl/en/conferences-in-the-mountains-page-102595>; <https://heron-hotel.com/en/contact-page-92587>; <https://www.perlapoludnia.pl/en/sport-i-rekreacja/infrastruktura-sportowa-hotelu>; <https://hotelbeskid.pl/en/rooms/single-room/>; <https://www.belmonte.com.pl/en/>; <https://www.belmonte.com.pl/en/offers/easter>; <https://www.hotelklimek.pl/en/hotelklimekspa/spawellness>; <https://www.hotelklimek.pl/en/details-of-the-room-page-101649?RoomID=759>; <https://www.hotelklimek.pl/en/rom-antic-package-for-two-page-107318> (dostęp: 20.04.2024).

⁴² <https://www.hotelpiwniczna.pl/en/atrakcje/sauna-sessions-and-nights-all-10309> (dostęp: 24.04.2024).

⁴³ <https://www.hotelpiwniczna.pl/en/atrakcje/sauna-sessions-and-nights-all-10309> (dostęp: 24.04.2024).

⁴⁴ <https://www.perlapoludnia.pl/en/sport-i-rekreacja/infrastruktura-sportowa-hotelu> (dostęp: 24.04.2024).

⁴⁵ <https://www.belmonte.com.pl/en/spa-wellness/sauna> (dostęp: 24.04.2024).

W przykładzie 1 użyto niewłaściwego przyimka (*from* zamiast *for*), natomiast w przykładzie 2 – złego przedimka (przedimek nieokreślony *a* przed rzeczownikiem w liczbie mnogiej). Z kolei w przykładzie 3 zabrakło czasownika *to be*, a w przykładzie 4 błędnie użyto formy *gerund* oraz zastosowano niewłaściwy szyk zdania.

Błędy w podstawowych strukturach gramatycznych mogą świadczyć o niedostatecznej znajomości języka angielskiego przez osobę wykonującą tłumaczenie, co niewątpliwie wpływa na jakość tłumaczenia, a przez to na wizerunek promowanych przedsiębiorstw.

4.5. Błędy techniczne

Kolejnym rodzajem błędów są błędy techniczne. Mogą one wynikać z braku dokładności tłumacza, pominięcia fragmentu tekstu bądź też pozostawienia wersji polskojęzycznej (w niektórych przypadkach po kliknięciu w napis w języku angielskim następowało przekierowanie do tekstu polskojęzycznego). Takie przypadki miały miejsce na większości stron internetowych objętych badaniem (siedem spośród ośmiu)⁴⁶.

Występowały również sytuacje, gdy tekst anglojęzyczny został umieszczony w nieodpowiednim miejscu, np. na nieodpowiedniej podstronie⁴⁷. Kolejnym błędem wynikającym z niedokładności były nieaktualne informacje, np. o galerii obrazów w jednym z hoteli i wystawie z 2018 roku zatytułowanej **Actually exhibition*⁴⁸ (zamiast *Current exhibition*) bądź też o procedurach dotyczących Covid-18 (sic!) w zakładce *Safe hotel*⁴⁹.

W analizowanych tekstach sporadycznie pojawiają się także błędy związane z brakiem konsekwencji tłumacza w stosowaniu terminów, np. tłumaczenie nazw tras narciarskich jako **SMALL PĘTLA BLUE* (trasa 1) oraz **the big loop RED* (trasa 2)⁵⁰.

Wśród błędów technicznych można również wymienić błędy takie, jak pominięcie niektórych informacji w wersji anglojęzycznej, brak tłumaczenia (pozostawienie wersji oryginalnej), umieszczenie tekstu w języku angielskim pod nieodpowiednim nagłówkiem w języku polskim lub użycie języka angielskiego i polskiego w jednym tekście⁵¹.

Błędy tego rodzaju mogą sugerować, że tłumacz nie zwrócił wystarczającej uwagi na szczegóły podczas przekładu lub nie dokonał odpowiedniej adiustacji i redakcji całości tekstu.

5. Wyniki badań i rekomendacje

Po zbadaniu jakości tekstów ofert w języku angielskim na stronach internetowych wybranych hoteli zauważono, że w znacznej większości zawierają one różnorakie błędy. Mogą one wynikać z braku należytej staranności i dokładności w procesie tłumaczenia

⁴⁶ Przykłady: <https://www.hotelklimek.pl/en/events-page-104120>; <https://www.belmonte.com.pl/en/cuisine/menu-card>; <https://heron-hotel.com/en/attractions-at-the-hotel-page-125972>; <https://www.perlapoludnia.pl/en/hotel/events>; <https://www.hotelklimek.pl/en/hotelklimekspa/hotel/blog>; <https://www.skihotel.pl/en/>; <https://www.hotelpiwniczna.pl/en/events-page-89581> (dostęp: 22.04.2024).

⁴⁷ np. część informacji w języku polskim, a część w języku angielskim <https://www.belmonte.com.pl/en/spa-wellness/moon-spa> (dostęp: 22.04.2024).

⁴⁸ <https://heron-hotel.com/en/marina-gallery-page-123105> (dostęp: 22.04.2024).

⁴⁹ <https://www.belmonte.com.pl/en/hotel/safe-hotel> (dostęp: 22.04.2024).

⁵⁰ <https://www.hotelczarnypotok.pl/en/attractions/ski-slopes> (dostęp: 22.04.2024).

⁵¹ Na przykład: <https://www.hotelpiwniczna.pl/en/menu-page-89592> (dostęp: 22.04.2024).

lub niedostatecznej wiedzy merytorycznej tłumacza. Prowadzi to do wystąpienia szeregu błędów rzeczowych, stylistycznych, leksykalnych i gramatycznych. Błędy leksykalne mogą wynikać z niewystarczającej dbałości o dobór odpowiednich ekwiwalentów w danym kontekście lub o prawidłowe odzwierciedlenie sensu informacji zawartych w tekście źródłowym. Pojawiają się również błędy w zakresie tłumaczeń nazw własnych, które mogą mieć swoje źródło w braku kompetencji językowych osoby tłumaczącej.

Warto tu podkreślić, że poprawnie skonstruowany tekst w języku obcym jest niezwykle istotnym elementem przyczyniającym się do promocji oferty danego przedsiębiorstwa turystycznego, dbałości o jego wizerunek i podwyższającym jego prestiż. Jeżeli w tekście występują rażące błędy, jego wartość komunikacyjna być może bardziej zniechęca niż zachęca anglojęzycznych odbiorców oferowanych usług (Whyatt, 2016, s. 109). Przedsiębiorcy powinni zatem dbać o wysoką jakość tłumaczenia przez weryfikację kompetencji językowych osób, którym powierzają tłumaczenie tekstów, np. poprzez zlecenie tłumaczeń lub ich korekt profesjonalnym biurom tłumaczeń. Warto też zadbać o to, aby tłumacze mieli dostęp do specjalistycznych materiałów, przewodników itd., a także do wcześniejszych tłumaczeń, żeby zapewnić spójność tłumaczenia. Również treści na stronach internetowych powinny być regularnie aktualizowane i sprawdzane, także od strony technicznej, np. poprzez upewnienie się, czy tekst został w całości przetłumaczony i wstawiony w odpowiednim miejscu na stronie internetowej. Pomocne wydaje się też zastosowanie jednolitej terminologii, tak aby używane terminy były spójne.

Stosując powyższe rekomendacje, przedsiębiorcy mogą znacząco poprawić jakość swojej oferty, a także skuteczniej spełniać oczekiwania zagranicznych gości. Hotele, które obecnie nie posiadają swej oferty w wersji anglojęzycznej (a jest ich znaczna większość w powiecie – 22 spośród 30), mogą również rozważyć jej wprowadzenie, co pozwoli na lepsze dostosowanie się do potrzeb międzynarodowych klientów. Wpłynie to na zwiększenie atrakcyjności przedsiębiorstwa dla turystów zagranicznych.

Podsumowanie

Tłumaczenia turystyczne zdecydowanie odgrywają kluczową rolę w promocji oferty przedsiębiorstw turystycznych, zaś poprawnie przetłumaczone teksty nie tylko zwiększają zasięg i dostępności informacji, ale też budują pozytywny wizerunek i prestiż firmy. Po dokonaniu analizy zakresu i sposobu użycia języka angielskiego w ofercie hoteli przedstawionej na stronach internetowych, wyciągnięto szereg wniosków. Przedsiębiorcy powinni inwestować w wysokiej jakości tłumaczenia oraz korzystać z usług profesjonalnych tłumaczy. Ważna jest także regularna aktualizacja treści oraz dbałość o spójność terminologiczną. Warto też wprowadzić anglojęzyczne wersje ofert tam, gdzie ich brakuje. Wszystkie te działania skutecznie przyczynią się nie tylko do dynamicznego rozwoju danego przedsiębiorstwa turystycznego, ale również całego powiatu nowosądeckiego.

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EMOTIONAL INTELLIGENCE IN THE CONTEXT OF THE TRANSLATION PROCESS (*Alicja Fyda*¹)

Streszczenie

Celem niniejszego rozdziału jest podkreślenie wartości inteligencji emocjonalnej w procesie tłumaczenia i analiza tego, czy cechy osobowości mają wpływ na finalne wykonanie tłumaczenia. Sprowadza się on do prezentacji definicji oraz teorii inteligencji emocjonalnej. Kolejna część skupia się na umiejętnościach i zdolnościach wchodzących w skład każdego zaprezentowanego modelu inteligencji emocjonalnej. Ostatnia część to analiza dotychczasowych badań, które stanowią dowód na to, że inteligencja emocjonalna jest częścią procesu tłumaczenia.

Summary

The purpose of this chapter is to emphasise the value of emotional intelligence in the translation process and to investigate whether personality traits can exert an impact on the translation performance. Firstly, the definition and theories of emotional intelligence are presented. The subsequent part focuses on skills and abilities that are mentioned in each EI theory. The last section focuses upon the analysis of some research that provides evidence for the incorporation of EI in the translation process.

Introduction

Emotional intelligence has emerged as a crucial skill in various professional domains, influencing both interpersonal dynamics and individual performance. In the realm of translation, EI is particularly significant, as it encompasses the ability to understand and manage emotions, both one's own and those of others, which can profoundly impact the translation process and the quality of the final product. Translators, often working in cross-cultural contexts, must navigate nuanced emotional landscapes to accurately convey meaning, tone, and intent from one language to another. This complex interplay between language and emotion necessitates a high degree of emotional awareness and regulation, enabling translators to handle the subtleties of linguistic and cultural nuances effectively.

Moreover, the translation process is not merely a mechanical conversion of words but an art that requires empathy, cultural sensitivity, and an understanding of the emotional undertones embedded in the source text. Emotional intelligence facilitates better decision-making, enhances problem-solving capabilities, and improves interpersonal relationships with clients and colleagues, ultimately leading to superior translation performance. As the global demand for translation services grows, the integration of emotional intelligence into the translator's skill set becomes increasingly vital, ensuring that translations resonate authentically with the target audience and maintain the integrity of the original message.

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1. The theories of emotional intelligence

The concept of emotional intelligence has been extensively debated since its occurrence. A multitude of researchers have made significant contributions to the extensive investigation and detailed description of this phenomena. This section specifically examines three prominent and well recognised models that are considered to be the most significant: the model developed by J.D. Mayer and P. Salovey, the model proposed by D. Goleman, and the model put forth by Reuven Bar-On.

P. Salovey and J.D. Mayer (1990) are credited as being the initial authors who established the notion of emotional intelligence. They argue that this concept can be considered as a component of conventional intelligence, as researchers of intelligence mostly study people's behaviour and occasionally emotions. According to their perspective, emotional intelligence shares greater similarities with social intelligence. In addition, Salovey and Mayer claim that emotional intelligence does not prioritise judgement and memory, but rather highlights the impact of emotionality on an individual's personality. Based on their studies in several domains such as intelligence, psychotherapy, emotion, and cognition, the researchers propose that certain individuals may possess greater emotional intelligence compared to others. Emotional intelligence is defined as a component of social intelligence that encompasses the capacity to observe and differentiate one's own and others' emotions, and to utilise this knowledge to influence one's thoughts and behaviours (Salovey, Mayer, 1990, p. 189). Their understanding of emotional intelligence incorporates three primary domains: the evaluation and communication of emotions (which includes emotions of both – oneself and others), the process of managing emotions (both – oneself and others), and the utilisation of emotions (which involves adaptable planning, innovative thinking, redirected focus, and motivation).

In 1997, Mayer and Salovey introduced an updated version of their emotional intelligence theory, incorporating an additional skill: the comprehension of emotions. This modification was discussed by Kanesan and Fauzan (2019) and Neubauer and Freudenthaler (2005). Henceforth, their EI theory is recognised as The Four-Branch Model of EI. Mayer, Caruso, and Salovey assert that emotional intelligence encompasses a broader range of factors than the four skills previously described. These factors include motivation, social functioning, overall personal functioning, non-ability qualities, and dispositions (Mayer et al., 2000, p. 268; Mayer et al., 2016) (cf. Sfetcu, 2020; Kornilova, 2020). This results in the development of hybrid models of emotional intelligence as they integrate various disparate domains. Mayer et al. argue that it is crucial to conduct a thorough analysis of such models, as they not only assess emotional intelligence abilities, but also incorporate several intertwined ideas. According to their perspective, emotional intelligence is a cognitive capacity that can be assessed by presenting issues that the test-taker must solve.

D. Goleman (2004) (cf. Shaffer, 2020; Sfetcu, 2023) proposed the second theory. He regards emotional intelligence as more legitimate than cognitive intelligence, as he believes that IQ test scores account for only 20% of one's achievements and accomplishments in life. He argues that the majority of the remaining factors should be determined by emotional intelligence. Goleman's definition of emotional intelligence encompasses the competence to identify and comprehend own emotions as well as the emotions of others, to self-motivate, and to effectively regulate emotions in ourselves and in our interactions with others. According to Goleman, EI refers to any human trait that is unrelated to cognitive intelligence. The Mixed Model of emotional intelligence

proposed by him has five dimensions, also referred to as basic emotional skills, which are further accompanied by a total of 25 emotional competences. The characteristics encompassed in this context are self-awareness, self-regulation, and motivation, which are considered personal competencies and play a crucial role in an individual's self-management. Additionally, social skills and empathy, referred to as social competencies, provide insights into how a person directs and conducts relationships. Subsequently, he enhanced the concept by dividing it into four distinct dimensions: self-awareness, self-management, social awareness, and relationship management (Goleman, 2004, p. 12-13). The revised model of Goleman's theory is less popular than the original one, yet both versions are viable and worthy of examination.

Reuven Bar-On created another model of emotional intelligence known as a mixed model. His understanding of emotional intelligence is shaped by Darwin's studies on the significance of emotional expressiveness for survival and adaptation. Bar-On's model of social intelligence is derived from Thorndike's characteristics of social intelligence and its influence on people's performance. It is also based on Wechsler's observations on the impact of non-intellective elements such as intelligent behaviour. In 1983, Gardner introduced the idea of intrapersonal and interpersonal intelligences as part of his framework of multiple intelligences. This had a significant influence on the development of the intrapersonal and interpersonal aspects of Bar-On's model of emotional intelligence. Therefore, his theory of emotional intelligence is seen as a comprehensive model as it encompasses not only the emotional dimension but also the social factors that impact individuals' intellect. According to Bar-On (1997) (cf. Singh et al., 2022; Goswami & Banerjee, 2023), EI refers to a range of non-cognitive skills that affect an individual's capacity to effectively handle and adapt to environmental requirements and insistence. The concept comprises five dimensions: intrapersonal skills, interpersonal skills, adaptation, stress management, and general mood. Additionally, he identifies 15 distinct factors that serve as interconnected competencies, behaviours, and skills. These include self-regard, self-awareness, assertiveness, self-actualization, and independence, which fall under the category of intrapersonal skills (Craig, 2019). The other factors are empathy, social responsibility, and interpersonal relations, which are considered interpersonal skills. Problem-solving, flexibility, and reality testing are related to adaptability, while stress tolerance and impulse control are related to stress management. There are also happiness and optimism which are associated with general mood. The Bar-On's mixed model of emotional intelligence underwent refinement in the year 2000. He rearranged the elements in his model into facilitators and constituent components. The group of facilitators includes self-actualization, independence, social duty, happiness, and optimism. The remaining factors belong to the constituent components.

These three prominent models serve as the foundation for new theories and provide insight into various components of emotional intelligence, as well as the specific characteristics they prioritise. Some theories assert that emotional intelligence should be regarded solely as a skill, while other models propose the potential association with many factors, such as motivation. Therefore, it is challenging to identify a single description that would adequately cover all the intricacies. However, it can be stated that emotional intelligence refers to a collection of skills that an individual possesses to comprehend, interpret, observe, utilise, manage, and recognise both their own emotions and the emotions of others.

2. Emotional intelligence skills

The previous section outlined the fundamental abilities associated with each theory of emotional intelligence. In their ability model, Mayer and Salovey (1997) identify four fundamental categories of skills: the evaluation and articulation of emotions, the utilisation of emotions to enhance cognitive processes, the comprehension and analysis of emotions, and the regulation of emotions.

Emotion appraisal is an individual's capacity to identify and understand emotions in themselves and others by observing facial expressions, tone of voice, and body language (Brackett et al., 2013). Individuals who possess a high level of emotional intelligence are adept at both recognising and effectively conveying their emotions, as well as effectively communicating their emotional needs and desires. The processing of emotional data to address problems relies on these essential input processes.

The second element of emotional intelligence is utilising emotions to optimise cognitive functions and effectively adjust to diverse circumstances. Professionals in this domain understand that specific emotional states are more favourable for achieving desired results than others. For example, frustration can enhance an individual's vigour and power, enabling them to better cope with challenges by elevating adrenaline levels. Through this process, an individual may experience increased physical activity. However, it is important to note that the same emotion is likely to impede their capacity to remain seated and act calmly.

The third capacity identified by Mayer and Salovey is the comprehension and examination of emotions. Emotional intelligence involves the capacity to discern between different emotional states, understand their individual origins, and track their progression over time. Grief or discontentment can arise from the absence of a person or an object. Another instance could be standing in the rain, which can elicit a sense of irritation. Individuals possessing expertise in this domain are conscious of this emotional progression and possess a profound comprehension of how various feelings can amalgamate to engender a novel emotion. An individual may feel contempt towards those who, for example, rudely cut in front of them in a queue. However, this emotion of contempt does not solely arise from anger. It is a combination of indignation and contempt as these individuals have violated the conventions. Barret, Gross, Christensen, and Benvenuto (2001) (cf. Hoffmann, 2020) argue that the ability to discern unpleasant emotions is an important skill for understanding and effectively managing emotions.

The fourth capability entails the skillful regulation of one's emotions. This concept encompasses the capacity to be receptive to a diverse range of emotions, to acknowledge the significance of experiencing specific emotions in various circumstances, and to comprehend which immediate and long-term techniques for managing emotions are the most efficient (Gross, 1998). Experiencing anger is a justified response when one fails to achieve a goal that was sought with fairness and diligence. One could find it advantageous to allow oneself to experience this emotion. Nevertheless, to mitigate violent and unwanted conduct, it will be imperative to regulate emotions. Gross suggests that employing techniques such as deep breathing and waiting for a sense of tranquility can enable an individual to manage their anger effectively and avert the escalation of the issue.

Goleman (2004) presents a framework that includes five talents that exemplify his idea of emotional intelligence. The following are the five essential constituents: self-awareness, motivation, empathy, self-regulation and social skills. Self-awareness refers

to the ability to acknowledge and comprehend one's own emotions, and it is a vital component of emotional intelligence. Aside from acknowledging one's own feelings, it is imperative for an individual to also possess an awareness of how their behaviours, moods, and emotions impact others. In order to attain self-awareness, one must possess the ability to observe and assess their own feelings, discerning between different emotional reactions and accurately labelling each specific emotion. The ability to understand emotions enables individuals to regulate their emotions and prevent them from influencing their behaviour. Therefore, it is important to acknowledge the correlation between one's emotional state and their behaviour. Individuals possess the ability to identify their personal aptitudes and limitations, exhibit openness to novel knowledge and encounters, and acquire knowledge through their social interactions. As Goleman claims (2004, p. 43, p. 268), individuals with this trait possess a strong sense of humour, exhibit self-assurance, and demonstrate a keen understanding of how they are seen by others.

Another important skill is self-regulation, which is essential for effectively managing and controlling one's emotions. This talent does not involve the act of suppressing one's emotions and concealing their genuine feelings. It primarily entails patiently awaiting the opportune time and location to articulate them. This skill highlights the manner in which individuals convey their feelings. Individuals who possess strong self-regulation skills tend to demonstrate adaptability and flexibility. In addition, they possess expertise in conflict resolution and effectively diffusing controversial or problematic circumstances. Individuals who possess exceptional self-regulation skills exhibit a notable degree of conscientiousness, as they actively contemplate their impact on others and willingly assume accountability for their behaviours. Goleman observes that self-regulation is a dynamic process that requires extensive training and unwavering commitment in order to achieve success in life.

Goleman also identifies motivation as a skill. According to him, individuals with emotional intelligence are more likely to exhibit optimism and motivation. He asserts that the capacity to direct one's emotions towards a certain goal is essential for attention, self-discipline, and invention. Emotional self-control, characterised by the ability to curb impulsive behaviour and defer immediate gratification, serves as the fundamental basis for achieving any form of accomplishment. In addition, according to Goleman (2004, p. 43), the capacity to achieve a state of "flow" enhances outstanding performance in any field. Individuals who possess this aptitude are often more efficient and proficient in all their endeavours.

Empathy, referred to as the cognitive ability to identify and understand the feelings of others, is widely regarded as the foremost and essential social aptitude. Individuals with a heightened sense of empathy possess a greater ability to discern and interpret the subtle social signals that convey the wants and requirements of other people. This improves their performance in areas such as teaching, sales, administration, and caring activities like nursing (Goleman, 2004, p. 43, p. 268, p. 284). Empathy allows individuals to understand how power dynamics can influence social connections, especially those between groups and cultures. This is crucial for guiding people's daily relationships with diverse folks they come across. Having a strong sense of empathy allows individuals to accurately perceive power dynamics within a relationship and understand how this impacts the emotions and behaviours of both partners. This enables them to appropriately understand situations that are contingent upon power dynamics.

In addition, empathic people avoid making hasty judgements and assumptions, and they behave in an open and honest way in their everyday lives.

The final skills identified by Daniel Goleman are social skills, which mostly involve managing interpersonal relationships. Individuals who possess advanced social skills demonstrate a heightened capacity to comprehend and assess interpersonal connections, as well as a greater aptitude for effectively resolving and mediating disagreements and conflicts. In addition, their boldness and communication abilities make them adept at resolving relationship issues. Goleman asserts that individuals who have cultivated social skills exhibit greater friendliness and extroversion. Individuals exhibit higher levels of consideration, conscientiousness, prosocial behaviour, and harmony in social environments. They demonstrate exceptional proficiency in collaboration, altruism, and generosity, and they exhibit a more egalitarian approach when engaging with others (Goleman, 2004, p. 284).

The updated iteration of his model incorporates four competencies that can be seen as the corresponding elements of Goleman's original theory: self-awareness, self-management (akin to the ability to regulate oneself), social awareness (similar to empathy in the original version), and relationship management (similar to social skills).

In his emotional intelligence theory, Reuven Bar-On devises measures that are referenced in the preceding portion of this chapter. These scales are used to categorise distinct talents and skills. The author categorises them into five groups: self-awareness and self-expression (intrapersonal dimension), social awareness and interpersonal relationship (interpersonal dimension), emotional management and control (stress management dimension), change management (adaptability dimension), and self-motivation (general mood dimension) (Bar-On, 1997). The initial classification of self-awareness and self-expression underscores the significance of precise perception, comprehension, and acceptance of oneself. According to Bar-On, it is crucial to acknowledge and understand emotions in order to effectively engage in creative and constructive self-expression and emotional communication. Furthermore, it is crucial for an individual to possess self-reliance and not depend on the emotions of others. According to Bar-On, this quality plays a key role in achieving one's goals.

The interpersonal scale focuses on empathy and the cognitive process of comprehending the emotions and perspectives of another individual. It emphasises the importance of social responsibility in fostering collaboration and establishing mutually fulfilling relationships with others in a group. The subsequent scale is accountable for the regulation of stress. In this context, Bar-On focuses on the concepts of stress tolerance and impulse control. According to him, individuals should possess the ability to adeptly and productively manage their emotions, exercising effective and efficient control over them. The fourth category is centred on the management of change and the ability to adapt. This category centres on resolving issues of a personal and interpersonal nature through problem-solving. Another important factor is the ability to be flexible – a person should possess the capacity to readily adapt to new circumstances and modify their ideas and feelings accordingly. Bar-On emphasises the significance of precisely confirming an individual's emotions and thoughts with objective truth. The final category formed by Bar-On pertains to self-motivation and overall mood. In this instance, the author emphasises the need of maintaining an optimistic, positive, and joyful mindset in order to achieve a sense of general contentment and satisfaction with oneself, others, and life.

3. Emotional intelligence vs. translation – research analysis

The role of emotional intelligence in translation performance has been under research for some time. The ability to communicate emotions of oneself and others, and appraisal are considered as key abilities for interpreters and translators (Hubscher-Davidson, 2013). In addition to possessing linguistic proficiency, a translator must also have the ability to effectively bridge cultural gaps and comprehend the specific requirements and expectations of the intended audience. This includes skillfully conveying the target message of the source author to the target readers or audience, as applicable to the role of an interpreter. Having the ability to identify and understand the emotions and needs of a client, author, or reader, and effectively managing and conveying their viewpoints is crucial for achieving success in translation or in interpreting tasks. It also refers as a component of emotional intelligence. In the contemporary globalised society, characterised by the erasure of borders and the growing multiculturalism of communities, it is evident that translators and interpreters possess a vital function in fostering cultural connections and facilitating communication among individuals who speak diverse languages (Chabasse, 2009, p. 101; Çoban and Albiz Telci, 2016; Hubscher-Davidson, 2013). The ability to comprehend and convey sensitive and context-specific information, to accurately convey the intended sense of texts from the source culture, to possess the requisite interpersonal skills to adjust to diverse working environments are all recognised as the most important competencies of proficient translation professionals. The European Commission Directorate – General for Translation and The Polish Society of Sworn and Specialized Translators (Polskie Towarzystwo Tłumaczy Przysięgłych i Specjalistycznych) also recognise the importance of skilled, empathetic, and culturally-sensitive translators. The European Commission Directorate – General for Translation published a list of indispensable abilities for professional translators which includes several interpersonal and intercultural skills, such as the capacity to adapt to new situations, the ability to self-assess, and knowledge of how to engage with diverse societies. These competencies and attitudes are associated with the idea of emotional intelligence, as stated in the ground of personality psychology. They are becoming increasingly important to professional organisations. Therefore, it appears probable that investigating the emotional intelligence of interpreters and translators could contribute to our comprehension of their operational procedures.

Spering et al. (2005) examine whether positive and negative emotions have varying effects on performance in complex problem-solving tasks. Participants were subjected to positive or negative feedback in order to elicit emotions while they navigated a computer-simulated complex problem-solving scenario. The overall performance of the scenario remains unaffected, however, individuals experiencing positive and negative emotions exhibit distinct problem-solving strategies: those with negative emotions tend to be more focused on seeking and utilising information.

Lehr (2011, 2012, 2013) conducted research on the impact of emotions on the translation process. The findings indicate that positive and negative emotions can activate distinct processing styles and play a role in uncovering how emotions can affect cognitive processes. To be more precise, researchers have found that positive emotions tend to enhance translators' creative thinking abilities, while negative emotions tend to improve their accuracy and systematic processing skills.

Bontempo conducted a study in the area of translating. This researcher investigates various aspects of personality in symbol language interpreting. The goal is to determine which specific personality traits are associated with skilled performance in signed language translators. The study references the works of Bontempo (2009) and Bontempo and Napier (2011) (cf. Su, 2023; Stone, 2022) to support its research. Bontempo and Napier assert that individual personality differences have an impact on work outcomes. They emphasise the importance of considering both general cognitive ability and personality factors. They argue that focusing solely on cognitive factors that predict professional performance neglects the range of emotional factors that are relevant to the psychology of work (Bontempo and Napier, 2011, p. 87). Bontempo (2009) contends that there is a resurgence of interest in assessing the attributes, individual qualities, and traits required for success in a programme for training signed language interpreters. Research indicates that personality may play a significant role in achieving success in this occupation. She conducted two research studies on Auslan/English interpreters, utilising various psychological assessments to examine several facets of personality-related distinct variations, such as self-efficacy, negative affectivity, and self-confidence. The results indicate that personality influences interpreters' assessments of competence (Bontempo, 2009). Specifically, the findings indicate that emotional stability, which refers to an individual's capacity to handle life events and emotions, is a prefiguration of interpreter competence.

The findings of Bontempo's 2009 study are significant because they offer evidence for a connection amid personality and work performance among signed language interpreters. The study also suggests that there is a correlation between emotional features and interpreter competence, and recommends that individuals who are conscientious, diligent, and emotionally adjusted be selected for success. In the following publication, Bontempo and Napier (2011) provide a more comprehensive account of their endeavours to measure sociological and psychological factors among 110 qualified signed language translators in Australia. The researchers conducted a comparison between personal parameters, such as interpreting experience and qualifications, and opinions and attitudes regarding linguistic skills, competence, and knowledge. They also considered self-reporting personality measures and other related data (Bontempo, Napier, 2011, p. 93). The results corroborate previous research and illustrate that individuals with elevated stages of emotional intelligence and expertise in translation studies: A newly constructed bridge with a length of 335 metres and a width of 336 metres. In the Meta, LVIII, 2, 2013 study, it was found that interpreters with negative affectivity had lower levels of competence. The study also highlighted the importance of emotional stability in predicting an interpreter's self-perceived competence. Additionally, it was observed that personality has an influence on an interpreter's self-perception of competence (Bontempo, Napier, 2011, p. 98). This unique investigation into the personality traits and personal characteristics of interpreters provides additional evidence for the importance of examining the connection between translation and interpretation and the field of personality psychology, particularly in relation to emotional self-perception.

Bayer-Hohenwarter (2011) (cf. Kodura, 2024) conducted a study to assess translational creativity. Specifically, the study focused on the capacity of translation students and professional translators to deviate from the structure of the source text by employing creative shifts. These shifts involve abstracting, modifying, or concretising the ideas from the source text in the target text. The analysis aimed to determine the number

of analysed samples that represented creative shifts rather than simple reproductions of the source text. The results revealed distinct differences in behaviour between students and professionals, and indicated a discernible trend in the development of creative competence. These results suggest a methodologically intriguing approach for analysing intricate cognitive constructs and serve as a valuable starting point for pedagogic research and application.

Rojo and Caro (2016) (cf. Kimovska, Cvetkoski, 2021) conducted a study that aimed to assess the influence of emotions and specific personality traits on the translation performance of Spanish L1/English as L2 students. The students were tasked with furnishing a translation of an emotive text, which was subsequently evaluated based on its precision and inventiveness. Upon submitting their translation, the participants were assigned at random to either a positive or negative feedback group, and subsequently received inaccurate feedback regarding their performance. Subsequently, they were instructed to translate a second text, and the ratings for accuracy and creativity of this translation were compared to those of their initial translation. A self-administered questionnaire was ultimately conducted to gather data on the participants' subjective experiences during the experimental period. The results confirm the findings of Lehr's research, indicating that emotions have varying effects on different aspects of translation performance. This suggests that different emotions may trigger different ways of processing information. While resilient personality traits do not show a statistically significant effect, the data suggests that they may still have an influence on guiding translational behaviour.

In their study, Cifuentes-Férez and Cutillas (2018) (cf. Lopez, 2023) examined the potential impact of affect-related traits, such as self-esteem and creativity, on cognitive processes and task performance. This study establishes a connection between self-esteem and emotions related to self-perception, as well as a link between creativity and positive emotions. It concludes that the creative profile of professionals is a reliable indicator of creativity in translation tasks. Additionally, it suggests that scores measuring creative intelligence could be utilised as predictors of translation quality. Regarding the influence of self-esteem, there is no correlation between professionals' overall self-esteem and their creative intelligence. Both individuals with low and high self-esteem can possess either low or high levels of creative personality. Global self-esteem can serve as an indicator for errors in the TT. Professionals with high self-esteem may exhibit decreased accuracy in transferring the pragmatic function of the source text, as well as lower correctness and readability in the target text. Conversely, professionals with low self-esteem are more inclined to produce more accurate target texts in terms of these dimensions.

Rojo (2017) provides an overview of current research on the translation process and highlights the following conclusions made by different scholars regarding the impact of emotions on translation performance: The emotional valence of words and expressions can have a significant impact on the time it takes for translators to find a suitable translation. Different-valence emotions can affect the translation process differently, with positive emotions enhancing creativity and negative emotions improving the accuracy of meaning. While it is commonly observed that more mistakes occur when working under time pressure, research also indicates that having enough time does not always ensure error prevention. Factors such as personality traits (such as

intuition, emotional intelligence, or resilience) and professional expertise (such as metacognitive abilities or external recognition) may significantly influence the regulation of emotions and the prediction of performance in translation and interpreting.

Davou (2007) (cf. Risku, Meinx, 2021) explores the relationship between cognition and emotion in the processing of written material. She suggests that creativity may arise from the varying emotional significance that triggers different thoughts in different individuals. Potential variations in levels of creativity among translation students or practitioners could potentially be associated with the distinct emotional significance that a text may concern each individual. Interpreters who are successful are often characterised as emotionally involved individuals who extract personal and contextual significance from texts and establish interpersonal connections with the authors of the source text and the presumed readers of the target text. Translators are likely to have different emotional responses to various texts, and a legal translation does not have the same potential for evoking emotions as, for instance, translating a love poem. Consequently, the extent to which emotional intelligence is involved in the translation process will differ, and translators will need different levels of EI depending on the types of texts they are working with. Joseph and Newman (2010, p. 69) found that individuals who possess strong emotion regulation skills tend to excel in occupations that involve significant emotional labour. The consequence and implication for translation and interpretation is that emotionally intelligent translators are more likely to successfully translate texts with high emotive prospects. However, texts with low emotive prospect do not require the identical level of emotional regulation and management from the translator.

Previous research in translation studies (TS) has consistently suggested a possible correlation between emotional phenomena, imagination, and translation competence. The theories put forth by researchers in this regard warrant a more thorough investigation, presenting an opportunity for further research. Investigating potential associations between emotional intelligence and competence in translating or interpreting is a contentious endeavour. However, as Pourjalali et al. (2009, p. 35) assert in their discussion on the connections amid creative and imaginative writing and affective disorders, researchers should not avoid exploring and scrutinising this subject due to concerns about causing offence. While there are limited studies on non-cognitive individual differences in TS, there is ongoing research that aims to use measures from psychology to gain a better understanding of translating and interpreting processes. This recent study demonstrates the broadening of translation research and provides insight into the importance of comprehending the emotional intelligence and unique characteristics of translators and interpreters.

Rosiers et al. (2011) conducted a study that utilised self-report measures to examine the attitudinal shapes of student translators. They conducted a study on individual difference variables and gathered data on linguistic self-assurance, motivation, and language concerns. The comparative research of translating and interpreting scholars' profiles yielded several noteworthy findings. One such finding is that interpreting students tend to rank their communicative ability higher than translating learners. Additionally, there is a substantial disparity between the two groups in terms of self-perception of universal linguistic skills. Specifically, translating students encounter more language anxiety compared to interpreting students. Moreover, interpreting students

exhibit higher levels of linguistic self-assurance in relation to their communicative abilities and global linguistic skills (Rosiers et al., 2011). While not specifically focused on emotional characteristics, this research examines the personality traits, perceptions, and attitudes of translators and interpreters. It is innovative and provides insights into the various personal attributes that can influence their performance.

Conclusions

In conclusion, the exploration of emotional intelligence models and skills underscores the multifaceted nature of EI and its profound impact on professional domains, including translation. Various models of EI, such as Daniel Goleman's mixed model, Mayer and Salovey's ability model, and the Bar-On's model, provide distinct yet complementary frameworks for understanding how emotional awareness, regulation, and management influence performance. These models collectively highlight core EI skills, such as self-awareness, self-regulation, motivation, empathy, and social abilities, which are pivotal in navigating the complexities of human emotions.

The analysis of research linking emotional intelligence to translation reveals a compelling connection between these domains. Studies consistently demonstrate that translators with high EI are better equipped to handle the emotional and cultural subtleties inherent in translation tasks. These translators exhibit superior decision-making capabilities, enhanced problem-solving skills, and a greater capacity for maintaining the intended emotional tone and nuance of the source material. This is particularly crucial in ensuring that translations are not only accurate but also resonate authentically with the target audience. Moreover, research highlights the role of EI in fostering and developing translating skills, that is why it should be also integrated into Translation Studies as a part of the profession to make future translators and interpreters more confident in their performance.

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A COMPARATIVE ANALYSIS OF LITERARY MOTIFS IN TWO LYRICS OF THE HEAVY METAL BAND IRON MAIDEN (*Jarosław Giża*¹)

Streszczenie

Celem rozdziału jest dogłębna analiza korelacji pomiędzy treścią dwóch utworów muzycznych heavy-metalowego zespołu Iron Maiden („Phantom of the Opera” oraz „The Longest Day”) a treściami dzieł literackich, na podstawie których stworzone zostały teksty ww. piosenek. Autor rozdziału skupia się na analizie literaturoznawczej, w szczególności na badaniu związków między tekstami piosenek zespołu Iron Maiden a dziełami literackimi, których treść jest cytowana bądź parafrazowana w tekstach piosenek. Istotnym celem rozdziału jest zrozumienie, w jaki sposób zespół Iron Maiden korzysta z szerokiego spektrum dzieł literackich w tworzeniu swoich tekstów oraz jakie funkcje pełnią te odniesienia w kontekście literaturoznawczym.

Summary

The aim of the submitted chapter is to conduct an in-depth analysis of the correlation between the content of two songs by the heavy metal band Iron Maiden (“Phantom of the Opera” and “The Longest Day”) and the content of the literary works on the basis of which the lyrics of the aforementioned songs were created. The author of the chapter focuses on literary analysis, in particular on examining the connections between the lyrics of Iron Maiden’s songs and the literary works whose content is quoted or paraphrased in the lyrics. An important aim of the chapter is to understand how the band Iron Maiden uses a wide range of literary works in creating their lyrics and what functions these references perform in the context of literary studies.

Introduction

Heavy metal music – encompassing such subgenres as, for instance, black, dark, death, doom, trash, and power metal, with its thunderous riffs, pounding drums, and visceral vocals – often evokes images of darkness, evil, crime, rebellion, and aggression, focusing lyrically on “dark and depressing subject matter to an extent hitherto unprecedented in any form of pop music” (Hatch, Millward, 1987, p. 167). However, beneath its loud and ‘evil-like’ exterior lies a rich tapestry of literary influences and themes. The lyrics of heavy metal bands frequently draw inspiration from various literary texts, ranging from classic literature to mythology, folklore, and even modern and postmodern literature. This symbiotic relationship between literary works and heavy metal lyrics – confirming Edward Said’s statement that any type of writing “is not free, nor is it performed uniquely by a sovereign writer who writes more or less as he or she pleases. Writing belongs to a system of utterances that has all sorts of affiliative, often constricting relationships with the world of nations” (2004, p. 24) and other branches of culture and art – not only enriches the music per se but also provides the

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listeners with a deeper understanding of both art forms. Therefore, it is important to perceive and appreciate this unique interconnectedness between literary texts and lyrics of the songs, as asserted by Nicholas Cook who claims that “music has an extraordinary power of ideological influence. (...) we must learn to understand the importance of music as an essential part of culture, society and ourselves” (1998, p. 138).

Heavy metal bands have long been fascinated by themes of mythology, fantasy, and the supernatural. From Black Sabbath’s exploration of occult themes to Iron Maiden’s epic tales of historical events, the genre has frequently and willingly incorporated elements of classic literature and folklore. Moreover, heavy metal lyrics often delve into existential questions, societal issues, and psychological themes reminiscent of literary works. Metal bands like Metallica and Megadeth, known for their introspective lyrics, very often explore themes of alienation, justice, human nature, and war, drawing parallels to literary classics such as George Orwell’s *1984* or Fyodor Dostoevsky’s *Crime and Punishment*.

One of the most intriguing aspects of heavy metal lyrics is their use of symbolism and imagery. Like poetry, lyrics often employ vivid imagery and metaphorical language to convey complex emotions and ideas. For instance, bands like Opeth and Tool are renowned for their lyrical depth and intricate storytelling, drawing the listeners into worlds of darkness, despair, and even redemption. Furthermore, heavy metal’s penchant for dark and Gothic themes echoes the works of literary giants such as Edgar Allan Poe and H.P. Lovecraft. Hence, the use of symbolism, allegory, and surrealism in both media can create a haunting atmosphere that resonates with audience’s diverse passions.

At its core, heavy metal music is a form of artistic expression that easily captures and expresses the full spectrum of human emotions and experiences. From wrath and despair to love and longing, metal lyrics often serve – reminiscent of an ancient tragedy – as a cathartic outlet for both the artists and the listeners alike; even the bands that belong to the subgenres of black, dark, and death metal with their lyrics “permeated with notions of evil, darkness, destruction, death, attack on Christianity, Satanism as well as a plethora of forms of perversion and highly transgressive themes” (Giza, 2022, p. 66), as asserted in one of my articles, can function as a catalyst of negative and often destructive emotions and tendencies. Therefore, by means of their exploration of universal themes, both positive and negative ones, heavy metal bands can forge a deep emotional connection with their audience, much like the protagonists of classic literature.

The diversity of literary influences in heavy metal lyrics reflects a rapid evolution and adaptability over time of the subgenres of this form of musical expression. While early metal bands drew inspiration from mythology and folklore, modern bands tend to explore much wider range of literary genres and styles such as, for instance, science fiction, dystopian literature or even apocalyptic and post-apocalyptic fiction.

In the huge realm of music, the ‘marriage’ between literature and an intricate process of songwriting is a fascinating phenomenon that transcends genres and epochs. In his book entitled *Na stykach iskrzy: literackie konteksty rocka* S. Kuźnicki affirms that “[T]here is no need to convince anyone that such literature is an inexhaustible source of inspiration for creators of rock and pop music” (2023, p. 17), confirming his theory by offering a catalogue of artists and their albums whose lyrics are based upon literary content (one of the bands that appears in this list is Iron Maiden with the 1986 album “Somewhere in Time”). It is also my own conviction that the lyrics of the iconic

heavy metal British band Iron Maiden confirm this remarkable synthesis between literature and music. Renowned for their electrifying melodies, powerful vocals, and elaborate compositions, Iron Maiden has crafted a rich tapestry of songs that draw inspiration from a myriad of literary sources, ranging from classic literature to historical events and mythical, symbolical tales.

Steve Pilkington asserts that “the history of Iron Maiden is inextricably bound up with founder member and bassist Steve Harris. A native of Leytonstone, in East London, Harris formed the very first incarnation on Christmas Day 1975, having previously cut his teeth in bands called Gypsy’s Kiss and Smiler. He was 19 at the time” (2020, p. 5). Since the inception of the band Iron Maiden musicians have been celebrated for their ability to weave complex narratives and thought-provoking themes into their music. Led by the bassist and primary songwriter Stephen Percy Harris (known as Steve Harris, born on 12th March, 1956), the band has consistently delved into diverse literary landscapes, transforming literary motifs and characters into epic anthems that resonate with fans around the world. Moreover, as for their style of playing heavy metal music at the beginning of their career, Christie asserts that the band “skilfully combined the sumptuous influences of Judas Priest music with the downbeat energy generated by punk rock – and it was a deadly and impressive combination” (2004, p. 59). He continues his train of thoughts by claiming that “Iron Maiden played ten times more notes than anyone else, and their dazzling compositional approach raised the artistic standard of heavy metal for decades” (p. 59), leaving an indelible mark on the music industry. Moreover, as asserted by Martin Popoff, “despite the instant smash impact of Iron Maiden’s self-titled debut, no one could say this band hadn’t paid their dues. With roots all the way back to 1975, Steve Harris and a rotating cast were creating a new wave of British heavy metal long before anybody thought to stick capital letters on that term” (2018, p. 8).

Iron Maiden was formed in Leyton, East London, by the bassist Steve Harris, who remains the driving force and primary songwriter of the band to this day. Harris had a vision of creating a band that would combine the raw energy of punk with the musical complexity of progressive rock. Joined by the guitarist Dave Murray, the guitarist Dennis Stratton, the drummer Clive Burr, and the vocalist Paul Di’Anno, Iron Maiden began to carve out their sound in the gritty London music scene of the late 1970s. In 1980, Iron Maiden released their self-titled debut album, “Iron Maiden,” which showcased their distinctive blend of aggressive guitar riffs, melodic harmonies, and fantasy-inspired lyrics. The album received critical acclaim and laid the foundation for the band’s future success. Iron Maiden’s sophomore album, “Killers” (1981), further solidified their reputation as a force to be reckoned with in the heavy metal genre. However, it was their third studio album, “The Number of the Beast” released in 1982 that propelled them to an international stardom. Featuring iconic songs such as “The Number of the Beast” and “Run to the Hills,” the album topped the charts in numerous countries and established Iron Maiden as one of the leading bands of the New Wave of British Heavy Metal (NWOBHM). Dave Artwood, while analysing Iron Maiden’s innovative musical style, describes it in such a manner: “a deeply melodic, dextrous sense of musicianship wedded to aggressive riffs straight from the Sabbath early catalogue, Iron Maiden’s early work was a blast of fresh air in the dank, stagnant atmosphere of late-70s metal, itself also under threat from the nascent punk movement” (2012, p. 4).

Throughout the 1980s, Iron Maiden released a string of critically acclaimed albums, including “Piece of Mind” (1983), “Powerslave” (1984), and “Somewhere in Time” (1986). These albums testify to the band’s gigantic evolution as musicians and songwriters, incorporating elements of progressive rock and incorporating intricate arrangements while maintaining their signature sound. In 1981, the vocalist Paul Di’Anno was replaced by Bruce Dickinson, whose powerful operatic voice and dynamic stage presence brought a new dimension to Iron Maiden’s music. With Dickinson at the helm, Iron Maiden reached new heights of success, releasing masterpieces such as “Seventh Son of a Seventh Son” (1988) and “Fear of the Dark” (1992), with the title song being constantly played during every concert. Despite undergoing several line-up changes over the years, with guitarists Adrian Smith and Janick Gers joining the band and Bruce Dickinson’s coming back in 1999 (after six years of absence), Iron Maiden continued to release critically acclaimed albums (“Brave New World” (2000), “Dance of Death” (2003), “A Matter of Life and Death” (2006), “The Final Frontier” (2010), “The Book of Souls” (2015), and “Senjutsu” (2021)) and tour relentlessly, solidifying their reputation as one of the greatest live acts in the world.

One of the most distinctive features of Iron Maiden’s songwriting process is their penchant for drawing inspiration from a various subgenres of literature. The band’s extensive discography (17 studio albums) is replete with references to literary masterpieces, with themes ranging from dystopian nightmares to ancient myths and legends. For instance, the epic song entitled “Rime of the Ancient Mariner,” based on Samuel Taylor Coleridge’s poem of the same name, vividly captures the haunting tale of the sailor’s journey through the treacherous waters of the Antarctic, perceived as a form of punishment for shooting an albatross. Similarly, Iron Maiden’s exploration of dystopian themes and societal critique can be traced back to George Orwell’s seminal novel, *1984*. Moreover, songs such as “2 Minutes to Midnight” and “The Prisoner” offer a chilling commentary on the perils of political oppression and nuclear brinkmanship, echoing Orwell’s warnings of totalitarianism and state control. Furthermore, the band’s fascination with both historical events and historical figures is apparent in songs such as “Alexander the Great” and “The Trooper,” which immortalize the exploits of legendary warriors and leaders throughout history. Drawing from historical narratives and folklore, Iron Maiden has been crafting vivid portraits of courage, heroism, and tragedy, inviting the listeners to embark on a journey through the annals of time.

Beyond their literary influences, Iron Maiden’s lyrics also reflect a deep engagement with philosophical and existential themes and songs such as “Hallowed Be Thy Name” and “The Number of the Beast” address issues of mortality, spirituality, evil, and the human condition, inviting the listeners to ponder on the mysteries of life, death, and diverse spiritual matters. Moreover, Iron Maiden’s lyrical prowess is complemented by their virtuosic musicianship and electrifying stage presence, creating a multisensory experience that captivates the public across generations. From the soaring vocals of Bruce Dickinson to the intricate guitar harmonies of Adrian Smith, Dave Murray and Janick Gers, the galloping bass harmonies of Steve Harris, and an ultra-sophisticated playing on drums by Nicko McBrain, Iron Maiden’s music transcends the boundaries of heavy metal, inviting the listeners on a transcendent journey through sound and storytelling.

In essence, Iron Maiden's symbiotic relationship with literary texts confirms the enduring power of music as a vehicle for storytelling and cultural expression. By drawing inspiration from the annals of literature and history, the band has been constructing a body of musical work that transcends the confines of genre, encouraging the listeners to explore the depths of human experience and imagination. As fans continue to flock to Iron Maiden's epic concerts and immerse themselves in the content of the band's iconic albums, one thing remains absolutely obvious: the symbiosis between literary texts and heavy metal music is a testament to the permanent power of storytelling in all its myriad forms. Through their music, Iron Maiden has not only enriched the heavy metal genre but also ignited a passion for literature and imagination that continues to inspire the listeners around the globe.

In conclusion, Iron Maiden's influence extends far beyond the realm of heavy metal music. With their distinctive sound, elaborate stage productions, and iconic imagery they have not only inspired countless bands and artists across multiple genres, they have also encouraged their listeners to immerse themselves in the immense ocean of literature from which the band has been fishing out a plethora of literary content in order to transform it into the intricate and sophisticated masterpieces of heavy metal music. The symbiosis between literary texts and heavy metal lyrics is, therefore, a testament to the depth and complexity of both art forms. Through their exploration of mythology, symbolism, literary motifs and a plethora of human experiences and emotions, heavy metal bands create music that transcends mere entertainment, offering their listeners a powerful insight into the human psyche and the world of literature, as well. As the subgenres continue to evolve, so will their relationship with literature, ensuring that the legacy of heavy metal music remains intertwined with the timeless themes of classic literature for generations to come².

1. Iron Maiden's "Phantom of the Opera" and Gaston Leroux's *The Phantom of the Opera*

Iron Maiden's "Phantom of the Opera"

I've been looking so long for you now,
You won't get away from my grasp
You've been living so long in hiding,
Hiding behind that false mask.

And you know that I know that you ain't got
that long to last
Your looks and your feelings are just the
remains of your past.

² This article comprises a small section of the scientific and research project (a study sponsored by a grant no. DNR.501-9/23 obtained from University of Applied Sciences in Nowy Sącz) entitled "Literature and heavy metal music: A comparative analysis of literary motifs in lyrics of the heavy metal band Iron Maiden and the practical guide for lyricists implementing literary motifs" whose objective is an in-depth analysis of the correlation between the content of lyrics of the heavy metal band Iron Maiden and the content of literary works on the basis of which the lyrics of the songs have been created.

Standing in the wings there,
you wait for the curtain to fall
Knowing the terror and holding
you have on us all.

I know that you're going to scratch me
and maim me and maul
You know I'm helpless from your
mesmerising cat call.

Keep your distance,
walk away don't take his bait
Don't you stray, don't fade away

Watch your step, he's out to get you
Come what may
Don't you stray, from the narrow way

I'm running and hiding,
in my dreams, you're always there
You're the Phantom of the Opera
you're the devil you're just out to scare.

You damaged my mind and my soul
It just floats through the air
You haunt me, you taunt me, you torture me
back at your lair (Harris 1980)

The Phantom of the Opera is a classic novel written by French author Gaston Leroux³. First published in 1910, this Gothic mystery novel has captivated readers for over a century with its intriguing blend of romance, mystery, and tragedy. At the heart of the story there is the enigmatic character known as the Opera Ghost, who haunts the catacombs beneath the Opera in Paris.

³ Gaston Leroux was a French author, best known for his timeless and iconic novel *The Phantom of the Opera* published in 1910. He was born on May 6, 1868, in Paris, France, and passed away on April 15, 1927. Leroux's life was marked by a prolific career as a journalist, playwright, and novelist, and his works have left an enduring legacy in the world of literature. Leroux began his career as a lawyer, but his true passion lay in writing. He transitioned to journalism, working for various newspapers and covering high-profile criminal cases. His experience as a crime reporter provided him with a wealth of material that would later influence his mystery and suspense novels. Leroux's writing style was marked by a keen sense of suspense and an ability to create a haunting atmosphere. His background in journalism and his fascination with crime and mystery greatly influenced his storytelling, making his works both captivating and thrilling. In addition to *The Phantom of the Opera*, he authored other successful novels, including the 1907 *The Mystery of the Yellow Room* and the 1908 *The Perfume of the Lady in Black*. Gaston Leroux's contributions to literature, particularly in the realm of mystery and suspense, have had a lasting impact on the genre. His ability to blend elements of horror, romance, and intrigue has solidified his place as a respected and beloved author, parallel in importance to both Sir Arthur Conan Doyle and Edgar Allan Poe. His works continue to be celebrated, adapted, and enjoyed by readers and audiences worldwide, ensuring that his legacy endures for generations to come.

Set in the enchanting and opulent Opera Garnier in Paris, the story revolves around a series of mysterious events that plague this magnificent building and people who work there. As the story unfolds, readers are introduced to Christine Daaé, a beautiful and talented young soprano, and Raoul de Chagny, the handsome and courageous young nobleman who falls in love with her. Christine becomes the obsession of the Phantom, who manipulates her career, guiding her to success while demanding her love and loyalty in return. The novel delves into the complex dynamics of love, obsession, and the pursuit of artistry.

Leroux's storytelling is masterful as he weaves a narrative that explores the themes of hidden identity, unrequited love, and the destructive power of jealousy. The Phantom's haunting presence in the cellars of the Opera house adds an eerie and suspenseful element to the story, creating a sense of both horror and sympathy for this tortured character. He is portrayed as a disfigured and highly skilled musician, trickster and architect who exerts a malevolent influence over the Opera house inhabitants and workers. Despite his talents, his actions often verge on the criminal, as he resorts to acts of sabotage and intimidation to maintain control over the Opera management and Christine Daaé.

The Opera Ghost's evil deeds, while driven by his obsessions and desires, create an atmosphere of fear and intrigue throughout the novel. His ability to influence and terrorize the Opera's employees and performers is a central element of the story, keeping the reader on edge as they navigate the dark and labyrinthine world beneath the Paris Opera House. Gaston Leroux's *The Phantom of the Opera* masterfully presents the Opera Ghost as a complex character whose blend of evil, artistry, and vulnerability makes for a captivating and enduring exploration of the human psyche.

The novel has been adapted into numerous stage and film productions, most notably Andrew Lloyd Webber's iconic musical. It was likewise a powerful influence for one of Iron Maiden's songs entitled "Phantom of the Opera". The novel's enduring popularity can be attributed to its compelling characters, its exploration of the depths of the human psyche, and its ability to evoke a sense of mystery and passion. It remains a timeless classic, appealing to readers who enjoy a blend of romance, mystery, and the darker aspects of human nature.

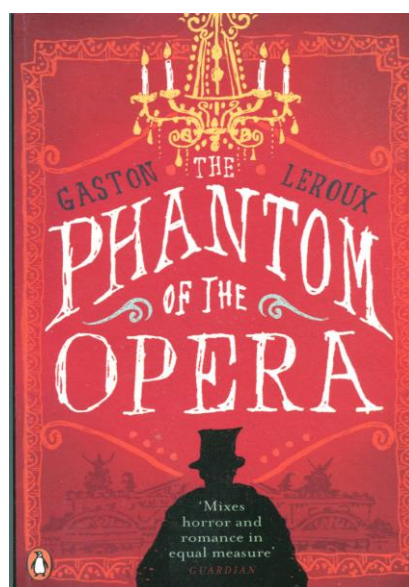


Figure 1. The cover of *Phantom of the Opera* by Gaston Leroux.
Source: <https://www.mireilleribiere.com/the-phantom-of-the-opera/>.

There are a few similarities between Leroux's novel and Iron Maiden's lyrics. One of the most significant is the presentation of the central figure, the protagonist called the Phantom of the Opera and it is essential to start with the appellations used with reference to this character. In both the book (to a much greater extent than in the lyrics) and the lyrics he is referred to by means of a few distinctive terms, testifying to his complex and at times ambiguous personality. As far as Iron Maiden's lyrics is concerned, the protagonist is invariably presented in the negative light, as the embodiment of evil and crime. He is called both "the Phantom of the Opera" and "the devil" (Harris, 1980). The narrative of the book offers us more varied terminology associated with this mysterious character. He is "the Opera ghost" (Leroux, 1995, p. 2), "the ghost" (p. 3), "the Angel of Music" (p. 52), "some mysterious and unscrupulous person" (p. 82), "Red Death" (p. 91), "the voice"⁴ (p. 96), "a living dead man" (p. 111), "Erik" (p. 122), "a madman" (p. 125), "an immense night-bird" (p. 131), "the 'trap-door lover'" (p. 185), "a real monster" (p. 204), "prince of conjurers" (p. 211), "the god of thunder" (p. 221), "the greatest ventriloquist that ever lived" (p. 226). However, despite the discrepancy between the amount of terms used in the book and the lyrics, the readers of both texts are stimulated to treat this mysterious character negatively.

References to his personality, conduct and appearance constitute another considerable section of similarities between the Phantom presented in the Leroux's novel and the Ghost presented in the lyrics of Iron Maiden; in both texts he is presented as an authoritative character exerting a powerful influence upon people whom he encounters.

In one part of the song Paul di'Anno⁵ portrays the Phantom of the Opera in such a manner:

Standing in the wings there,
you wait for the curtain to fall
Knowing the terror and holding
you have on us all (Harris, 1980).

And this depiction is utterly analogous to that of Leroux's who many a time accentuates the shattering power and influence of the mystifying Ghost upon different people who work in the Opera. The first reference to his terroristic power is unfolded at the beginning of the story where the readers encounter young terrified girl, Giry, who has supposedly met the Opera Ghost:

⁴ The often references to the Opera Ghost as "the voice" testify not only to his exceptional prowess of signing and being – as a ventriloquist – an expert at imitating a variety of different sounds, it also places him in line with other literary characters whose powerful influence upon other people has been exerted by means of speaking, for example Joseph Conrad's Kurtz who is, likewise, many a time referred to as being endowed with a powerful voice or even being a voice itself. In Leroux's narrative, Christine Daaé asserts that "I had heard him for three months without seeing him. The first time I heard it, I thought, as you did, that that adorable voice was singing in another room. I went out and looked everywhere; [...] and I could not find the voice outside my room, whereas it went on steadily inside" (1995, p. 115) and in Conrad's "Heart of Darkness" one can encounter the similar presentation of Kurtz made by Marlow prior to his physical encounter with the agent. For instance, Marlow asserts that "I made the strange discovery that I had never imagined him as doing, you know, but as discoursing" (Conrad, 1928, p. 113) and later he adds that "The point was in his being a gifted creature, and that of all his gifts the one that stood out pre-eminently, that carried with it a sense of real presence, was his ability to talk, his words—the gift of expression, the bewildering, the illuminating, the most exalted and the most contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness" (p. 113-114).

⁵ Paul Andrews (known as Paul di'Anno) was Iron Maiden vocalist between 1978 and 1981.

This reticence exasperated the curiosity of the young ladies, who crowded round little Giry, begging her to explain herself. They were there, side by side, leaning forward simultaneously in one movement of entreaty and fear, communicating their terror to one another, taking a keen pleasure in feeling their blood freeze in their veins (Leroux, 1995, p. 13).

Importantly, young girls working at the Opera are not the only ones that are subject to the terror exerted by the Opera Ghost. The managers are likewise thrown into utter subjugation while dealing with this mysterious character, as it is evidenced in the following quotations:

Well, from that evening, no one tried to take the ghost's private box from him. The manager gave orders that he was to have it at each performance. And whenever he came, he asked me for a footstool (p. 45).

Meanwhile, in Box Five, Moncharmin and Richard had turned very pale. This extraordinary and inexplicable incident filled them with a dread which was the more mysterious inasmuch as for some little while, they had fallen within the direct influence of the ghost. They had felt his breath. Moncharmin's hair stood on end. Richard wiped the perspiration from his forehead. Yes, the ghost was there, around them, behind them, beside them; they felt his presence without seeing him, they heard his breath, close, close, close to them! (p. 79).

However, the person who is under the most vehement influence of the Opera Ghost is the beautiful Swedish singer Christine Daaé with whom both Raoul de Chagny and ghost fall madly in love. A few of many references to the influence of the ghost upon the singer could be as follows:

There was something in Christine's attitude that seemed to Raoul not natural. He did not feel any hostility in her; far from it; the distressed affection shining in her eyes told him that. But why was this affection distressed? (p. 55).

But what he had seen at Perros, what he had heard behind the dressing-room door, his conversation with Christine at the edge of the moor made him suspect some machination which, devilish though it might be, was none the less human. [...] all this seemed to him to constitute a moral ground only too favorable for the malevolent designs of some mysterious and unscrupulous person. Of whom was Christine Daaé the victim? (pp. 82-83).

To what extent, at this time, was she really a victim? Whose prisoner was she? Into what whirlpool had she been dragged? He asked himself these questions with a cruel anguish; but even this pin seemed endurable beside the frenzy into which he was thrown at the thought of a lying and deceitful Christine. What had happened? What influence had she undergone? What monster had carried her off and by what means? (p. 89).

And it is significant to assert that such an overwhelming influence is the attribute of the character who, in both texts, is associated with satanic and demonical powers. In Iron Maiden's song we have such an assertion:

You're the Phantom of the Opera
you're the devil you're just out to scare
You damaged my mind and my soul
It just floats through the air
You haunt me, you taunt me, you torture me
back at your lair (Harris, 1980)

And this assertion is comparable to a plethora of portrayals of demonic Ghost and his destructive activities in the novel. One of those could be, for instance, this one uttered by Raoul:

As I did not let go of the cloak, the shadow turned round; and I saw a terrible death's head, which darted a look at me from a pair of scorching eyes. I felt as if I were face to face with Satan; and, in the presence of this unearthly apparition, my heart gave way, my courage failed me (Leroux, 1995, p. 63),

and by Christine:

'He is a demon!' And she shivered and nestled in his arms with a moan. 'I am afraid now of going back to live with him ... in the ground!' (p. 114).

I had, no doubt, to do with a terrible, eccentric person, who, in some mysterious fashion, had succeeded in taking up his abode there, under the Opera house, five stories below the level of the ground (p. 122).

What I had touched was cold and, at the same time, bony; and I remembered that his hands smelt of death. [...] I felt as if I were entering the room of a dead person. [...] In the middle of the room was a canopy, from which hung curtains of red brocaded stuff, and, under the canopy, an open coffin⁶. 'That is where I sleep,' said Erik (p. 126).

But imagine, if you can, Red Death's mask suddenly coming to life in order to express, with the four black holes of its eyes, its nose, and its mouth, the extreme anger, the mighty fury of a demon; [...] you cannot see his blazing eyes except in the dark (p. 128).

⁶ There is an intriguing intertextual reference to Bram Stoker's *Dracula* and his preferences associated with sleeping in the coffin. In the chapter 4 of the novel we can read such a passage: "The great box was in the same place, close against the wall, but the lid was laid on it, not fastened down, but with the nails ready in their places to be hammered home. I knew I must reach the body for the key, so I raised the lid, and laid it back against the wall. And then I saw something which filled my very soul with horror. There lay the Count, but looking as if his youth had been half restored. For the white hair and moustache were changed to dark iron-grey. The cheeks were fuller, and the white skin seemed ruby-red underneath. The mouth was redder than ever, for on the lips were gouts of fresh blood, which trickled from the corners of the mouth and ran down over the chin and neck. Even the deep, burning eyes seemed set amongst swollen flesh, for the lids and pouches underneath were bloated. It seemed as if the whole awful creature were simply gorged with blood. He lay like a filthy leech, exhausted with his repletion" (1994, p. 67).

Such references to demonic appearance and activities conducted by the Opera Ghost are in abundance in the book. They all testify not only to the powerfulness of this outlandish character endowed with “mesmerising cat call” (Harris, 1980) but also to his “living so long in hiding (...) behind that false mask” (Harris, 1980) in the dungeons of the Opera House, the magnificent place that appear in both texts, being one of the similarities between them. Logically, the portrayal of this splendid building and its intricate construction is presented in more detail in the book. However, the lyrics of Iron Maiden’s song offers a reference to it, focusing upon its obscure construction:

Watch your step, he's out to get you
Come what may
Don't you stray, from the narrow way (Harris, 1980).

This “narrow way” is therefore a direct reference to “ill-lit passages and staircases” (Leroux, 1995, p. 16) of the Opera House with “a narrow circular gallery, probably running all around the Opera, which is immense, underground” (p. 120). Those infernal cellars are so huge that, in line with Raoul, they are “large enough to hold a town” (p. 120) and they comprise the infernal kingdom of the Opera Ghost.

Moreover, one of the similarities between the presentations of the Ghost made by both Leroux and Steve Harris⁷ is the symbol of mask worn by the Opera Ghost. In Iron Maiden’s lyrics we find such a phrase:

You’ve been living so long in hiding,
Hiding behind that false mask (Harris, 1980).

that is a direct reference to Raoul’s assertion in the novel:

he, the man who hides behind the hideous mask of death!... The evil genius of the churchyard at Perros!... Red Death!... In a word, madman [...] Angel of Music!... But I shall snatch off his mask (Leroux, 1995, p. 93).

and that of Christine’s:

while I overwhelmed him with abuse and called upon him to take off his mask, if it covered the face of an honest man. He replied serenely, ‘You shall never see Erik’s face (p. 125).

Erik’s black mask made me think of the natural mask of the Moor of Venice. He was Othello himself. Suddenly, I felt a need to see beneath the mask. I wanted to know the *face* of the voice, and, with a movement which I was utterly unable to control, swiftly my fingers tore away the mask. Oh, horror, horror, horror! (p. 127).

⁷ Stephen Percy Harris (born 12 March 1956), known as Steve Harris, is an English musician. He is the bassist, primary songwriter and founder/leader of Iron Maiden. He has been the band’s only constant member since their inception in 1975 and the only member to appear on every album.

In conclusion, while the song “Phantom of the Opera” by Iron Maiden draws inspiration from the novel by Gaston Leroux, it simplifies and condenses the narrative to fit within the constraints of a rock song; the song is a condensed and more straightforward adaptation that emphasizes the darker, more malevolent aspects of the story. The novel, on the other hand, offers a much more detailed and nuanced exploration of the characters and their motivations; it provides a more comprehensive and intricate exploration of the characters and their relationships within the grand Opera House setting.

2. Iron Maiden’s “The Longest Day” and Cornelius Ryan’s *The Longest Day: June 6, 1944*

Iron Maiden’s “The Longest Day”

In the gloom the gathering storm abates
In the ships gimlet eyes await
The call to arms to hammer at the gates
To blow them wide throw evil to its fate

All summers long the drills to build the machine
To turn men from flesh and blood to steel
From paper soldiers to bodies on the beach
From summer sands to Armageddon’s reach

Overlord, your master not your god
The enemy coast dawning grey with scud
These wretched souls puking, shaking fear
To take a bullet for those who sent them here

The world’s alight, the cliffs erupt in flame
No escape, remorseless shrapnel rains
Drowning men no chance for a warrior’s fate
A choking death enter hell’s gates

Sliding we go, only fear on our side
To the edge of the wire
And we rush with the tide
Oh the water is red
With the blood of the dead
But I’m still alive
Pray to God I survive
How long on this longest day
‘Til we finally make it through

The rising dead, faces bloated torn
They are relieved, the living wait their turn
Your number’s up, the bullet’s got your name
You still go on, to hell and back again

Valhalla waits, Valkyries rise and fall
 The warrior tombs, lie open for us all
 A ghostly hand reaches through the veil
 Blood and sand, we will prevail

Sliding we go, only fear on our side
 To the edge of the wire
 And we rush with the tide
 Oh the water is red
 With the blood of the dead
 But I'm still alive
 Pray to God I survive

How long on this longest day
 'Til we finally make it through (Smith, Harris, Dickinson, 2006).

The Longest Day: June 6, 1944 is a classic historical book written by Cornelius Ryan⁸ and published in 1959. It meticulously recounts the events leading up to and during the D-Day landings on June 6th, 1944, during World War II. It starts with a prologue that sets the stage for the invasion, providing a brief overview of the planning and preparation undertaken by the Allied forces. The narrative then unfolds chronologically, covering the events of D-Day from multiple perspectives: American, British, Canadian, French, and German. Ryan delves into the months of planning and intelligence gathering that preceded D-Day, highlighting the meticulous coordination among Allied commanders. He describes the deception operations, such as the creation of fake armies and the use of double agents, designed to mislead the Germans about the location and timing of the invasion.

⁸ Cornelius Ryan was an Irish-American journalist and author renowned for his gripping narratives of historical events, particularly those centered around World War II. Born on June 5, 1920, in Dublin, Ireland, Ryan grew up in a tumultuous time marked by the Irish War of Independence and the subsequent Civil War. He attended Synge Street Christian Brothers School in Dublin and later moved to London, where he began his career in journalism. Ryan's journalism career started with freelance reporting for various British newspapers. During World War II, he served as a war correspondent for the London Daily Telegraph and covered events such as the D-Day landings in Normandy, the liberation of Paris, and the Battle of Berlin. These experiences provided him with firsthand knowledge of the people and events that would later inspire his literary works.

In 1947, Ryan immigrated to the United States, where he continued his career as a journalist. He became a naturalized American citizen in 1951. His breakthrough came with the publication of his first book, *The Longest Day: June 6, 1944* in 1959. Following the success of *The Longest Day: June 6, 1944* Ryan continued to delve into the untold stories of World War II. In 1966, he published *The Last Battle*, which chronicled the Battle of Berlin and the final days of the Third Reich. Similar to his debut work, this book garnered praise for its gripping narrative and meticulous attention to detail. Ryan followed this work by *A Bridge Too Far* (1974), which tells the story of Operation Market Garden, the ill-fated assault by Allied airborne forces on the Netherlands, culminating in the Battle of Arnhem.

Ryan's journalistic approach to storytelling set him apart in the realm of historical nonfiction. He conducted extensive interviews with veterans, military leaders, and eyewitnesses to recreate the events with vivid realism. His ability to humanize the experiences of individuals caught up in the turmoil of war resonated with readers and critics alike. In addition to his books, Ryan contributed articles to publications such as *Collier's*, *Reader's Digest*, and *The Saturday Evening Post*. He also worked as a screenwriter, adapting his own works for film adaptations. *The Longest Day: June 6, 1944* was made into a blockbuster movie in 1962, starring an ensemble cast including John Wayne, Sean Connery, and Richard Burton.

Tragically, Cornelius Ryan's prolific career was cut short when he passed away from prostate cancer on November 23, 1974, at the age of 54. Despite his untimely death, his legacy endures through his groundbreaking works of narrative history. His books continue to be celebrated for their contribution to our understanding of World War II and the individuals who shaped its outcome. Cornelius Ryan's unwavering dedication to documenting the human side of history ensures that his work will be remembered for generations to come (<https://www.ohio.edu/library/collections/archives-special-collections/manuscripts/cornelius-ryan/biography>).

As the invasion day approaches, Ryan vividly portrays the tension and anticipation felt by soldiers on both sides. He describes the weather forecasters' critical role in predicting a brief break in the stormy weather, which ultimately determined the timing of the invasion. On the morning of June 6th, 1944, Allied troops land on the beaches of Normandy in an operation codenamed "Overlord". In his book Ryan provides a gripping account of the amphibious assault, depicting the chaos, confusion, and carnage that ensued as soldiers stormed the heavily fortified beaches under heavy enemy fire.

The book follows the progress of the invasion throughout the day, detailing the struggles and triumphs of individual units as they fight to secure their objectives. Ryan highlights key moments, such as the capture of strategic points like Pegasus Bridge and the fierce resistance encountered at Omaha Beach. As the day wears on, Allied forces manage to establish a foothold in Normandy, albeit at a significant cost in lives. Ryan captures the human side of the conflict, recounting the experiences of individual soldiers and civilians caught up in the chaos of war.

The book concludes with the Allied forces consolidating their position in Normandy, paving the way for the liberation of Western Europe from Nazi occupation. Importantly, Ryan reflects on the significance of D-Day as a turning point in World War II and pays tribute to the audacity and sacrifice of those who participated in the invasion. By means of his narrative, Ryan accentuates the fact that "the hard-fought invasion on the sixth day of June opened a new European battlefield that would expand during the ensuing eleven months into the heart of Germany and thereby help ensure the eventual destruction of Hitler's Nazi regime" (Dolski, Edwards, Buckley, 2014, p. 1).

Therefore, Cornelius Ryan's *The Longest Day* stands as a timeless tribute to the bravery and sacrifice of those who participated in the D-Day landings. Through meticulous research, engaging storytelling, and a balanced perspective, Ryan brings the events of June 6th, 1944, to life, ensuring that the legacy of D-Day endures for future generations. The book became an instant bestseller and received widespread critical acclaim, establishing Ryan as a leading authority on World War II history.

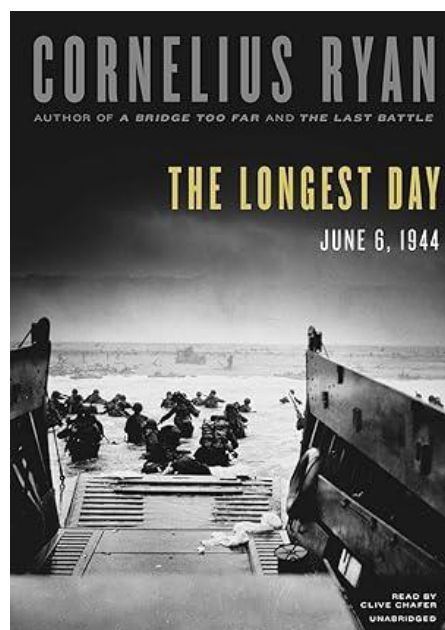


Figure 2. The cover of *The Longest Day: June 6, 1944*.

Source: <https://www.amazon.pl/Longest-Day-June-1944/dp/145515654X>.

There are a few levels of comparison between the content of Iron Maiden's song and the content of the book. In my analysis I would like to present and compare those overlapping elements chronologically as they appear in the lyrics of the song.

In the gloom the gathering storm abates
In the ships gimlet eyes await (Smith, Harris, Dickinson, 2006).

There are plenty of references to weather conditions that play a significant part during both the preparations and the day of the invasion itself. The readers can encounter the first mention about the disastrous weather just at the beginning of the first section of the narrative called "The Wait", and it is as follows:

By 11 A.M. the gale in the Channel was blowing hard. In the restricted coastal areas of Britain, sealed off from the reminder of the country, the invasion forces sweated it out. Their world now was the assembly areas, the airfields and the ships. It was almost as though they were physically severed from the mainland (Ryan, 1967, p. 44).

The readers can almost feel the growing tension and anxiety among the soldiers who are impatiently waiting for the signal to attack and who are aware of the fact that weather conditions have to be stable enough to launch and properly conduct this significant military operation: "and so, on this stormy Sunday night, men waited, in loneliness, anxiety and secret fear, for something, anything, to happen" (Ryan, 1967, p. 60). It is important to acknowledge that not only soldiers, but Supreme Commander Dwight David Eisenhower as well, are anxiously waiting for the more favourable weather conditions, knowing that they are crucial for the success of the invasion. Among a few presentations of Supreme Commander of the Allied Expeditionary Force, the readers can encounter those that are marked with his apprehensive waiting for better weather condition, for example:

Throughout most of June 4 Eisenhower remained alone in his trailer. He and his commanders had done everything to insure that the invasion would have every possible chance of success at the lowest cost in lives. But now, after all the months of political and military planning, Operation Overlord lay at the mercy of the elements. Eisenhower was hopeless; all he could do was to wait and hope that the weather would improve (Ryan, 1967, p. 53).

And this predicament is also shown a few paragraphs later in the following quote:

Nobody at Supreme Headquarters expected perfect conditions on D Day, least of all Eisenhower. He had schooled himself, in countless dry runs with his meteorological staff, to recognize and weigh all the factors which would give him the bare minimum conditions acceptable for the attack. But according to his meteorologist the chances were about ten to one against Normandy having weather on any one day in June which would meet even the minimal requirements. On this stormy Sunday, as Eisenhower, alone in his trailer, considered every possibility, those odds appeared to have become astronomical (Ryan, 1967, p. 54).

Supreme Commander is cognizant of the fact that the invasion is so crucial and that the time is so urgent that he gives a green light to initiate the operation despite adverse conditions; the soldiers are those who experience this predicament the most the moment they set sail for Normandy, as for instance, mentioned in this quote: they were “amazed to see waves so high that they smashed over one end of the wallowing craft and rolled out the other (...) all day they had ridden out the storm in the Channel. Now, waterlogged and weary, they glumly lined the rails as the last of the straggling convoys dropped their anchors” (Ryan, 1967, p. 64).

Significantly, the moments prior the invasion are not only stigmatized with horrendous weather conditions, but also with the excruciating waiting on the part of the soldiers, often being cramped in small confines of their boats and other means of transport, as vividly indicted in the following quote, which is only one of many similar ones that permeate the narrative:

The men on heavy naval vessels or large transports, on airfields or in embarkation areas, were the lucky ones. They were restricted and overcrowded, but they were dry, warm and well. It was different story for the troops on the flat-bottomed landing ships heaving at anchor outside nearly every harbor. Some men had been on these vessels for more than a week. The ships were overcrowded and foul, the men unbelievably miserable. For them the battle began long before they ever left England. It was a battle against continuous nausea and seasickness. Most of the men still remember that the ships smelled of just three things: diesel oil, backed-up toilets and vomit (Ryan, 1967, p. 64).

And while being confined in their vessels and waiting for the invasion the soldiers are engaged in the activities that they, possibly, would never do under ordinary and peaceful conditions of life: they openly talk about their emotions and fears and strike new relations with the strangers: “they drew closer to one another on this strange night and confided in men they had never even met before” (Ryan, 1967, p. 84).

The subsequent comparison between the song and the novel is associated with following image:

The call to arms to hammer at the gates
To blow them wide throw evil to its fate (Smith, Harris, Dickinson, 2006).

As the story is being unfolded the readers are presented with a vision of troops of soldiers who, upon landing in Normandy, are forced to find their particular groups in the darkness of the night, in the havoc and a tumult of a variety of groups of people. Different nationalities accomplish that in different ways. For instance, the English use hunting horns:

Across the moonlit fields of Normandy rolled the hoarse, haunting notes of an English hunting horn. The sound hung in the air, lonely, incongruous. Again and again the horn sounded. Scores of shadowy helmeted figures, in green-brown-and-yellow camouflaged jump smocks festooned with equipment, struggled across the fields, along ditches, by the sides of hedgerows, all heading in the direction of the call. Other horns took up the chorus. Suddenly a bugle began trumpeting. For hundreds of men of the British 6th Airborne Division this was the overture to battle (Ryan, 1967, pp. 106-107).

The Americans employ toy crickets:

In countless small fields and pastures between the Channel and the flooded areas, Americans came together in the night, drawn not by hunting horns but by the sound of a toy cricket. Their lives depended on a few cents' worth of tin fashioned in the shape of of a child's snapper. One snap of the cricket had to be answered by a double snap and – for the 82nd lone – a password. Two snaps required one in reply (Ryan, 1967, p. 123).

Finally, the Canadians tend to use bugles and the Scottish, bagpipes. It is, therefore, important to assert here that despite the differences between the nations taking part in the invasion, they all are eager to employ a lot of techniques that allow them survive the atrocities of the Operation.

The subsequent comparison between the content of the song and the novel is associated with the depiction of the soldiers taking part in fighting:

All summers long the drills to build the machine
To turn men from flesh and blood to steel
From paper soldiers to bodies on the beach
From summer sands to Armageddon's reach (Smith, Harris, Dickinson, 2006).

The references to constant and long-term preparations for the invasion are in abundance in the narrative by Ryan. One of the first mentions to a meticulous preparation for the attack appears in the first section of the book and it is as follows:

To prepare for an all-out invasion on which so much depended, intensive military planning had been going on for more than a year. Long before anyone knew that Eisenhower would be named Supreme Commander a small group of Anglo-American officers under Britain's Lieutenant General Sir Frederick Morgan had been laying the groundwork for the assault. [...] Ultimately their studies, enlarged and modified into the final Overlord plan after Eisenhower took over, called for more men, more ships, more planes, more equipment and matériel than had ever been assembled before for a single military operation (Ryan, 1967, pp. 50-51).

Importantly, not only equipment had been scrupulously collected and plans of the invasion designed, soldiers were likewise subject to a continuous and lengthy training, as indicated in the following quote:

As the night closed in, the invasion forces all over England continued to wait. Keyed up by months of training, they were ready to go, and the postponement had made them jittery (Ryan, 1967, p. 60).

Nevertheless, it is significant to accentuate the fact that despite a thorough training and preparations, what some soldiers really saw and experienced upon landing in Normandy was beyond their expectations and their prowess of endurance; they simply were not prepared for such a fierce and atrocious battle, as indicated in this quote:

In the British zone, almost on the coast and just three miles east of Sword Beach, Lieutenant Colonel Terence Otway and his men lay under heavy machine gun fire at the edge of the barbed wire and mine fields protecting the massive Merville battery. Otway's situation was desperate. In all the months of training he had never expected every phase of his elaborate land-and-air assault of the coastal battery to work out exactly as planned. But neither had he been prepared for its total disintegration. Yet, somehow, it had happened (Ryan, 1967, p. 141).

However, the majority of soldiers, those who landed on Utah Beach, were really well prepared and for them the invasion itself was less arduous the training: "other men thought the assault was an anticlimax; the long months of training at Slapton Sands in England had been tougher" (Ryan, 1967, p. 177).

The next stanza of the song uncovers another layer of comparison between the lyrics and the content of the narrative:

Overlord, your master not your god
The enemy coast dawning grey with scud
These wretched souls puking, shaking fear
To take a bullet for those who sent them here (Smith, Harris, Dickinson, 2006).

Although in this section of the song Bruce Dickinson sings about scud which in truth refers to a series of tactical ballistic missiles developed by the Soviet Union during the Cold War, it is very likely that the lyricists try to paint a particular picture in the listeners' imagination, a picture in which Normandy beaches are permeated with a variety of obstacles that have been placed there by Germans. And the references to those obstacles such as "jagged triangles of steel, saw-toothed gatelike structures of iron, metal-tipped wooden stakes and concrete cones (...) mines, shells" (Ryan, 1967, p. 28), "lethal, ugly mines" (p. 68), "a 15-foot-thick hedge of barbed wire (...) a maze of machine-gun-filled trenches" (p. 112), "'Rommel's asparagus' – lines of heavy posts embedded in the ground as antiglider obstacles" (p. 138), "a hideous labyrinth of mine fields" (p. 141), "the lethal jungles of steel-and-concrete obstacles" (p. 170), "the forest of mined obstacles" (p. 171), "the obstacle-strewn sand" (p. 172), "underwater obstacles (...) causing more trouble than the enemy" (p. 187), "razor-edged reefs on the eastern half of the beach and barricades of obstacles creat[ing] havoc among the assault craft" (p. 192), and "coastal-zone obstacles" (p. 202) are in abundance in the book. They indeed paint the picture of sheer impossibility for the Allied Forces of entering Normandy. However, as the narrative unfolds, the readers observe advancing soldiers, those "wretched souls puking, shaking fear" (Smith, Harris, Dickinson, 2006) who, after the long struggle eventually land in Normandy, and after having crossed those obstacles, defeat the Germans.

The subsequent stanza of the song illustrates the process of fierce fighting and it is as follows:

The world's alight, the cliffs erupt in flame
No escape, remorseless shrapnel rains
Drowning men no chance for a warrior's fate
A choking death enter hell's gates (Smith, Harris, Dickinson, 2006).

It is a brutal and violent portrayal of the struggle that Allied forces encounter upon landing in Normandy and the book likewise incorporates a wealth of similar horrid presentations of viciousness of war. In the book the readers can find a few references to fire and flames that constitute the essential part of the invasion, considerably enhancing sinister and hellish aura of the struggle. Flames and their mesmerizing powers are detected by both civilians, as indicated in the following quote:

Even before he reached the door, he could see what the trouble was. Through the windows of his shop the square, with its edging of chestnut tree and its great Norman church, appeared brilliantly lit up. M. Hiron's villa across the square was on fire and blazing fiercely (Ryan, 1967, pp. 114-115).

and soldiers landing in Normandy, as presented in those two quotes: "Private John Steele of the 82nd's 505th Regiment saw that instead of landing in a lighted drop zone he was heading for the center of a town that seemed to be on fire" (Ryan, 1967, p. 116) and "Surgical Technician Emile Natalie looked down on shell bursts and burning vehicles below and saw 'a wall of fire coming up to greet us'" (p. 137). However, the most dramatic and hideous presentation of fire employed as the powerful ingredient in the invasion is its being used in flame throwers that are implemented not only by Germans as the indication of their final attempt not to be defeated, but also by the British soldiers. And the implementation of flame throwers by the British army upon Germans hiding in their bunker is presented in the following quote:

The firing outside stopped and it seemed to Häger that everyone realized almost at the same moment that what was about to happen. There was a small peephole in a cupola over their heads. Häger and several others lifted a man up so he could see what was happening. Suddenly he yelled, 'Flame thrower! They're bringing up a flame thrower'. Häger knew that the flames could not reach them because the metal air shaft Ih entered the bunker from the back was built in staggered sections. But the heat could kill them. Suddenly they heard the 'woof' of the flame thrower. [...] Gradually the temperature began to rise. Some men panicked. [...] Häger watched the metal fairing of the air shaft go from pink to red and then to a glowing white (Ryan, 1967, p. 205).

Interestingly, the analysed stanza of the song does not allude only to fire and flames, but it likewise makes a reference to the opposition, namely water, with the emphasis upon its destructive and lethal power. Along with the presentations of mesmerizing power of flames, there are references to the soldiers' considerable predicament connected with their landing on the vast territory that is dotted with a variety of shapes of water: rivers, lakes, ditches, marshes or swamps. One of the first references to this difficult situation is as follows:

Some pilots, caught in heavy cloud, mistook the mouth of the Dives for that of the Orne and let men out over a maze of marshes and swamps. One entire battalion [...] was scattered, instead, over fifty miles of countryside, most of it swampland. [...] The number of troopers who died in the wastes of the Dives will never be known. Survivors say that the marshes were intersected by a maze of ditches about seven feet deep, four feet wide and bottomed with sticky slime (Ryan, 1967, p. 111).

Therefore, it is obvious to observe that the soldiers landing in Normandy are required to fight not only with the Germans but with difficulties of the terrain on which they landed. And this struggle appears to be as strenuous as fighting with the enemy. The narrator of the story asserts that

Hundreds of men, heavily weighted with equipment, fell into the treacherous swamps of the Marderet and the Douve. Many drowned, some in less than two feet of water. Others, jumping too late, fell into the darkness over what they thought was Normandy and were lost in the Channel. [...] Some never appeared again. Others came up gasping, fighting for air and sawing desperately at chutes and equipment that could drag them under again (Ryan, 1967, pp. 121-122).

And the narrative abounds in the similar presentations of the soldiers' 'premature' death resulting from being dropped into the regions whose natural conditions emerge to be too arduous and, as asserted by the narrator, "scores of Utah-bound men saw the dead bodies and heard the yells and screams of the drowning" (Ryan, 1967, p. 168). He continues this train of thoughts by acknowledging that "the sight of the bodies in the water, the strain of the long trip in from the transport ships and now the ominous nearness of the flat sands and the dunes of Utah Beach jerked men out of their lethargy" (p. 168). Therefore, it is genuine what is conveyed in the lyrics of the song that the drowning men, before the battle, did not stand any chance for warriors' fate. They simply died before being able to fight their enemy, undergoing "a choking death" while "enter[ing] hell's gate" (Smith, Harris, Dickinson, 2006). The next stanza of the song is likewise a platform on which we can observe similarities between the content of the book and the lyrics of the song.

Sliding we go, only fear on our side
To the edge of the wire
And we rush with the tide (Smith, Harris, Dickinson, 2006).

The expression 'sliding' used in this stanza is compatible with the activity undertaken by some groups of soldiers landing in Normandy; they literary slide in the gliders, as, for example, indicated in those quotes: "like huge bats, the six gliders, each carrying approximately thirty men, swooped silently down" (Ryan, 1967, p. 97) and "a fleet of sixty-nine gliders was due to sweep down out of the Normandy skies carrying men, vehicles, heavy equipment and the precious guns" (Ryan, 1967, p. 107). At the beginning of the invasion, it appears to be one of the most convenient means of transport offering the soldiers and their weapons a fast access into the territory of the enemy. But after having landed the genuine predicament really begins, the soldiers have to rush "to the edge of the wire" (Smith, Harris, Dickinson, 2006) that comprises one of the elements of the intricate structure of the obstacles that have been put on the beaches by Rommel's soldiers:

Nor had Rommel forgotten the threat of parachutists or glide-borne infantry. Behind the fortifications low-lying areas had been flooded, and into every open field within seven or eight miles of the coast heavy stakes had been driven and booby-trapped. Trip wires were strung between these posts. When touched, they would immediately set off mines or shells (Ryan, 1967, p. 30).

The narrative incorporates a lot of descriptions of the horrible predicament of the soldiers while trying to cross the terrain between the coast and the cliffs, the area permeated with a plethora of obstacles and wire. And one of those portrayals is as follows:

Everywhere men extricated themselves from extraordinary predicaments. Most of their situations would have been bad enough in daylight; at night, in hostile territory, they were compounded by fear and imagination. Such was the case with Private Godfrey Maddison. He sat at the edge of a field imprisoned by a barbed-wire fence, unable to move. Both legs were twisted in a wire and the weight of his equipment – 125 pounds, including four 10-pound mortar shells – had driven him so far forward into the wire that he was almost completely enmeshed (Ryan, 1967, p. 110).

However, despite the excruciating difficulty of crossing the terrain full of obstacles, the narrative of the book and the history of the World War II inform us that Allied Forces were successful and managed to cross the defences and enter the territory of Normandy occupied by Germans.

The refrain of the song: “How long on this longest day / ‘Til we finally make it through” (Smith, Harris, Dickinson, 2006) constitutes another meeting point between the content of the book and the lyrics. Importantly, the concept of waiting for the battle to begin permeates the narrative of the first part of the book entitled “The Wait”. Here the readers encounter a lot of images presenting the anxious waiting on the part of soldiers for whom the day of the invasion will be one of the longest they will ever experience, as indicated in the following quote presenting the moment of waiting for the invasion to commence:

Almost every man in the invasion forces wrote a letter to someone during the long hours of waiting. They had been penned up for a long time, and the letters seemed to give them emotional release. Many of them recorded their thoughts in a way that men seldom do (Ryan, 1967, p. 63).

And the truth is that the day of the invasion proves to be one of the longest days for soldiers and, significantly enough, this has been predicted by Rommel himself while addressing his army before the invasion:

‘The war will be won or lost on the beaches. We’ll have only one chance to stop the enemy and that’s while he’s in the water... struggling to get ashore. [...] Believe me, Lang, the first twenty-four hours of the invasion will be decisive... for the Allies, as well as Germans, it will be the longest day’ (Ryan, 1967, pp. 27-28).

The subsequent stanza of the song, depicting atrocities of the war, offers us another ground for drawing similarities between the content of the book and the lyrics of the song:

The rising dead, faces bloated torn
They are relieved, the living wait their turn
Your number’s up, the bullet’s got your name
You still go on, to hell and back again (Smith, Harris, Dickinson, 2006).

Those words comprising the most vehement and horrid presentation of carnage of the invasion and the narrative of the book presents the readers with a plethora of similar depictions of a growing number of massacred soldiers. Some of those could be as follows:

He landed with a crash in one of the trees. Around him men were being machine-gunned to death. There were shouts, yells, screams and moans (Ryan, 1967, p. 117).

As Renaud watched, ‘about half a dozen Germans emptied the magazines of their submachine guns into him and the boy hung there with his eyes open, as though looking down at his own bullet holes’ (Ryan, 1967, p. 117).

Within the first few minutes of the carnage at Dog Green one entire company was put out of action. Less than a third of the men survived the bloody walk from the boats to the edge of the beach. Their officers were killed severely wounded or missing, and the men, weaponless and shocked, huddled at the base of the cliffs all day (Ryan, 1967, p. 173).

There was a tremendous explosion and the boat disintegrated. It seemed to Davis that everyone in it was thrown into the air all at once. Bodies and parts of bodies landed all around the flaming wreckage (Ryan, 1967, p. 174).

A tank, buttoned up for protection and thrashing wildly up the beach to get out of line of fire, ran over the dead and the dying (Ryan, 1967, p. 192).

However, despite the overwhelming atrocities of war, the soldiers of the Allied Forces are not left hopeless and without any reward for their sacrifice of lives. After having being massacred while trying to restore freedom from Nazi regime and dignity for the oppressed, the soldiers are promised Heaven for their struggle. Bruce Dickinson sings in the next stanza of the song that “Valhalla waits, Valkyries rise and fall / (...) we will prevail” (Smith, Harris, Dickinson, 2006). It is therefore very important and reassuring that the lyrics of the song offers a powerful dose of hope for those who have sacrificed their most precious parts, their own lives, offering them in return the places in Odin’s Valhalla, the place located within Asgard, “the place to which fallen warriors are led by the Valkyries and where they are cared for by them” (Schuppener, 2022, p. 14), the place where they continue to fight every day and if killed or injured come back to health to fight the next day.

Conclusions

The article underscores the profound interconnectedness between heavy metal music and the realm of literature. Through an in-depth examination of Iron Maiden’s lyrical content of 2 songs in relation to them being influenced on or even based upon the content of literary works, I have arrived at several compelling conclusions that can be drawn here.

Artistic fusion: The article highlights the intricate fusion of literature and heavy metal music, revealing how both media abundantly borrow from each other to create powerful narratives and evoke intense emotions. Iron Maiden's lyrics, steeped in literary motifs connected with mythological concepts and historical events, exemplify how heavy metal musicians can draw inspiration from classic and contemporary literary works. I found out that Iron Maiden have been proficient at doing that, incorporating a plethora of literary motifs in their songs. In the exploration of the intertwining realms of literature and heavy metal music, the article delves into a captivating journey of artistic fusion, particularly evident in the comparative analysis of literary motifs in the lyrics of Iron Maiden. Through a meticulous examination, several conclusions emerge, illuminating the profound connections between these seemingly disparate forms of expression.

Firstly, the article underscores the remarkable symbiosis between literature and heavy metal music, revealing how both media have been drawing upon shared themes, symbols, and narratives in order to convey profound messages and evoke powerful emotions. By dissecting the lyrical content of Iron Maiden's songs, it becomes evident that literary motifs do serve as a rich tapestry from which both genres derive inspiration, enabling artists to craft narratives that resonate deeply with audiences.

Furthermore, the article illuminates the transformative potential of artistic fusion, highlighting how the amalgamation of literary motifs within heavy metal lyrics transcends conventional boundaries, fostering a unique and immersive experience for listeners. I found out that this fusion has not only enriched the thematic depth of heavy metal music but has also served as a bridge between disparate artistic realms, inviting audiences to engage with complex ideas and narratives in innovative ways.

Moreover, the comparative analyses that were undertaken shed light on the role of interpretation in artistic expression, showcasing how literary motifs can be reimagined and recontextualized within the realm of heavy metal music to convey distinct perspectives and worldviews. Through the lens of Iron Maiden's lyrics, the article underscores the dynamic nature of artistic interpretation, emphasizing the multiplicity of meanings that emerge when literature and music converge.

Additionally, the article accentuates the transformative power of artistic fusion, demonstrating how the synthesis of literature and heavy metal music engenders a rich tapestry of meaning and emotion. By bridging the gap between these two seemingly disparate forms of expression, artists are empowered to create immersive narratives that transcend conventional boundaries, inviting audiences on a journey of exploration and discovery. In essence, the article serves as a testament to the enduring resonance of artistic fusion, highlighting its capacity to inspire, provoke, and captivate in equal measure.

Cultural resonance: By analyzing the thematic parallels between Iron Maiden's lyrics and literary works, the article emphasizes the cultural resonance of heavy metal music. Through references to iconic literary figures, historical events, and philosophical concepts, I discovered that Iron Maiden for many years have been engaging with broader cultural discourses, enriching their music with layers of meaning and significance. The comparative analyses of the lyrics of Iron Maiden have revealed intriguing insights into the cultural resonance of literature within the realm of heavy metal music.

Through an examination of shared literary motifs it becomes evident that Iron Maiden's lyrics have been serving as a rich tapestry woven with layers of cultural references. These motifs have not only contributed to the thematic depth of their music

but have also established a profound connection with the listeners who have been drawn to the interplay between literature and heavy metal. The article underlines the enduring influence of literature on heavy metal music and highlights the importance of cultural resonance in shaping artistic expression. By exploring the symbiotic relationship between literature and heavy metal, the listeners can gain a deeper appreciation for the multifaceted nature of artistic inspiration and the ways in which music can serve as a conduit for cultural exploration and interpretation.

Creative synergy: The article, delving into the rich tapestry of literary motifs within the lyrics of Iron Maiden's songs, has illuminated an intriguing nexus between literature and heavy metal music. Through comparative analyses, it became evident that both media share a profound symbiosis, each drawing from the other to craft narratives that resonate deeply with audiences. One of the most striking findings was the creative synergy present in the utilization of literary devices. Iron Maiden's lyrics, renowned for their epic storytelling and thematic depth, have been mirroring the timeless narratives found within classic literature.

Moreover, the exploration of themes spanning from existential angst to historical epics showcased how literature and heavy metal converge to explore the human condition in all its complexities. This shared thematic landscape has not only enriched the lyrical content of the genre but has also served as a testament to the enduring power of storytelling in all its possible forms.

Importantly, the article underscores the transformative potential of creative synergy, where the intersection of literature and heavy metal music yields narratives that transcend boundaries and ignite the imagination of the listeners. By bridging the gap between these seemingly disparate realms, we can gain a deeper appreciation for the multifaceted nature of artistic expression and the myriad ways in which it shapes our understanding of the world. As we continue to explore the interplay between literature and music, we are reminded of the boundless possibilities that emerge when creativity knows no bounds.

Cross-disciplinary dialogue: Through comparative analyses, the article fosters a dialogue between literature and music, transcending disciplinary boundaries and advancing a deeper appreciation for both art forms. By examining how literary motifs have been manifesting in Iron Maiden's lyrics, the article illuminates the multifaceted nature of artistic inspiration and the diverse ways in which creative influences intersect and intertwine.

Therefore, one of the key conclusions drawn here is the profound influence of literature on heavy metal music, particularly evident in the thematic depth and narrative complexity of Iron Maiden's lyrics. The article demonstrates the power of cross-disciplinary dialogue to inspire creativity, deepen understanding, and create new avenues for artistic expression. By exploring the intersection of literature and heavy metal music, I gained insight into the ways in which diverse cultural influences have shaped the artistic landscape, and the potential for collaboration to break down boundaries and forge new paths forward.

Cultural evolution: Ultimately, the article underscores the dynamic evolution of cultural expression, showcasing how Iron Maiden's music has been serving as a vehicle for literary exploration and interpretation in the contemporary landscape. By celebrating the interplay between literature and heavy metal, the article, I believe, contributes to a broader understanding of the transformative power of artistic collaboration and the enduring relevance of both media in shaping cultural discourse.

The article offers significant insights into the cultural evolution of both literature and heavy metal music. Through a meticulous examination of the lyrical content of Iron Maiden's music the article underscores the dynamic interplay between literary motifs and musical expression within the heavy metal genre.

One notable conclusion drawn here is the enduring influence of literary themes and narratives on popular culture, particularly within the realm of music. By analyzing the incorporation of literary motifs in Iron Maiden's lyrics, the article highlights how elements of mythology, history, and literature have become integral components of heavy metal storytelling. This fusion of literary and musical forms has not only enriched the artistic depth of the genre but has also reflected broader societal interests and values.

Moreover, the article underscores the role of heavy metal music as a platform for cultural critique and exploration. Through their lyrics, Iron Maiden have been engaging with themes of power, rebellion, and existentialism, inviting their listeners to reflect on societal norms and values. In doing so, they have considerably contributed to the ongoing evolution of cultural discourse, challenging conventions and sparking dialogue on issues ranging from politics to personal identity.

The comparative analyses presented in the article illuminate the rich tapestry of influences shaping both literature and heavy metal music. By examining the intersection of these two artistic forms, I gained valuable insights into the cultural evolution of society at large. Moving forward, continued exploration of these themes promises to deepen the understanding of the dynamic relationship between art, music, and cultural identity.

Finally, the article illuminates the profound interconnectedness between heavy metal music and literature, showcasing how both art forms have been enriching and informing each other in a symbiotic relationship. Through the analyses of Iron Maiden's lyrics, the article highlights the cultural resonance, creative synergy, and cross-disciplinary dialogue that define the dynamic intersection of literature and heavy metal music.

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THE SPECTRES OF GOTHIC LITERATURE IN JO NESBØ'S *THE REDBREAST* (Jarosław Gizga¹)

Streszczenie

Literatura gotycka cechuje się koncentracją na tajemniczych i często nadprzyrodzonych elementach, a także eksploracją psychologicznych i emocjonalnych ekstremów. I choć wydaje się ona różnić od fikcji kryminalnej, istnieją podobieństwa między tymi dwoma podgatunkami literackimi. Twórczość literacka Norwega Jo Nesbø wyłania się jako wybitne pole do badań możliwych zestawień oraz podobieństw pomiędzy tymi dwoma podgatunkami literackimi. Celem rozdziału jest analiza treści powieści kryminalnej „The Redbreast” autorstwa Jo Nesbø, ukazującej walkę detektywa Harry’ego Hole’a z przestępcami w Norwegii i jego wewnętrznymi demonami, jak też przedstawieniu elementów gotyckich w powieści. Podejście analityczne w rozdziale skupia się na takich koncepcjach, jak mroczne i tajemnicze otoczenie; złożone postacie, źli przestępcy; motyw szaleństwa i przestępczości; psychologiczna eksploracja zła i elementów nadprzyrodzonych.

Summary

Gothic literature is characterized by its focus on mysterious and often supernatural elements, as well as an exploration of psychological and emotional extremes. And although Gothic fiction appears to be dissimilar from crime fiction, there are similarities between those two subgenres of fiction. In this attempt of discovering elements of Gothic literature in crime fiction, the Norwegian Jo Nesbø’s literary oeuvre emerges as an outstanding field of investigation of possible juxtapositions. The objective of the chapter is the analysis of Jo Nesbø’s *The Redbreast* focusing upon the detective Harry Hole’s struggle with both criminals in Norway and his inner demons and the presentation of Gothic elements in the novel. The analytical approach will focus upon such concepts as dark and mysterious settings; complex characters, evil criminals; themes of madness, crime, and malevolence; a psychological exploration of the wicked, and the elements of the supernatural.

Introduction

Catherine Spooner in her article “Crime and the Gothic” asserts that “Gothic narratives are driven by crime, whether the misdeeds of earlier generations, the sins of the secret self or the aesthetic murders of monstrous hero-villains. Crime can be presented as ‘Gothic’ through the themes of the returning past, the psychologically unstable protagonist, the celebration of excess, and the emphasis on surfaces” (2010, p. 257). While pondering upon this assertion, I started to ask questions whether the reverse situation can be possible, can crime narratives be driven by Gothic narratives and elements that constitute this subgenre of fiction; can crime fiction be embedded with Gothic conventions, motifs, and tropes? I asked those questions and resolved to undertake research if conventions pertaining to Gothic literature could be unearthed in crime novels by one Jo Nesbø, “Norway’s most popular crime author today” (2016, p. 243) called “today’s king of Nordic crime writing” (p. 330), as claimed by Mitzi M. Brunsdale.

¹ Akademia Nauk Stosowanych w Nowym Sączu.

Accordingly, I conducted my research analysing the content of the first novel belonging to the Oslo Trilogy, *The Redbreast*², and, expectantly, my research revealed a plethora of Gothic elements in this novel, confirming thus an assertion that there is a powerful intertextual “mobility of genre”, which, as the editors of *The Routledge Companion to Crime Fiction*, Jesper Gulddal and Stewart King remark, highlights “the experimental and transgressive aspects of crime fiction and in particular locates the dynamism of the genre in a constant tension between the affirmation and negation of genre norms” (2020, p. 17). Additionally, my conviction that there is a potent intertextual symbiosis between the Gothic and crime fiction was enhanced by another statement voiced by Spooner in her book *Contemporary Gothic* where, while referring to the contemporary Revival of Gothic, she asks the significant question: “In what other ways can the contemporary Gothic revival be said to relate to those of the eighteenth and nineteenth centuries?” (2006, p. 26) to which she offers the following answer: “Inevitably, the form has changed over the course of the last 200 years. It has spawned other genres, like science fiction and the detective novel; it has interacted with literary movements, social pressures and historical conditions to become a more diverse, loosely defined set of narrative conventions and literary tropes (...) Thus Gothic motifs, narrative structures or images may arise in a variety of contexts – from pop music to advertisement” (p. 26) and even crime fiction. She adds that “the Gothic’s dependence on the concept of revival may provide a means by which we can understand Gothic in its myriad contemporary forms” (p. 11).

Being additionally motivated by a few affirmations, one being voiced by Gulddal that “crime fiction, far from being static and staid, must be seen as a genre constantly violating its own boundaries” (2019, p. 1), the second by Spooner that “[t]here are traces of Gothic in most crime narratives, just as there are crimes in most Gothic novels” (2010, p. 246), the third voiced by Ascari who affirms that “crime fiction had actually never lost contact with the everyday brutality of street violence, as shown by the American hardboiled. (...) Nor had crime fiction lost contact with its Gothic roots (...) [D]ue to an accelerating process of cross-pollination between crime, the Gothic and horror” (2020, pp. 24, 26) and “that the genre has its roots, at least in English, in the Gothic or sensational fiction” (2007, xi), the fourth by Sussex who claims that the Gothic fiction can be regarded as “a Pangea of genre literatures, containing within it the future continents of horror, science fiction (as with Mary Shelley’s *Frankenstein*) and crime writing” (2010, p. 18), the fifth uttered by Black in his article “Crime Fiction and the Literary Canon” that “the artistry of criminal-centred crime fiction tends to lie in Gothic sensationalism and psychological analysis” (2010, p. 81), the sixth voiced by Duerre Humann that “[w]hile it is true that genres are always in flux, storylines about crime and its consequences tend, particularly in the twenty-first century, to combine features of different genres to such an extent that they can best be understood as hybrid narratives” (2020, p. 57) confirming the fact that “crime fiction has always been an elastic literary form (...) both malleable and responsive to changing times, thus ultimately contributing to the increasing hybridisation of the genre” (p. 58), the seventh issued by Stougaard-Nielsen that “[c]rime fiction is arguably the most internationalised genre of popular literature; its basic conventions are recognisable across time, space and media, but

² This article is a small section of the larger project that will focus upon presentation and analysis of Gothic elements and conventions in Jo Nesbø’s *The Oslo Trilogy* that comprises of three novels: *The Redbreast*, *Nemesis*, *The Devil’s Star*.

also rich in local variations and cultural contexts. This confluence of transnational forms and local specificity makes crime fiction a pre-eminent vehicle for exploring the mobility of literary genres, cultural practices and social values across national borders” (2020, p. 76), the eighth expressed by Maher and Bassnett in their article “The Translation and Circulation of Crime Fiction” who, while referring to Jo Nesbø being appointed by the Hogarth Press to produce a novel based on the Shakespearean *Macbeth*, acknowledge that this 2018 commission “is testament not only to Nesbø’s popularity but also to the growing perception of crime fiction as a global genre that travels back and forth across international literary borders” (2022, pp. 46-47) and the ninth issued by Bloom who claims that “other genres owe much to gothic concerns and neither detective fiction nor science fiction can be separated in their origins from such an association” (1998, p. 2), it is my intention to show and analyse Gothic elements, conventions, motifs, and tropes that can be unearthed in Jo Nesbø’s crime novel *The Redbreast* as the tangible evidence of the cross-pollination between crime and Gothic fiction, testifying to the fact of hybridity of literary genres. In my article I wish to indicate a number of affinities, shared by those two subgenres of literature that at their inceptions were not regarded with due gravity and seriousness, that materialize and co-exist in Nesbø’s novel, which, treated as a unity, can confirm a much more intimate relation between those two genres of fiction, a correlation that is unlikely to be explained away as a mere coincidence. Therefore, I wish to demonstrate how the crime novel *The Redbreast* epitomizes the often unacknowledged ways in which Gothic fiction and crime fiction conventions, tropes and symbols amalgamate. In many respects, Jo Nesbø’s novel, as well as his other crime novels, take recourse to the generic archetypes and crime fiction conventions while also implementing tropes commonly found in Gothic fiction. Particularly on account of his treatment of Gothic-like and mysterious setting, the psychology of crime and criminals and the centrality of a criminal act that has to be unearthed and examined so as to restore peace, an analysis of the constituents of the darker side of humanity such as evil, revenge, or hatred, an exploration of dissociative disorders such as split personality or Multiple Personality Disorder, an exploration of the supernatural and the uncanny, an exploration of the past that influences the present, and finally female exploitation and submission to male tyrants and their partial ability to overcome male submission, Nesbø’s novel comes across as a hybrid text incorporating conventions, tropes and symbolism belonging to both crime and Gothic fiction.

While basing my assertion upon research I conducted I arrived at the conclusion that Gothic fiction and crime fiction, while often perceived as distinct subgenres, share numerous thematic and structural similarities that reveal a profound interconnectedness between those two subgenres of fiction. Both delve into the darker aspects of human nature, exploring fear, suspense, and the moral ambiguities of society. In this article I wish to examine the shared characteristics and narrative techniques that link Gothic fiction with crime fiction, highlighting how these subgenres often converge in their exploration of the human psyche and societal anxieties resulting from both the loss of values during modernity and expanding globalisation. In my analysis, I would like to point to thematic and structural areas in which Gothic and crime fiction intermingle in Jo Nesbø’s crime novel that, on account of implementing topics that are both appropriate and controversial, testifies to the Norwegian’s eagerness to call into question the social order in Norway while at the same time bringing to light twenty-first-century concerns,

anxieties, apprehensions and controversies, in the similar manner to Gothic fiction narratives that played the similar cathartic and revealing function at the end of both the 18th and 19th centuries.

The Redbreast by Jo Nesbø is a gripping crime novel featuring Detective Harry Hole, a complex and determined investigator working for the Oslo Police Department. The narrative is intricately woven, alternating between events from World War II and the present day. In the contemporary timeline, Harry Hole is reassigned to surveillance work after a high-profile mistake during a visit by the U.S. president. While on this relatively mundane assignment, he stumbles upon a case involving the illegal importation of a rare type of rifle, a Märklin. This discovery leads him into a deeper investigation that uncovers connections to Norway's past, specifically to events during World War II.

Parallel to Harry's investigation, the novel delves into the wartime experiences of Norwegian soldiers who fought on the Eastern Front for the Nazis. The narrative follows a soldier named Daniel Gudeson and Gudbrand Johnson and his comrades, exploring themes of loyalty, betrayal, and the lasting impact of their wartime actions.

As Harry digs deeper, he uncovers a web of old secrets and resentments that have deadly consequences in the present. His investigation reveals that the imported rifle is linked to a plot involving a vengeful war veteran, Gudbrand. The narrative builds to a tense climax as Harry races against time to prevent further murders and unravel the mystery linking the past and present.

The novel is renowned for its intricate plotting, rich historical context, and the depth of its protagonist. Harry Hole emerges as a deeply flawed yet compelling hero, driven by a strong sense of justice and haunted by his personal demons³. The novel is the third in the Harry Hole series and is credited with cementing Jo Nesbø's reputation as a master of Nordic Noir.

1. Setting

One of the most striking similarities between Gothic and crime fiction is their emphasis on setting. Jerrold E. Hogle asserts that Gothic fiction, characterized by its eerie, foreboding atmosphere,

usually takes place (at least some of the time) in an antiquated or seemingly antiquated space – be it a castle, a foreign palace, an abbey, a vast prison, a subterranean crypt, a graveyard, a primeval frontier or island, a large house or theatre, an aging city or urban underworld, a decaying storehouse, factory, laboratory, public building, or some new recreation of an older venue, such

³ Harry Hole, a gifted FBI-trained police officer, being, as asserted by Fister, “a man at war with the world, including himself” (qtd. by Brunsdale, 2016, p. 331), suffers from a few addictions, primarily alcoholism that haunts his professional and private life. However, it is important to add here that the figure of a police officer haunted by their inner demons triggered by their addictions is a common phenomenon in global crime fiction. For instance, in Éva Cserhádi's novel *The Fourth Murder: The First Case of the HAND*, the readers can encounter a tormented and lonely DI Lajos Korda who is akin to Hole in many aspects. One of the visualization of his struggle with alcoholism and loneliness could be as follows: “His bed was waiting for him, unmade. [...] The mornings were the worst. Not the awakening when he still hoped for a better day. He stayed motionless in bed for several minutes. He knew that the moment he moved his head, the peace would be broken. The liquid in his skull would start sloshing about and stir up the dirt that had settled during the night. He called it the rotting mash. The splashing could only only be calmed down if he started the day with a drink. [...] Drinking was simpler because it gave him a good excuse to be an outsider” (2023, pp. 103-104).

as an office with old filing cabinets, an overworked spaceship, or a computer memory. Within this space, or a combination of such spaces, are hidden some secrets from the past (sometimes the recent past) that haunt the characters, psychologically, physically, or otherwise at the main time of the story (2015, p. 2),

the spaces that create an ideal backdrop for the unfolding of sinister and criminal plots. Similarly, crime fiction often employs dark, urban environments, isolated rural places and buildings, and even the whole cities that contribute not only to a tense and suspenseful atmosphere, but function as the places where crimes take place and where criminals are chased by the authorities or detectives. Henry Sutton maintains that “crime series are dependent on place and identity (...) Crime writers and their series characters become synonymous with certain cities, territories, terrain” (2023, p. 101) and Stewart King in his article “Place” asserts that “place is arguably the most important feature in crime fiction. While it is not the defining feature – that, of course, is the presence of a crime – place gives the crime meaning. For in crime fiction, nothing makes sense without place” and he adds that “crimes are place-specific in the sense that they are rooted in the particular physical, cultural, political, economic, environmental, social and, of course, legal circumstances of the place where the crime is committed” (2020, p. 211). Significantly, the settings in both genres are not just passive backdrops but appear to be active elements that enhance the narratives’ emotional impact and heighten the readers’ sense of unease and suspense. Location, therefore, is constructed as of greatest importance and significance for the overall portrayal of activities undertaken by a host of characters that permeate the narrative structure. Eva Erdmann emphasizes that the importance of location is so crucial that “[t]he surroundings where the investigations take place are portrayed with increasing inventiveness, to the extent that the crime itself appears to be at best merely a successful stunt. It almost seems as if the inventories of criminal motives and case histories have been exhausted so that crime fiction’s primary distinguishing characteristic has become the *locus criminalis*” (2009, p. 12). And even the translator of Jo Nesbø’s books, Don Bartlett, points to an exceptional importance of setting of his crime novels and he “sees location as just one factor that has contributed to the success of the Norwegian writer” (Maher, Bassnett, 2022, p. 52).

In Jo Nesbø’s *The Redbreast*, the reality and potency of setting is visualized in the references to, and portrayals of, three diverse aspects of spatiality, namely the nature, the city of Oslo, and the combination of those two spatial entities. As for the nature surrounding the city, it is very often characterized not only by its enchanting mysteriousness and sublime, as indicated, for instance, in the following quote: “The blocks of flats gave way to half-timbered houses, vineyards and finally the garden deciduous forest, with the afternoon sun playing on the leaves and creating a magical atmosphere as they sped along avenues lined with beech and chestnut trees” (Nesbø, 2006, pp. 512-513), but also by its being dark, sinister, filthy, muddy, freezing, and inaccessible, enhancing that way its resemblance to the presentations sketched in Gothic fiction. At the beginning of the narrative the readers are informed that the main criminal of the story, Gudbrand lived in the area of “the dales [which] were broad and some were deep, deserted and dark” (p. 53) and this reference to Gudbrand’s place of birth tinged with ominous aura plays a significant role since this spatial indication subliminally indicates the personality of

the criminal that, throughout the narrative and mostly at the end of the novel, is unearthed as corresponding to this murky description of the place. The place of this origin marked with mysteriousness and darkness, therefore, indicates his sinister and murky personality. The nature in the novel, mostly in those parts presenting the Second World War activities, is characterized as being devoid of sun and its warming rays giving life, as indicated, for instance, in the reference to another protagonist's, Sindre Fauke's place of birth: "His face was almost merged with his camouflage uniform and the small, close-set eyes stared out into the dark. He came from a remote farm high up in the Gudbrandsdalen region, probably some narrow enclave where the sun didn't shine since he was so pale" (p. 54). Therefore, very often nature is characterized by its shattering freezing conditions, enhancing its Gothic-like and sinister aura, as visualized, for instance, in the following portrayal: "It was cold in the machine-gun post. Gudbrand was wearing all the clothes he possessed. Nevertheless, his teeth were still chattering and he had lost the sensation in his fingers and toes. The worst was his legs. He had bound new rags around his feet, but that didn't help much (...) The thermometer showed minus twenty-five. Last winter they'd had minus forty-five several nights in a row. Gudbrand consoled himself with the thought that the lice were less active in this cold" (pp. 63-64). Nature, presented as a witness marked with its mysteriousness, silence, darkness, and isolation, playing a potent function during the war, is constructed as an opposition to horrid moments that soldiers have to face during the war: "Gudbrand awoke with a start. He blinked a couple of times and saw only the outline of the row of planks in the bunk above him. There was a smell of sour wood and earth. Had he screamed? The other men insisted they were no longer kept awake by his screams. He lay there, feeling his pulse slowly calm down. He scratched his side – the lice never slept" (p. 78). Moreover, similarly to protagonists escaping from their persecutors in the iconic Gothic novels (e.g. Ann Radcliff's *The Romance of the Forest*), nature and forests in the novel are visualized as spatial entities that offer protection, like a sanctuary, to people taking part in the war: "Some days Helena found it incomprehensible that a war was raging outside. Perhaps it was because the forest, the tight rows of spruce trees, closed out all the things they didn't want to see" (p. 146).

The city of Oslo constitutes the subsequent level of comparison between Gothic and crime fiction in Jo Nesbø's novel. Eric Sandberg in his article "Crime Fiction and the City" asserts that significance "of urban spaces in crime writing may thus seem inevitable, given the demands of the literary form and the conditions that prevail in the urban environment" (2020, p. 335) and he adds that "[O]ur concept of the city encompasses many contradictory notions – extreme poverty and economic opportunity, freedom from traditional social relations and the confinement of close spaces, personal anonymity and the presence of the crowd – but it almost always includes a sense of danger" (p. 355); a menace that unites and permeates both Gothic and crime narratives. As far as Jo Nesbø's portrayal of Oslo is concerned, it is an amorphous spatial entity that is either packed with people who very often behave absurdly, illogically, and criminally or it is utterly isolated and deserted. On one hand, Oslo is marked with "the cacophony of cars, trams [and] the beeping sounds" (2006, p. 20), taxis which "were shooting back and forth under the neon lights, and crowds of people [who] were drifting up and down the pavements" (p. 111); people with "the panic in the eyes (...) dashing along with the pavements in search of last-minute Christmas presents" (p. 142) who very often have "distorted, bizarre features too, like in crazy mirrors at the fair" (p. 96); "lots of strange

people at Schrøder's" (p. 454); full of people who rush to celebrate the National Day of Independence: "The Palace Gardens were right in front of him and the path up to the Palace was black with people" (p. 583), and likewise brimful with prostitutes: "The woman still stood by the wall; she had pulled her skirt back into the place and lit a cigarette which glowed in the dark when she inhaled. (...) [she] began to walk down the muddy path round the fortress and back to her 'office' in the streets around Norges Bank" (p. 496).

On the other hand, it is the place contaminated by "the toxic March Oslo air" (Nesbø, 2006, p. 320) that is very often utterly isolated and secluded, as indicted in the following quotes referring to the policewoman Ellen being followed and later on murdered: "Ellen tried to do as he instructed. Breathing evenly and concentrating on the traffic in front of her. She took a left off the roundabout down Vahls gate. Saturday evening, but the streets in this part of town were practically deserted" (p. 316); "The lighting here was frugal and the pavements deserted. Out of the corner of her eye Ellen saw small squares of light flit across his face" (p. 319); "Then Ellen put the cloth over the cage, said goodbye, turned off the light and let herself out. Jens Bjelkes gate was still deserted as she hurried towards Thorvald Meyers gate, which she knew would be teeming with people at this time on a Saturday night. (...) It struck her how little distance there was between a seething mass of people and total desolation in a large city" (p. 333); "Sverre had loped after her, but he didn't catch up until they were in the dark street" (p. 337). Therefore, due to its intrinsic seclusion and desertedness that encourages criminals to undertake their criminal activity believing in their success, on one hand, and its periodic influx of people allowing criminals to take cover and protection in the mass of undistinguishable people, on the other, the city of Oslo as presented by Jo Nesbø is all the time prone to criminality and violence, as confirmed by many instances in the novel, and one of those being the horrendous murder of the above-mentioned Ellen or an instance of the corpse being found in the bin: "'One of the cooks in Herbert's Pizza found Dale in the back alley. He was lying between the large rubbish bins with his throat cut. The crime scene people found *nada*. The doctor who did the autopsy, by the way, thought that the cut around the throat was just fantastic. Surgical precision, he said'" (p. 277); "'The killing was efficient and there were no clues left behind, but the scene of the crime was a poor choice. He could easily have been seen from the street or in the back alley'" (p. 282).

However, apart from criminality as an intrinsic feature of Oslo indicating a strong affinity of Jo Nesbø's crime fiction with Gothic literature, there is still another element that confirms that intertextual similarity between them. The city of Oslo is presented by Nesbø as a gloomy, windy, rainy and freezing spatial entity full of narrow, isolated and silent intersecting paths ("Harry walked up Holbergs gate and turned left into Sofies gate. Most of the properties in this narrow street were workers' flats dating back to the turn of the century and not in the best condition" (Nesbø, 2006, p. 156)); shabby streets with some buildings bearing resemblance to Gothic architecture of fortresses or even cathedrals⁴; shapeless cars as if taken from the sort of psychedelic film and black,

⁴ One of those is Akershus Fortress in the centre of the city "the WWII Wehrmacht prison [with] [t]he internal section of the fortress area [...] closed for the night" (Nesbø, 2006, p. 494) and the tall edifice of the hotel Radisson SAS in Holbergs Plass, from the highest floor of which the criminal Gudbrand plans to assassinate the Crown Prince during the National Independence Day and from which the criminal observes "[i]n front of the balcony, out of focus, the dead oak pointed its black witches' fingers to the sky" (p. 598).

gloomy, ugly, very often tiny, dilapidated houses⁵ where corpses are to be found with vomit all around them: “One of the people on your list, Hallgrim Dale, was murdered last autumn. In the alley where he was found there were also, among other things, the remains of vomit” (p. 407).

2. The exploration of human tendency towards evil

Both genres delve deeply into the complexities of the human psyche and moral ambiguity focusing upon the darker side of a person’s nature and conduct. Gothic fiction frequently explores themes of madness, obsession, revenge, evil, and the supernatural, questioning the boundaries between sanity and insanity. Characters in Gothic fiction often grapple with inner demons and moral dilemmas, reflecting the genre’s preoccupation with the darker sides of human nature. As asserted by Hogle:

the Gothic has also come to deal, as one of its principle subjects, with how the middle class dissociates from itself, and then fears, the extremes of what surrounds it; the very high or the decadently aristocratic and the very low or the animalistic, working-class, underfinanced, sexually deviant, childish, or carnivalesque, all sides of which have been abjected at once into figures ranging from Lewis’s monk Ambrosio and Radcliffe’s class-climbing villains to the title character in C. R. Maturin’s *Melmoth the Wanderer*” (2015, p. 9).

Crime fiction similarly investigates the intricacies of human mind, particularly focusing on the motivations behind criminal behaviour. In line with Gregoriou, although the criminal, “is most often defined solely on the basis of their criminality and social deviance” (2020, p. 168), “criminals are also assumed to be physically powerful, unrepentant and entirely blame for their actions” (p. 168). She also adds that “[i]n contrast to criminals, the fictional detective figure is typically a positively connoted one, even if inevitably somewhat conflicted [as Jo Nesbø’s Harry Hole is]. Much like criminals, detectives are portrayed as highly intelligent yet troubled and obsessive individuals, sacrificing themselves to their work, their suffering producing knowledge, insight and results (p. 168). At one of its deepest levels, crime fiction examines the ethical grey areas and the psychological states that lead individuals to commit crimes, often presenting protagonists who are morally flawed or anti-heroes. While referring to this aspect of interconnectedness between the Gothic and crime fiction, Kotwasińska emphasizes that:

the Male Gothic, perhaps best exemplified by Matthew Lewis’s *The Monk* (1796), relies heavily on the figure of a male villain, whose expulsion from the warm hearth forms the center of the narrative, and whose violent tale rarely provides the readers with a resolution in the form of a happy ending. [...] Sussex suggests that the Male Gothic could be seen as a link between

⁵ One of those descriptions could be, for instance, “[t]hey strolled down the road. It was an area with small houses, small gardens and blocks of flats at the end” (Nesbø, 2006, p. 394) or “Harry’s eyes lingered on the Olsen family’s yellow house. It was smaller than the other house and it didn’t have the same high hedge around it as the rest in this quiet-afternoon residential street. The other henges made this ugly, Eternit-cladded home seem unprotected. The neighbouring houses seemed to be cold-shouldering it” (p. 396).

the picaresque and the Newgate model, and in a way it prefigures the twentieth-century psycho-thriller, with Thomas Harris's *The Silence of the Lambs* (1988) being the best-known example, with a monstrous male anti-hero usurping the main stage" (2014, p. 93).

This shared focus on the intricacies of human nature and proneness to criminality and evil underscores the psychological depth present in both genres.

In Jo Nesbø's novel madness is brought to the fore from the very beginning of the narrative and it is often centred around the main criminal of the story, Gudbrand, and, significantly enough it is presented as having an undeviating connection with his unique symbiosis with Daniel who, despite being dead almost throughout the whole novel, is functioning as Gudbrand's doppelgänger, testifying to the criminal's insanity and split personality syndrome. Chronologically, during the WWII, presented mostly in the first part of the novel, Gudbrand's insane tendencies are divulged in reference to his special treatment of Daniel whose corpse was miraculously transported from the mass grave back to the camp in the trenches. During the exchange between Gudbrand and his fellow soldiers he is accused of transporting the corpse back, which he solemnly denies. However, as the narrative is being unfolded, the readers get the glimpse of truth and the accusation appears to have been justified. At the end of the exchange Gudbrand vehemently asserts: "'Do you think I've gone mad, Edvard? What would I want with Daniel's body?'" (Nesbø, 2006, p. 82). Obviously, it is a falsehood that is uncovered by the criminal himself during his conversion with Harry Hole many years after the event; the information passed during this conversion assumes the form of a confession and it is of significance to be incorporated here since it points not only to the criminal's insanity, but to his revenge and the state of his hell-within triggered by his negativity as well:

'I was obsessed by the thought of revenge, you see. I was young, and when you're young you tend to have this delusion about the ideals of justice, you think it is something we humans are born with. I was a young man with internal conflicts when I was at the Eastern Front, and I behaved like a shit to many of my comrades. Despite that, or precisely because of it, I swore I would avenge all those who sacrificed their lives for the lies they had fed up back home. I would take revenge for my ruined life which I thought would never be whole again. All I wanted was to settle a score with all those who had really betrayed our country. Nowadays psychologists would probably call it war psychosis and have me locked up immediately (p. 268).

It is therefore the criminal's confession to his unfaltering yearning towards revenge that will eventually materialize in the shape of full-blown criminality and brutality that will be implemented by Gudbrand, being very often stimulated by his sinister partner in crime, Daniel, upon everyone whom he regards as traitors of his nation. This criminal approach is meticulously analysed not only by Harry Hole and his team of police officers who are presented as utterly perplexed, and, for instance Halvorsen avers that it "is beginning to look more and more like the work of someone

unhinged. So we need an expert” (p. 475), but also by an experienced police psychologist, Aune, who, while pondering upon this complicated case, offers an authorial and sophisticated analysis of this particular type of criminal. After having been asked whether the person in question is sick, he gives such an elucidation:

‘Sick is a relative concept, We’re all sick. The question is, what degree of functionality do we have with respect to the rules society sets for desirable behaviour? No actions are in themselves symptoms of sickness. You have to look at the context within which these actions are performed. [...] If you or I suddenly began to kill, there is a good chance we would become sick. But that is not necessarily the case if you are a contract killer or a... policeman for that matter.’ [...] ‘So he must feel he is still fighting a war?’ ‘Put simply, yes. But supposing that is the situation, he can continue killing without being sick in a medical sense. No sicker than any normal soldier, at any rate. Then it is just a matter of divergent sense of reality, and now we’re all skating on thin ice’ (p. 476).

Nevertheless, Harry Hole adds that “even confused people usually have a motive in their madness” (p. 533) and the officer is utterly cognizant of the fact that Gudbrand’s motive, although being triggered by a genuine and commendable stimulant to protect his nation and appropriately punish those who are deemed responsible for its disintegration, has to be unavoidably flawed since his conduct has been motivated by negative emotions such as revenge, hatred, evil and criminality, and as such, this vigilante is ontologically undistinguishable from the traitors and criminals whom he wants to punish. Hence, in this context Gudbrand stand in line with criminals from Gothic fiction (e.g. Manfred from Horace Walpole’s *The Castle of Otranto* who upon hearing about his son’s Conrad’s mysterious and untimely death, decides to divorce his loyal wife and marry diseased Conrad’s fiancée Isabella in order to beget a son, thanks to whom Manfred, the usurper of Otranto, would escape the consequence of the prophesy claiming that he would lose his power and authority if he did not have a male child to continue his line) that, believing in the praiseworthiness and laudable necessity of their conduct, eventually follow the path of evil and crime and fall.

The centrality of a criminal act that has to be unearthed and examined so as to restore peace.

Spooner in her article “Crime and the Gothic” claims that Horace Walpole’s Gothic novel, *The Castle of Otranto* sets the pattern for the next generations of Gothic fiction and that pattern is as follows:

crime is the preserve of charismatic and powerful men; crime has peculiar resonances within the family; crime takes place at one remove, in the past, but has continuing and visceral effects within the present. The criminal is tormented by self-reflection, which eventually leads to his undoing; the legacy of the crime disrupts the proper social order and shadows the onward march of progress and modernity (2010, p. 245).

And, similarly, Crime fiction primarily revolves around the detection and solving of crimes very often committed by “ideal criminals,” as asserted by Gregoriou, who “are strong, evil and blameworthy” (2020, p. 169), during the procedurals that involve emphasizing logical reasoning and justice. And Pyrhönen, while referring to significance of intellectual pursuits in Crime fiction, affirms that “the functioning of a chronological and linear plot that starts with a violation of order, depicts the attempts to restore it, and ends once this aim has been achieved. It also demonstrates the importance of closure, as the conclusion represents a definitive ending, which reveals the logical, causal, and temporal connections among the events” (2010, p. 50); the closure that is possible to be achieved thanks to the intellectual endeavours exercised by police officers or detectives. However, the genre also delves deeply into the psychological motivations behind criminal behaviour. Authors like Edgar Allan Poe, considered a pioneer of the genre, often infused their narratives with Gothic elements, blurring the lines between sanity and madness.

In Jo Nesbø’s crime novel the reality of crime is introduced and portrayed at two different temporal and spatial levels. The first level focuses upon criminal activities conducted during the WWII at the Eastern Front and Vienna, revolving mostly around atrocities conducted by soldiers who are perceived as those who are conditioned to behave and react in such a manner, as indicted in the following quote:

The wounded soldiers with their mutilated bodies and their battered psyches brought war home to them. To begin with, she [Helena] listened to their stories, practically convinced that with her strength of mind and her faith she could help to lead them out of their misery. Yet they all seemed to tell more of the same nightmare story about how much man can and has to endure on earth, and about the degradation involved in simply wanting to live. Only the dead escape unscathed. [...] She could read suffering in the pale, boyish faces, brutality in the hardened, closed faces and a longing for death in the pain-contorted features of one man who had just found out that his foot would have to be amputated” (Nesbø, 2006, pp. 146-147).

The second spatial and temporal level, on the other hand, deals with crimes conducted 55 years later at the turn of centuries in modern Oslo, with a few additional spatial and transnational references to atrocities in Africa and Sweden. However, as with the previous sections in this article, the figure of Gudbrand acts as a nexus or hub of criminal activity uniting those two diverse temporal and spatial levels of criminality. In truth, Gudbrand functions as the mysterious and enigmatic character about whom Sindre Fauke (the character whose personality Gudbrand will assume after killing him during the war) asserts that “[w]ho would have thought that nice, gentle Gudbrand had such ferocity in him?” (p. 59). He is an enigmatic person who is presented as an expert at cutting people’s throats with a surgical precision: “Gudbrand had only seen his silhouette, but he knew instantly it was an enemy when he saw the outline of a Mosin-Nagant rifle being raised. With just the blunt bayonet Gudbrand sliced the Russian’s neck so expertly that he was drained of blood when they carried him out into the snow afterward” (pp. 59-60), the procedure which will be implemented by the criminal a few times as the narrative unfolds and one reference to this atrocious ability is brought to the fore by Harry Hole who, while being at the party organized by the

members of his Department, ponders upon the criminal's modus operandi: "*Who would be capable of cutting someone's throat so quickly and efficiently that he could do it in broad daylight in a back alley in the centre of Oslo?*" (p. 313) and the subsequent one could be as follows: "the point is that the killer wasn't using a knife for the first time. According to the pathologist's report, it was a perfect surgical cut, which only someone who knew what he was doing could have carried out" (p. 408).

Apart from being presented as an expert at cutting people's throats with an exceptional precision, Gudbrand is implicated in many criminal situations during which he implements his criminal skills in order to fulfil his objectives chiefly associated with the above-mentioned yearning for revenge upon those whom he regards traitors of his nation. One of the most brutal examples revolves around both his murdering his fellow soldier, Sindre Fauke, whose personality Gudbrand assumes (by means of stealing his documents) in order to avoid being caught for this murder and later on killing of all members of Sindre Fauke's family only to prove to the members of the Resistance movement that he is brave enough to accomplish such an appalling deed and, more significantly, murder those who could reveal his true identity. The information about Gudbrand's killing of Sindre is revealed many years after the actual event when Harry Hole discovers Gudbrand's manuscript, constructed in the shape of the confession that not only shows his entire life and his conduct, but in which he also tries to justify his criminality. In the section disclosing Sindre's murder, Harry reads that:

he [Sindre] would also betray us [him and his doppelgänger Daniel]. I took a swift pace back, so that I was behind him, seized his forehead and swung the bayonet. You have to be fairly deft to get a deep, clean cut. I let go as soon as I had sliced him for I knew the job was done. He turned round slowly and stared at me with those small piggy eyes of his; he seemed to want to scream but the bayonet had severed his windpipe and only a whistling sound came from the gaping wound. And blood (p. 558).

However, the information about Sindre's (Gudbrand's) murder upon his whole family is spread by members of the Resistance movement:

'We hid him in a hut, away from both us and the Germans. Someone suggested that we should order him to eliminate one of his brothers in the *Nsjonal Samling*. The main idea was to see how he would react. He didn't say a word when we gave him the orders, but the next day he was gone when we went down to his hut. We were sure he had backed out, but two days later he reappeared. He said he had been to the family farm in Gudbrandsdalen. A few days later we received reports from our people up there. One brother had been found in the cowshed, the other in the barn. The parents on the sitting-room floor" (pp. 253-254).

However, despite atrocity associated with those murders, Gudbrand later on, while talking to Harry Hole, asserts that he did this simply because as a soldier he had been conditioned to kill upon receiving his orders: "'I know what you're thinking,' Fauke said. 'But I was a soldier who had been given orders to kill. If I hadn't been

given the orders, I wouldn't have done it. But this I do know: my family were among the ranks of those who cheated our country” (p. 269). Therefore, Gudbrand is regarded as only a tiny element in the machine of criminality that reigned not only during the horrid times at war, but, quite surprisingly in the seemingly peaceful Scandinavia that, in line with international surveys such as the World Happiness Report or the OECD Better Life Index “rank the the Scandinavian countries amongst the happiest in the world” (2017, p. 5), as asserted by Stougaard-Nielsen in the book *Scandinavian Crime Fiction*.

Although, as declared by Harry Hole, “[t]he statistical probability of being murdered in Norway was about one in ten thousand” (Nesbø, 2006, p. 286), the ubiquitous criminality in the city of Oslo is introduced into the narrative by many examples of graphic violence and brutality conducted not only by Gudbrand, but also by people belonging to diverse walks of life, confirming thus this ubiquity of crime; there is a young junky, the renowned and experienced police officer, and the high-powered politician. As for the omnipresent criminality in Oslo the aforementioned portrayal of a corpse being disposed of near the rubbish bins in the back alley: “[t]he cause of death was obvious. The smiling red wound in the neck showed where his throat had been cut. Even though the blood was only trickling now, it had clearly pumped out at first because the man's red Icelandic sweater was soaked and sticky. The stench of refuse and urine was overwhelming” (p. 129) could be a convincing portrayal of this status-quo. Beside this example of murder, the city of Oslo is literary swarming with diverse groups of criminals, as asserted by Harry during the investigation: ““In fact, I was going to suggest that to Møller when I saw how many names there were. Most of them used knives, guns or fists. I should have a new list ready in a few hours” (p. 373).

It is therefore a place, like a beehive, where various sorts of criminals, like Gothic villains, interact and act. Some of them, like Olsen, are ordinary criminals who commit their crimes – such as, for instance, furiously killing with a bat a female police officer – without any deeper ideology behind; they are poor and under-privileged and therefore easily influenced and manipulated by more powerful and authoritarian criminals; some of them belong to the international groups of criminals who commit crimes on the large, international scale dealing mostly with illegal guns or drugs such as, for instance, a corrupted police officer Waller called the Prince; some of them engage in criminality to fulfil their various desires such as, for instance, the crooked, cunning and devious politician Brandhaug – functioning in the novel as either a modern version of Dracula who preys upon innocent victims to satiate his sexual lusts or Ambrosio, the satanic monk from Mathew Gregory Lewis's novel who, thanks to Matilda discovers his unrealized and inhibited sexuality and satiates and fulfils it in many abhorrent ways – who asserts that ““Some men crawl through life with their noses to the ground and are content with the scraps. The rest of us up on two legs, walk to the table and take our rightful place. We are in the minority because our lifestyle demands of us that occasionally we have to be brutal, and this brutality requires strength” (Nesbø, 2006, p. 431). And there are, obviously, serial killers such as Gudbrand – functioning in the novel as a modern reincarnation of, for instance, Sweeney Todd, a barber from Fleet Street, who murders his customers with a straight razor and gives their corpses to Mrs. Lovett, his partner in crime, who bakes their flesh into meat pies, a villain from the penny dreadful *The String of Pearls* written by James Malcom Rymer and Thomas

Peckett Prest or the infamous Jack the Ripper – who, blindly believing in their objectives and yearning for revenge, are capable of killing with a cold blood a lot of people, mostly those whom they regard as the traitors of their country: “‘I regret to say that I am not sure I can help you much, he said. ‘The only thing I have to work on is the message on the mirror. It’s reminiscent of a calling card and it is quite normal for serial killers, especially after several killings when they begin to feel secure enough to want to up the ante by provoking the police” (p. 475), acknowledges Aune to Harry Hole during the investigation.

Moreover, it is of importance to assert here that although deeply ingrained in the Norwegian affairs and criminal intricacies, Jo Nesbø’s narrative offers innovative textual strategies such as shifts from individual crime implemented by ordinary criminals such as Olsen to entangled webs of sociopolitical crimes committed by the high-powered politicians or police officers, and also from a local or national focus to a transnational one, visualized in the narrative by means of a shift from the Norwegian perspective to criminality and brutality prevalent not only in the neighbouring Sweden but mostly in Africa where prevailing criminality (“we’re losing the fight against criminality, and particularly here in Jo’burg where everything is completely out of control” (Nesbø, 2006, p. 212), says the policeman Isaiah to Harry) and the procedure of implementing tortures in order to extricate confessions from convicts is common and it is represented by the figure of Andreas Hochner, “Ex-mercenary in the Congo and South Africa, probably involved with arms smuggling since the mid-eighties. At nineteen he was one of seven men accused of murdering a black boy in Kinshasa” (p. 194).

3. The exploration of dissociative disorders and the supernatural

Spooner asserts that:

If the return of past upon present is the narrative feature that most closely links Gothic and crime fiction, then the unstable protagonist is another, particularly in noir. When Gothic and crime fiction coincide, the protagonist is often racked by guilt, obsession, paranoia, or other psychological disturbances, or his or her identity is misplaced or disguised. The protagonist’s instability places the pursuit of knowledge enacted by the detective narrative under question, often surrounding the process of rational and moral judgment with doubt” (2010, p. 250).

She also adds that “the myth of an outwardly respectable scientist who discovers a means of unleashing the criminal part of his self has provided a convenient narrative for popular accounts of criminal psychology, from Jack the Ripper to suburban killer Fred West. Similar models of a double life proliferate through *fin-de-siècle* Gothic crime fictions” (pp. 250-251), including Jo Nesbø’s novel where the readers are provided with the portrayal of Gudbrand/Daniel’s double identity, symbiosis, and partnership in crime, similar to the above-mentioned symbiosis between Sweeney Todd and Mrs. Lovett. Central to Gothic narratives is the exploration of the human mind, particularly the conflicts between reason and irrationality, sanity and madness. Classic works such as Robert Louis Stevenson’s *Strange Case of Dr Jekyll and Mr Hyde* or James Hogg’s *The Private Memoirs and Confessions of a Justified Sinner* epitomize this focus. For

example, in the latter which, as claimed by Sienkiewicz-Charlish in “Gothic Crimes: Rebus and the Ghosts of the Past”, “contains elements of the gothic novel, psychological mystery and religious satire. It can also be seen as an early example of a crime thriller” (2018, p. 85), the readers encounter the ambiguous Gil-Martin – who turns out to be the devil himself and the character that has a detrimental influence upon a staunch Calvinist, Robert Wringhim who firmly believes that he is justified in killing those he believes are already damned by God (an analogous situation happens in Nesbø’s novel where Gudbrand is influenced by Daniel to murder all those whom Gudbrand considers traitors of Norway) – who claims that “by looking at a person attentively, I by degrees assume his likeness, and by assuming his likeness I attain to the possession of his most secret thoughts” (1990, p. 89).

Similarly, in more contemporary crime fiction, the exploration of MPD has become a compelling narrative tool. This disorder, characterized by the tangible presence of two or more distinct personality states within a single individual, is frequently utilized to create complex, multifaceted characters whose actions are unpredictable, mysterious, and often horrifying. It challenges the binary perception of good and evil, positing a more nuanced understanding of human behaviour. Undeniably, the thematic convergence of Gothic and crime fiction becomes most apparent in their treatment of split personality or MPD. Both genres use this psychological phenomenon to question the integrity of the self and the boundaries of human consciousness. In Gothic fiction, the split personality often serves to externalize the inner turmoil and hidden desires of characters. This externalization is typically dramatized through supernatural or exaggerated means, heightening the sense of horror. crime fiction, while grounded in more realistic settings, uses MPD to explore the complexities of criminal behaviour and the nature of identity. Works like Thomas Harris’s *Red Dragon* and *The Silence of the Lambs* delve into the fractured psyches of their antagonists, offering a chilling examination of how trauma and psychological fragmentation can lead to extreme and violent actions. The narrative tension often arises from the detective’s struggle to understand and predict the behaviour of such multifaceted criminals.

As for Jo Nesbø’s novel, it is in the ambiguous, uncanny and mysterious presentation of Gudbrand Johansen / Daniel Gudeson’s cooperation and criminal symbiosis that the supernatural erupts with full force that spans the whole body of the narrative. This motif, thematically visualized at a number of points in the narrative, is eventually explained away (like in, for example, Ann Radcliff’s Gothic fiction) at the final sections of the novel when Harry Hole stands a chance of reading memoirs written by Gudbrand, discovered by the police officer in a manner similar to that one described in Ann Radcliffe’s *The Romance of the Forest*. Significantly, on account of the fact of the discovery of those memoirs, thanks to which Harry is offered a valuable glimpse into intricacies of the criminal’s psychology and both conscious and unconscious desires and intentions, the readers of the novel, who are encouraged to actively participate in the process of decoding the criminal’s yearnings and motivations, are in a privileged position to stand side by side with the police officer and engage in the investigations with him, trying to break into the inner core of the criminal’s reasoning. While pointing to this exceptional position of the readers of crime fiction, Heta Pyrhönen asserts that:

[t]his emphasis on suspicion as a guiding principle of reading is inscribed in the genre, because by inviting readers to solve the crime, it encourages them, not only to think like a detective, but also think like a criminal. If readers are able to think like a criminal, then they may be able to imagine committing crimes under certain circumstances. The genre asks that readers pry and peep into matters related to crime under the guise of detection. This attitude endows the investigation with a voyeuristic quality, rendering this activity guilt-free and making reading pleasurable” (2020, p. 129).

This overspanning motif, so heavily imbued with Gothic overtones, appears to be of a crucial significance for the criminal activities in the narrative that the first reference to this disorder is brought to the fore just at the onset of the novel where the readers are informed of an unheard-of occurrence that the President of the United States may have had it: “‘I read that a well-known American psychologist thinks that the President has an MPD,’ Ellen said. ‘MPD?’ ‘Multiple Personality Disorder. Dr Jekyll and Mr Hyde. The psychologist thought his normal personality was not aware that the other one, the sex beast, was having relations with all these women. And that was why a Court of Impeachment couldn’t accuse him of having lied under oath about it’” (Nesbø, 2006, p. 4). However, more important in the narrative is the occurrence of this disorder in Gudbrand who, throughout the whole body of the novel, is presented as having a special symbiosis with the diseased Daniel who functions as Gudbrand’s partner in crime but also “idol and big-brother surrogate” (p. 271), very often perceived as plummeting Gudbrand towards criminality but also functioning as a scapegoat upon whom the burden of, and responsibility for, atrocities can be safely located. Significantly, as asserted by the police psychologist Aune, this sort of “disorder could also be caused by extremely traumatic experiences later in life. Another personality is created to flee from problems” (p. 522). However, this symbiosis, characterized by Aune, “as the existence of two or more personalities in an individual which take turns in being the dominant partner. As with Dr Jekyll and Mr Hyde” (p. 519), is so strong and seemingly invincible that although “there can be bitter clashes between the personalities because they have different goals, perception of morality, sympathies and antipathies with respect to the people around them” (p. 521), the criminal union between Gudbrand and Daniel is an unshakable monolith.

The entire scope of uncanny and mysterious criminal cooperation between Gudbrand and deceased Daniel is illuminated thanks to Harry’s discovery of Gudbrand’s memoirs – assuming in the narrative the cathartic function for the author of the text: “I needn’t have told you about it, but I did so because I cannot afford to duck the issue. That is also why I’m writing this book. I have to go through it every time the topic is brought up, explicitly or implicitly. To be absolutely sure that I am not hiding from it. The day I hide, fear will have won its first battle. I don’t know why it’s like this. A psychologist could probably explain it” (Nesbø, 2006, p. 270) – in which the officer reads about the onset, and the continuous deployment of this outlandish symbiosis. As for the beginning of this outlandish union, Harry reads:

But the last night when I was on watch I had to undertake the boldest operation so far. Gradually I had come to realise that I couldn’t leave Daniel’s body buried in the snow. [...] I decided to dig up the body and have it put

in the mass grave [...] I felt that Daniel was with me, yes, that he was in me. And when I had finally manoeuvred the corpse on to the ammunition boxes and was about to tie the sack around the head, he smiled. I know that lack of sleep and hunger can play tricks with your mind, but I did see his rigid death-mask change in front of my very eyes. The extraordinary thing was that instead of frightening me, it made me feel secure and happy (p. 560).

And the very first cooperation between Gudbrand and Daniel is murder upon the doctor Christopher Brockhead, the prospect husband of Helena, the woman whom Gudbrand loves very much:

The thoughts raced through my mind as I sped along roads which were as tortuous as life itself. But Daniel was in command of my hands and feet. ... discovered I was sitting on the edge of his bed and gave me a look of disbelief. 'What are you doing here?' he asked. 'Christopher Brockhard, you are a traitor,' I whispered. 'And I sentence you to death. Are you ready?' (pp. 563-564).

The break in this presentation is significant here since it indicates Gudbrand's passing out during which Daniel takes utter control of Gudbrand's body, as done by Mr Hyde upon Dr Jekyll, embedding even more the narrative of this crime novel into the intricacies of Gothic conventions. The subsequent example of this uncanny symbiosis is offered with the reference to the above-mentioned murdering of all members of Sindre Fauke's family committed by Gudbrand:

I walk around chewing on these things, and my surprise was therefore immense when today they gave me orders to liquidate one of my own (Fauke's) Nasjonal Samling brothers. [...] Daniel and I almost burst out laughing – it is as if we had discovered the idea ourselves. They actually asked me to get rid of the people who could blow the whistle on me! (p. 569).

The later examples of their mutual criminal symbiosis revolves around situations that take place 55 years later in the modern City of Oslo, as indicated, for instance, in this graphic presentation of their killing of Even's dog and their forcing him to commit suicide:

When the policeman left, I set to work immediately. [...] I held a knife to his throat and assured him that if he made one false move I could slice him up as easily as I had done his dog. [...] We went upstairs to his bedroom where he readily allowed me to place him on the chair. He tied the dog lead to the ceiling hook. [...] Afterwards, I wiped off my fingertips and put the bin bag containing the dog in the freezer and the knives in the cellar. Everything was in place and I was just giving the bedroom a last check when I heard the crunch of gravel and saw a police car in the road. It was parked, as if it was waiting for something. I knew I was in a tight corner. Gudbrand panicked of course, but fortunately Daniel acted swiftly (pp. 591-592).

And the final cooperation between them focuses upon the attempt of assassinating the Crown Prince during the National Day of Independence: “*I can see him, Daniel whispered. One o’clock, on the balcony right behind the dead tree*” (p. 596).

Apart from the supernatural and uncanny elements focused in the figure of the deceased Daniel and the disorder-like and criminal symbiosis between the living and the dead centred in Gudbrand who is constantly shrouded in mysteriousness: ““Our job is to chase ghosts after all” (Nesbø, 2006, p. 198), ““You’re looking for a ghost, Inspector Hole”” (p. 479) who is “chasing wartime ghosts” (p. 290), there are other invocations and materializations of the supernatural in the novel, confirming thus an assertion voiced by Chandler in his *The Literature of Roguery* who asserts that “there has been a constant tendency to rise from the sensational to the analytical; and from a combination of the two a third type has resulted. Its purpose is to gratify the reader’s taste for the ghastly, the tragic, or the criminal, and at the same time to propose a mystery whose solution shall exercise all his intellectual ingenuity” (1958, p. 532), the fact further confirmed by Ascari who, while referring to the nineteenth-century crime fiction and, by extension to modern crime fiction, acknowledges that “the enjoyment of readers depended precisely on the interplay between natural and supernatural elements, which engendered a fruitful tension between the domain of the intellect and that of the emotions” (2007, p. 10), a pleasurable strain that can emerge due to the presence of supernatural that “plays a central role in postmodern crime fiction, where it fulfils a variety of roles, including, of course, parody and deconstruction” (p. 13).

At times Jo Nesbø presents random people in Oslo as if they were ghosts with eerie appearance: “They had distorted, bizarre features (...) like in crazy mirrors at the fair” (Nesbø, 2006, p. 96), very often driving in “shapeless cars [that] slip by, as in a psychedelic film” (p. 98). At times Gudbrand’s victims are presented as shadows that are destined to be annihilated, as it was done with, for instance, Signe who was murdered by the criminal: “The old man turned towards the back seat where the gagged woman stared at him with the same petrified eyes he had seen when she became conscious after being given diethyl ether. (...) He rolled the window half-down and rested the gun on it. When he looked up he could see her gigantic shadow dancing on the yellowish brown sixteenth-century wall. The shadow had to be visible all the way across the bay from Nesoden. Beautiful” (p. 497). And, significantly, the old soldiers who spend time doing nothing are likewise presented as the living dead: ““Do I look dead?” (...) ‘No, you don’t look dead. Sick, yes, but not dead.’ He stretched out an enormous, grimy hand and the old man recognized the sweet stench of sweat, urine and vomit. ‘What’s up? Don’t you want to shake an old comrade’s hand?’ His voice sounded like a death rattle” (pp. 125-26). However, the most dramatic indication of the supernatural appears to be associated with the character of Sverre Olsen’s mother who emits hysterical and infernal sounds upon being informed about his son’s death: “when I got out of my car I heard a terrible howling noise. At first I thought there was a dog somewhere in the neighbourhood. As I walked up the gravel path, however, I knew it was coming from the inside the house and that it wasn’t a dog. It was human” (p. 392).

Importantly, Gothic and crime fiction, through their exploration of split personality and MPD, reflect a shared fascination with the dualities of human nature. These genres probe the depths of the psyche, revealing the tenuous balance between order and chaos, sanity and madness. By portraying characters with fragmented identities, both genres

offer profound insights into the human condition, questioning the very essence of what it means to be whole. This thematic overlap not only enriches each genre but also underscores their enduring relevance in literature, as they continue to captivate and unsettle readers by holding up a dark mirror to the complexities of the self. Eventually, as asserted by Sussex, it was the Gothic fiction that supplied the crime fiction with the concept of a mystery and uncanny which “by the late eighteenth and early nineteenth centuries (...) connoted the Gothic” (2010, p. 18).

4. The exploration of the past haunting the present

Spooner asserts that “In fact the two forms, detective fiction and the Gothic, share a similar structure in their preoccupation with the return of past upon present” (2010, p. 248) and she adds that this principle “whereby the present is overdetermined by past events, and where the detective’s activities inevitably function to reveal the secrets of the past even when he or she has been hired to preserve them, is a fundamental feature of noir. However, it is also a determining feature of all detective fiction” (p. 248). This supposition is additionally enhanced by Skenazy who claims that “Both Gothic and detective fiction (...) share common assumptions: that there is an undisclosed event, a secret from the past; (...) that to know the secret is to understand the inexplicable and seemingly irrational events that occur in the present. Both forms bring hidden experiences from shadow to light” (1995, p. 114). Spooner adds that “the generic boundaries between Gothic and detective fiction are irrevocably blurred” (2010, p. 248) since both subgenres explore the past and bring to the fore the mysteriousness associated with the past that can haunt the present. Spooner likewise points to “The genre’s preoccupation with all kinds of revenants and returns from the dead” (2006, p. 10) by asserting that “Gothic is inherently concerned with the incursions of the past into the present” (p. 12). She also adds that “In Gothic texts, the past returns with sickening force: the dead rise from the grave or lay their cold hands upon the shoulders of the living” (p. 18), and “In Gothic texts, therefore, the past is a site of terror, of an injustice that must be resolved, an evil that must be exorcised” (p. 18). Kotwasińska asserts that “the fixation on the mystery which requires protagonists to search for clues, investigate (family) histories and find solutions is yet another shared feature of crime and Gothic fiction” (2014, p. 91), and it is obvious that for such a search to be successful, one has to dig deep back to the past, no matter how hard and threatening it might be. The analogous situation occurs in Jo Nesbø’s novel where Daniel seemingly comes back from the grave and Harry Hole stands a chance to discover and read memoirs written by Gudbrand in which he not only presents his vision of the past but also clarifies his motives standing behind his criminal and revengeful activities perceived as a reaction to his experienced past and trepidation associated with it. Therefore, it is of importance to quote here Stougaard-Nielsen who asserts that “[t]he fears represented in the Scandinavian crime novel around the new millennium are, not surprisingly, preoccupied with memories and the past – a past that appears at times rootless, slippery and menacing as the clay, water and snow of the ‘hyperlocal’ crime scenes” (2017, pp. 114-115) and adds that “Scandinavian crime novels [...] registered the individual and social consequences of societal bent on ‘consuming’ their way out of the past” (p. 116) that is stigmatized with the overwhelming anxieties and uncertainties associated with the loss of values in the era of globalization; concerns delineated, analysed, assessed and vivisected by “crime novels that seem not

only bent on investigating the effects of late-modern amnesia but also virtually obsessed with the past, with national histories, personal and familial traumas [and] (...) present anxieties and violent crimes [which] are often linked to uncomfortable pasts, which need to be excavated to make sense of present conflicts” (p. 117). Hence, the crime fiction assumes a privileged function of presenting direct and at times graphic and brutal delineations of, and confessions to, the crimes that are visualized and assessed as if initiated by the past that constantly haunts the criminals and plummets them towards criminality additionally fuelled by the unquenchable yearning for vengeance, as experienced by Gudbrand.

5. Female compliance to male tyrants and their partial ability to overcome male submission

Mills in her article entitled “Victims” asserts that “Nineteenth-century Gothic and sensation fictions are preoccupied with the vulnerability of the virgin and the threat of the sexually active woman; this spotlight on women’s bodies and behaviour continues in the victimization of both virgins and sexually active women in twentieth- and twenty-first-century fictions of crime and horror” (2020, p. 154). However, although a variety of forms of victimization of women seem to abound in crime fiction, Gavin notes that despite the fact that Gothic fiction is brimful with heroines who are victimized and very often incarcerated, a number of them are able to arrange their “escape through proto-detective methods” (2010, p. 259) by implementing procedures that are both rational and commonsense, coping with and even defeating that way vehement and irrational conduct exercised by male tyrants. While analysing the modern functions and possibilities of crime fiction, Roy acknowledges that “crime fiction has become one of the most apposite forms for engaging with contemporary contexts and many writers use the genre for a searing analysis and critique of the rot in inherited institutions like the police, judiciary and state bureaucracy” (2020, p. 123), and those institutions are sadly often presented as not protecting, but rather exploiting and abusing women as, for instance, Lisbeth Salander from the *Millennium* series by Larsson. The examples of horrendous treatment of women by men, permeating the narrative of Jo Nesbø’s novel, can be roughly divided into two realities of female exploitation and submission to male tyrants, the first one revolving around the concept of male intimidating influence and power, both emotional and physical, over women, additionally enhanced by trepidation and fear, and the second one comprising the first reality additionally connected with male vicious brutality that ends with female suffering and death.

As for the first reality associated with female exploitation and submission exerted by men, Helena is the first woman in the chronological flow of the novel. Helena, who was working as a nurse in a hospital during the war, is sexually desired by dr Christopher Brockhard who is additionally enhanced by his father who likewise sees a lot of possibilities and benefits for his son upon his marrying Helena. However, Helena is madly in love with another man, Gudbrand, who calls himself Uriah at that time. Christopher Brockhard’s influence upon Helena materializes in his right as a doctor to either send wounded Uriah to the Front immediately or issue an additional certificate that the soldier is in fact unable to fight for three months. The devastated woman, upon whom Brockhard’s influence is additionally motivated by the fact that she is poor and she needs money for her sick mother, is fully aware of her and her lover’s deplorable situation:

‘My dear Helena,’ Brockhard wore an expression of concern, ‘don’t you understand that this is up to you?’ ‘Up to me?’ [...] ‘I could provide him with a medical certificate for another three months, and who knows if there will be any Eastern Front in three months’ time?’ [...] I wouldn’t dream of sending your heart’s desire to the front if he was not fit enough. [...] She could hardly believe her ears: he wanted to use Uriah to force his way into her bed. How long had he spent working this one out? Had he been waiting for weeks for just the right moment? And how did he actually want her? As a wife or a lover? [...] Her head was racing as she tried to find a way out of the labyrinth. But all the exits were closed. Naturally. Brockhard wasn’t a stupid man. As long as he had a certificate for Uriah, as a favour to her, she would have to obey his every whim (Nesbø, 2006, p. 153).

Significantly, in the very similar situation the readers encounter, after 55 years, another exceptional woman, Rakel Fauke – she was working as an interpreter in Brandhaug’s department for two years at the Norwegian embassy in Moscow and while working there she married a young Russian professor of gene technology and became pregnant with her son Oleg – who is forced to obey every whim of the corrupted politician, Brandhaug, who appears to be only one person capable of stopping the legal procedure of legal custody of Oleg issued by a child’s father who appeared to be a tyrant predisposed to alcoholism and brutality and whom, in a consequence, Rakel immediately left. Brandhaug who, similarly to Brockhard, sexually desires his inferior and goes to any lengths possible to achieve his objectives:

[t]he next call, to Rakel, was an invitation to dinner, no pretext this time, and upon her friendly but firm refusal he dictated a letter addressed to her, signed by the head of the legal department. The letter, in brief outline, told her that the Ministry of Foreign Affairs, since the business had dragged on, was now attempting to reach a compromise solution with the Russian authorities on custody ‘out of humane consideration for Oleg’s Russian family’. That would require Rakel and Oleg to appear before a Russian court and comply with the court’s ruling (p. 367).

It is just the beginning of the lengthy process of exploitation and sexual submission that Rakel has to experience to save her child. This exploitation obviously finishes with Rakel’s reluctant agreement to be sexually exploited by Brandhaug:

She was leaning against the wall with her coat unbuttoned. She was wearing a red woolen dress underneath. He had asked her to wear something red. Her eyelids were heavy and and she gave him a wry smirk. [...] ‘A drink? He asked ‘Yes, please,’ she said, her speech slurred. ‘Or would you rather I stripped off immediately?’ [...] But the most important thing was that she succumbed to his desires. He was too old to believe in humanity’s romantic motives. The only thing that separated them was what they were both after: power, career or custody of a son. [...] ‘I apologise, but I have to have you (pp. 430-431).

The third female character who is subject to a plethora of forms of male subjugation and dominance is the policewoman Ellen who is under the horrendous influence of his superior, Tom Waaler, the criminal boss and gun dealer in disguise, and who is later on murdered by Sverre Olsen who obeys Tom's orders to the letter:

Waaler settled in Harry's old office chair, which screamed in protest. Their eyes met. Damn! Why hadn't she said it was a private call? Now it was too late. Did he know that she had stumbled on to something? She tried to read his expression, but she seemed to have lost the ability since the panic had seized her. Panic? Now she knew why she had never felt comfortable with Tom Waaler. It wasn't because of his coldness, his views on women, blacks, flashers and homosexuals or his tendency to grab every legal opportunity to use violence [...] With Tom Waaler, though, there was something else and now she knew what it was: she was scared of him (pp. 318-319).

Ellen is victimized by those two men and her life finishes in the brutal death while being beaten with the bat by Olsen. In Christie's *Evil Under the Sun*, Poirot comments: "You do not comprehend, Captain Marshall. There is no such thing as a plain fact of murder. Murder springs, nine times out of ten, out of the character and circumstances of the murdered person. *Because* the victim was the kind of person he or she was, *therefore* was he or she murdered!" (2008, pp. 111-112; emphasis in original). And just because Ellen heard the recorded speech that confirms her suspicions that Tom Waaler is in fact a brutal and cunning criminal, she has to be murdered:

Suddenly all she could hear was the gurgle of the river and the sound of snow groaning beneath her boots. And it was late to rue taking the short cut when she became aware that it was not only her own steps she could hear. Now she could hear breathing too, heavy, panting. Frightened and angry, Ellen thought that, no, she knew, at that moment her life was in danger. She didn't turn, she simply started to run [...] She was directly under the light when the first blow hit her shoulder and knocked her sideways into the snowdrift. The second blow paralysed her arm and the gas spray slipped out of her unfeeling hand. The third smashed her left kneecap; the pain obstructed the scream muted deep in her throat and caused her veins to bulge out in the winter-pale skin of her neck. She saw him raise the wooden baseball bat in the yellow street light. [...] The first blow to the head destroyed the optic nerve and now all she saw was the pitch black night (Nesbø, 2006, pp. 333-334).

Conclusions

Concluding, Gothic fiction and crime fiction, while often perceived as distinct subgenres, share numerous thematic and structural similarities that reveal interconnectedness between them. In *The Redbreast*, Jo Nesbø masterfully integrates elements of Gothic literature, bringing to life an intricate tapestry that explores the darkest corners of the human psyche and the sinister undercurrents of society. Through its setting, character psychology, and thematic depth, Nesbø's novel encapsulates the essence of Gothic fiction, making it a contemporary masterpiece within the genre.

Firstly, the setting in *The Redbreast* plays a pivotal role in establishing the novel's Gothic atmosphere. The cold, often bleak Norwegian landscape mirrors the internal desolation of its characters and the overarching themes of isolation and despair. This setting not only grounds the story in a tangible reality but also enhances the eerie, foreboding tone that is quintessential to Gothic literature. Nesbø's choice of environment serves as a silent yet powerful character, influencing the narrative and the actions of those within it.

Secondly, Nesbø delves deep into the human psyche, exploring the complex interplay between morality and the inherent tendency towards evil. His characters are multifaceted, often grappling with inner demons and moral ambiguities. This exploration highlights the fragile nature of human virtue and the ease with which it can be corrupted. The portrayal of such psychological depth aligns with the Gothic tradition of exposing the hidden, often malevolent aspects of human nature, thereby creating a chilling narrative that resonates with readers.

Thirdly, central to the novel is the psychology of crime and the necessity of uncovering the truth behind a criminal act to restore societal peace. Nesbø presents crime not merely as an external act of defiance but as a manifestation of deep-seated psychological turmoil and an indicator of evil and corruption deep in the Norwegian society. The meticulous unraveling of the crime in *The Redbreast* reflects the Gothic preoccupation with mystery and the pursuit of truth, emphasizing that understanding the criminal mind is crucial for achieving justice and restoring order.

Fourthly, the exploration of dissociative disorders, such as split personality and Multiple Personality Disorder, adds a layer of psychological horror to the narrative. Nesbø's depiction of these conditions blurs the line between reality and the supernatural, evoking a sense of dread and uncertainty. This theme, deeply rooted in Gothic tradition, challenges readers to confront the terrifying possibility that the greatest horrors may reside within the human mind itself.

Fifthly, one of the most compelling aspects of *The Redbreast* is its examination of the past's persistent influence on the present. Nesbø expertly weaves historical events and personal histories into the fabric of the narrative, illustrating how unresolved issues and past traumas continue to haunt individuals and society. This motif of the past haunting the present is a cornerstone of Gothic literature, serving as a reminder that the shadows of history are never truly banished.

Sixthly, the theme of female exploitation and submission to male dominance is poignantly addressed in *The Redbreast*. Nesbø portrays the struggles of female characters that endure and, in various degrees, overcome male oppression. Their resilience and partial triumphs underscore the ongoing battle for gender equality and the breaking of patriarchal chains. This theme resonates with the Gothic tradition of highlighting societal injustices and the enduring human spirit.

Finally, Jo Nesbø's *The Redbreast* is a profound Gothic narrative that transcends conventional crime fiction. Through its evocative setting, psychological depth, and exploration of dark themes, the novel offers a rich, haunting experience that lingers long after the final page. Nesbø's ability to blend Gothic elements with a contemporary crime story not only revitalizes the subgenre but also provides a poignant commentary on the human condition, making *The Redbreast* a seminal crime novel that artfully incorporates Gothic conventions. By examining these similarities, the readers are able

to gain a deeper appreciation for how these subgenres, despite their apparent differences, often tread similar thematic ground, revealing the universal human fascination with mystery, fear, and the supernatural.

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GRAMMAR FAILS EXPERIENCED BY THE ADVANCED USERS OF POLISH AS A FL: SELECTED SPOKEN AND WRITTEN TENDENCIES

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Streszczenie

Rozdział koncentruje się wokół problemów językowych z zakresu gramatyki, z jakim borykają się uczestnicy kursu języka polskiego dla cudzoziemców w Szkole Języka i Kultury Polskiej Uniwersytetu Śląskiego w Katowicach. Badaniu poddano 146 użytkowników języka polskiego na poziomie zaawansowanym w celu identyfikacji skali występowania problemu, w tym przykładów najczęściej popełnianych błędów oraz niedociągnięć gramatycznych w mowie i piśmie. W oparciu o zebrane próbki tekstów mówionych i pisanych wyodrębniono niepoprawności językowe obserwowane w zależności od kraju pochodzenia i języka rodzimego grupy badanych. W dalszej części rozdziału znajdują się wskazówki do przygotowania pomocy dydaktycznych i sugestie ćwiczeń do wdrożenia w trakcie kształcenia polonistycznego obcokrajowców w środowisku klasy szkolnej, jak i poza nią. Są to zadania oparte na poezji autorstwa autorki tekstu i przygotowane z myślą o wyeliminowaniu najbardziej uciążliwych problemów dzięki możliwości praktyki i refleksji nad językiem zawoalowanym w tekstach poetyckich.

Summary

The chapter focuses on language problems in the field of grammar, which are faced by participants of the Polish language course for foreigners at the School of Polish Language and Culture of the University of Silesia in Katowice. The study was conducted on 146 users of Polish at an advanced level in order to identify the scale of the problem, including examples of the most common grammatical errors and deficiencies in speech and writing. Based on the collected samples of spoken and written texts, linguistic incorrectness was identified depending on the country of origin and native language of the group of respondents. The chapter continues with tips for preparing teaching aids and suggestions for exercises to be implemented during Polish language education for foreigners during school lessons and after them. These are tasks based on poetry written by the author of the text and prepared with the aim of eliminating the most troublesome problems thanks to the possibility of practice and reflection on the language veiled in poetic texts.

Introduction to grammar and grammar-related issues

Following Baron (1982), language teachers are often portrayed as “unattractive grammar mongers whose only pleasure in life is to point out the faults of others”. For the most part, within the classroom, any mention of grammar causes discomfort and teachers try to do their best to make grammar teaching a non-threatening, imaginative and useful activity in the context of language teaching and learning.

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As Mackay (2015, p. 20) remarks, grammar deals with "how language is organized at all levels- word, sentence, and text." Since grammar constitutes the system or structure of language, teaching grammar means teaching the system of the given language, and learning it means 'knowing' the system. As Ur (1996) puts it, while we are teaching grammar we should be getting our students to learn to organize, identify, produce and understand quite a large number of the bits of language knowledge and skills: form and meaning, in both spoken and written forms. Using a language does not simply mean using the words in that language. Rather it means being able to organize words into meaningful sentences and expressions. Therefore, grammar is taught either explicitly or implicitly to enable the learner to "express him or herself in what would be considered acceptable language forms" (Ur, 2005, p. 4). Explicit instruction involves memorization and rule-governed practice. It is aimed at teaching learners accurate production of the language with correct grammar, usually during the language lesson with the teacher. As a result, the learners, being given a general rule, are provided with the so called declarative knowledge, involving the knowledge about and relationship between the concepts followed by examples. In contrast, implicit grammar teaching, as Kondrat (2014) has it, starts from the examples, and is organized around an active learner involvement, and interactive learning activities including noticing, structuring and proceduralizing. The first step reflects the situation of learners coming to understand the rule by detecting what the examples given have in common. Next, the learners incorporate a new pattern into their language, which usually requires controlled practice. And, finally, they are able to use a new structure having converted input into intake or, put it differently, have a procedural knowledge of grammar. Irrespective of the approach taken, Thornbury (1999) advises paying a lot of attention to form and providing activities that promote awareness of grammar as learning "seems to be enhanced when the learner's attention is directed to getting the forms right, and when the learner's attention is directed to features of the grammatical system".

Student expectations of traditional, explicit grammar teaching have been confirmed by many studies and researchers (cf. Baron, 1982; Morelli, 2003) who conclude that teachers believe that this type of teaching grammar is favoured by their students because of feelings of insecurity. The most convenient for grammar presentation are decontextualized examples of language in the form of one-sentence examples to be found in EFL textbooks and grammar practice books. They illustrate grammatical forms and context-free sentences and are generally easy to follow knowing a given rule previously taught in the classroom.

What matters a lot for students is the type and quality of materials used with grammar. Following Morelli (2003), the use of texts illustrating authentic communication (e.g. spoken and written communicative activities) for presenting grammar is generally seen as posing problems mainly because of a variety of structures, culture, vocabulary and implicit form-function matches. The material, being a powerful undermining and demotivating force is one thing when it comes to grammar. Another thing is the students' lack of competence and the problems it causes. To be more specific, the reasons for grammar failure are wide in scope, and very often lie in students' negative views on grammar or inadequate instruction. Since these may involve learners' past and/or present experiences, it is very important for teachers to neither stay indifferent to grammar nor become obsessed by it. This lack of students' enthusiasm for grammar, as Thornbury (1999) has it, is frequently caused by complicated grammar items, difficulties in memorizing

a rule or simply too little time devoted to revising the material. Additionally, failure is expected to occur as a result of learners' ineffective individual learning strategies, discrepancies between teaching style and learning style as well as lack of learners' self-oriented motivation. Last but not least, overcrowded class is believed to put a shadow on success in the form of understatements and misunderstandings during grammar instruction, or exaggerated language problems.

According to Kondrat (2014), the biggest problems with grammar can be accounted for the lack of creativity it is associated with and introduced to learners. What causes the greatest failure is the lack of emotional load, engagement and experience attached to grammatical exercises. Instead, learners are confronted with various kinds of drills, and, as a result, complain about grammar. The most common grammatical difficulties within the scope of the Polish language are described in the next section, followed by a thorough presentation of the present research and its results, complemented with a bunch of ideas aimed at overcoming linguistic problems and challenges in question.

1. Grammar problems experienced by users of Polish as a FL

The most frequent language difficulties non-native speakers of Polish suffer from are morpho-syntactic in character (Wysocka, 2007):

- prepositions, e.g. **Kupię na pani kawę*, **Idę do poczty*.
- pronouns, e.g. **Tamte mężczyźni*, **Widzę się z ją*.
- case, e.g. **Ona ma duży pies*, **Potrzebuję krzesło*.
- word order, e.g. **Bardzo podoba się mi*, **To jest kot gruby*.
- tense, e.g. **Tomek wczoraj ogląda film*.
- aspect, e.g. **Będę napisać*, **Jutro ona będzie kupić książkę*.
- verb inflections, e.g. **bylimy*, **jestemy*.
- verb conjugation, e.g. **kupowuje*, **gotowować*.
- adjective comparison, e.g. **bardziej lepszy*, **bliżejjszy*, **zdrowiejszy*.
- plural forms, e.g. **człowieki*, **dziecka*, **studenty*, **profesory*.
- collocations, e.g. **robić sport*, **wziąć zdjęcie*, **mieć prysznic*.
- prefixes, e.g. **przyprać pranie*.
- suffixes, e.g. **inteligentność*.
- spelling, e.g. lack of discrimination between the words *kość* and *kosić* (Wysocka, 2007).

In trying to find the reasons for a high frequency of the above-enumerated difficulties in the case of the Polish language, it is (important to claim that) L1-L2 distance and disparities that give rise to language problems of that kind (Wysocka, 2007). For example, Chinese learners divide words into syllables in accordance with their L1 tones, or form interrogatives placing question words at the end of utterances, since it is rule of question formation. L1 habits are also visible in linguistic behaviors of English or German speaking students in terms of prepositions, pronouns or word order, due to ambiguities their mother tongues are allowed in the case of the first two, and a more fixed nature of the third one in comparison to Polish. The situations in which the motherese is devoid of the category of case (e.g. Norwegian), tense or verb inflections (e.g. Chinese),

translate into inaccuracies in all these language spheres. Problems with aspect are typical of Germans learning Polish and result from the lack of equivalents to the German pluperfect in Polish. The lack of Polish correspondences is also true of verb conjugation and plurality in Japanese. The former takes on the shape of a consonant and vowel form non-existing for Poles, whereas the latter as such does not exist in Japanese at all. Difficulties with pre- and suffixation are numerous in the case of English speakers of Polish and can be boiled down to a variety of means of word formation in Polish. Finally, problems with collocating words or spelling reflect circumstances under which L1-specific features influence TL performance and result in Polish forms based on and built of non-existent features regardless of L1.

More recently, Krawczuk (2008), Dilna (2008) or Dąbrowska & Pasięka (2008) add to the above-mentioned:

- government,
- grammatically-oriented phraseology, as well as
- lexical and syntactic combinability.

To start with, problems with government most often derive from L1 interferences and range from Germanic and Romanian to Slavonic languages. To name a few examples, native speakers of English would say **spędzamy mniej swojego czasu na*, Czechs **byłem z niej nie tylko roczarowany* and Ukrainians **tolerancja do kogoś* or **Mieszkam blisko od uniwersytetu* on account of apparently close, though incorrect solutions the languages suggest (Krawczuk 2008; Czaplą 2020). When it comes to phraseology, what the students straggle with is modifications of the original constructs (e.g. *owijać w bawełnę* changed into *owijanie*) which, as Dilna (2008) claims, unable their recognition, or, to quote Dąbrowska&Pasięka (2008) are responsible for failures at realization of phrasal verbs *per se* (e.g. **To był prezent zapierający dech ludziom* or **z wyrażeniami szacunku*). Finally, problems with word and sentence relations stem from inappropriate accommodation (Markiewicz-Pławecka, 2008). This consists in wrong combinations of modifiers and words or phrases modified, resulting in such expressions as **Po świętch połowa narodu otrzyma trudności z trawieniem* or **Brno jest drugie największe miasto*. Surprisingly, it is Slavic learners of Polish, Bulgarians in particular, who experience difficulties with modification most frequently.

Not only do inaccurate language forms constitute frequent language problems, but also disfluencies occur in large numbers and are wide in scope. Wysocka (2007) groups them as follows:

- filled pauses, e.g. *Eeeee....., Aaaaa.....,*
- unfilled pauses,
- incorrect fixed expressions, e.g. *dzień dobry* instead of *dobry wieczór* and vice versa,
- L1 use, e.g. **Bardzo sympatyczny animal*, **Ten Nachtclub*,
- reformulations, e.g. *To jest... to są...*,
- correctly formed fixed expressions, e.g. *Według mnie...*,
- reliance on English, e.g. *let's say...., I think...., right....,*
- problems with register and style, e.g. **Czy Pani idziesz do sklepu?* (Wysocka, 2007).

The first four types of behaviors seem to be equally L1-induced. To start with filled pauses the learners of Polish use, *Eeee* is typical of Chinese learners and users whereas *Aaaa* is illustrative of English influences. The interchangeability of greetings under discussion is symptomatic of the French misguided by an adjective taking an initial position in *bon jour*. In a similar vein, the inclusion of English words is a tendency the English learners and users of Polish indicate, while German linguistic features constitute what Germans usually relate to. The remaining categories are common to all non-native speakers of Polish as a FL, irrespective of language background and source language they operate on. Paraphrasing, or an overuse of certain routine formulas, is observed whenever the learners come across obstacles in expressing themselves. Such difficulties are also resolved by means of referring to English which, being a lingua franca, serves the role of a “walking stick”, regardless of other languages acquired and/or learned and often leads to calques from English. Discourse problems, to build on Dąbrowska & Pasięka (2008) are frequently the result of syllepsis, namely, a combination of semantically distant words (e.g. **odczuwają potrzebę w jedzeniu, opieki i miłości*) or a mixed register accounted for differences in the realization of Polish polite forms in the Slovak or Ukrainian language, to name a few (Nowakowska, 2008; Czapla, 2020).

Language behaviors resulting from the reverse situation, notably, Polish playing a role of the TL, seem to be influenced by the same mechanisms influenced mostly by grammatical and morphological interferences, and reflect the following (Wysocka, 2009):

- case,
- subject-verb agreement, and
- inflection,

Providing examples from the literature, problems with case stem from fixed rules of a noun declension system in Polish. Another explanation rests on lack of case or its different realization in L1, as in English or Russian, where the former operates on the genitive only whereas the latter relies on six when contrasted with seven cases in Polish (Wysocka, 2007). The resultative forms range from **Nie słuchaliśmy muzykę* or **Oddaj to Adam* (Korol, 2008). Likewise, subject-verb agreement tends to be troublesome for foreign learners of Polish because of a fixed verb conjugation only partially realized in e.g. English verb system. The case of inflection, on the other hand, imposes on Korean speakers the linguistic behaviors they cannot translate from their mother tongue. As a result, they produce such inaccuracies as **Czas bardzo szybko minęła* or **Zjadłam dużo czekoladów* (Mielczarek, Lisowski, 2008).

2. Problems with grammar: the current study

Given all that, it goes without saying that grammatical problems foreign learners of Polish encounter are most frequently quoted in the literature of the subject, wide in scope and most diversified. What exactly poses difficulties has been the core objective of the study conducted among the advanced users of Polish as a FL.

2.1. The sample

The sample constituted 146 students of the Polish Language Course attending the School of Polish Language and Culture at the University of Silesia in Katowice, Poland. 8 different nationalities and languages the sample represented allowed for presenting them under the label of 3 different branches of the Indo-European language family, namely Germanic, Slavonic and Romance. The first group (A) comprised 13 German (G), 16 Scandinavian (S) and 13 English (E) students of Polish as a FL, it being 46 altogether. The second (B) was composed of 24 Ukrainians (U) and 25 Slovaks (Sl.), which makes 49 in total, whereas the third group (C) consisted of 14 Italian (I), 18 Spanish (Sp.) and 19 French (F) course participants, that is 51 as a whole. As far as gender and age distribution is concerned, group A was made up of 17 female and 29 male students aged 21-45, group B contained 21 females and 28 males between 24 and 49 years of age, while in group C the number of female representatives came to 25 and male ones to 26 between the ages of 20 and 31. In terms of qualifications, groups A and B seemed homogeneous and included similar proportions of BA and MA degree holders, i.e. 25 vs 21 and 25 vs 24 respondents respectively. Groups C, being younger in general, predominated in BA students (27), it being 10 more than MA students (17), as well as 7 people with no diplomas whatsoever. When it comes to their language experience, it was not limited to studying Polish as 100% of the German, English, Italian, Spanish and French respondents admitted working as lecturers and/or teachers of their native language in language schools in Poland; 9, 10, 4, 7, and 10 of them respectively having their BA in language and culture (teaching).

2.2. Tools

Text samples, which constituted the main source of the language material produced by the sample selected (146 respondents altogether), were divided into oral and written assignments. In both cases, the tasks the questioned respondents were confronted with covered a topic for discussion randomly chosen from a list of 100 quotations singled out for the purposes of the study.

As regards oral assignments, they focused on students' oral performance and were designed to record samples of the language output produced by the informants in the course of speaking. More specifically, the respondents were required to comment on one of the statements drawn from the list of quotations given. Each time, the responses recorded were intended to mirror the students' 3 minute spontaneous reactions to the topic.

As opposed to oral assignments, written tasks were focused upon examining a written discourse produced by the group under investigation. This time, each of the questioned students was asked to pick a slip of paper containing a topic for discussion. Having selected one of the quotations at a time, they were requested to remark on the issues in focus in writing, given a 30-minute time-limit.

3. The results

When it comes to speaking, the students' performance violated rules of grammar mainly as a result of unfortunate choice and usage of language within the scope of previously-mentioned grammar patterns, structures and orientations ranging from a dozen to even a few hundred examples of a given violation:

Table 1
Grammar problems (speaking)

Grammar problem	Frequency of occurrence							
	G	S	E	U	Sl.	I	Sp.	F
1	2	3	4	5	6	7	8	9
Subject overuse	92	100	125	72	88	99	108	100
Lack of subject-verb agreement	97	108	95	95	95	100	95	95
Problems with case	77	69	76	67	71	71	72	68
Wrong prepositions	69	69	71	67	71	71	72	68
Problems with comparison	62	63	65	63	64	64	67	63
Misuse of pronouns	51	50	48	45	43	61	58	56
Problems with relative pronouns	37	31	38	31	34	35	31	30
Verb omission	11	14	19	19	21	21	14	12
Wrong word	99	100	108	129	172	109	105	87
Wrong language code	20	25	31	21	30	18	15	16
Grammatically-incorrect repetitions	110	150	170	301	149	192	183	115
Unfinished words/phrases	34	46	70	91	99	100	49	31

Qualitatively speaking, to name a few examples, what the students arrived at covered the following utterances:

- **Ja myślę, że ja wygram ten mecz* (instead of *Myślę, że wygram ten mecz*),
- **Dzieci byli z nami na zawsze* (instead of *Dzieci były z nami na zawsze*),
- **On kupuje jego samochody* (instead of *On kupuje jego samochód*),
- **Ja się cieszę do ich przyjazdu* (instead of *Ja się cieszę na ich przyjazd*),
- **Byłoby bardzo przyjemniej tam być* (instead of *byłoby bardzo przyjemnie tam być*),
- **Chcę ciebie powiedzieć* (instead of *Chcę tobie powiedzieć*),
- **To jest droga, na którą poznasz kilka ciekawych ludzi* (instead of *To jest droga, na której poznasz kilka ciekawych ludzi*),
- **To nie podniecające* (instead of *To nie jest podniecające*),
- **Wyzywa mnie na obiad* (instead of *Wzywa mnie na obiad*),
- **To jest pewnie, że zdam* (instead of *To jest pewne, że zdam*),
- **...wejściówka na torcie...* (instead of *wisienka na torcie*),
- **To taki miało flow* (instead of *To taki miało wpływ*),
- **Ja mam zawsze Handy* (instead of *Ja zawsze mam telefon komórkowy*),
- **Zapytam jemu, zapytam jemu, czy jest chętny...* (instead of *Zapytam go, czy jest chętny...*),
- **To jest tak, bo dziewczyny byli, dziewczyny byli...* (instead of *To jest tak, bo dziewczyny były...*),
- **Czy to jest warty?... (instead of Czy to jest warte...?)*.

All in all, the grammatical symptoms as such testified to insignificant differences between the sample, the most significant of which appeared in line with the subject overuse occurrences. What should be paid attention to, however, is the type of influences determining the form of behaviors in question. Here, the most invasive seemed English and German impact, especially when it comes to the use of wrong pronouns, relative pronouns included. As regards lexis, on the other hand, the Slavic representatives seemed to predominate over the rest in the number of incorrect behaviors. In terms of “bad”

influences, however, it was English, German and Spanish interference in the form of code-switching that was subject to analysis herein. As for repetitions, Ukrainians proved most repetitive and over-relying on grammatically incorrect language strings. Finally, it was Slavs and Italians who did not take care to finish their sentence most often.

The students' written samples, in comparison to speaking, were more diversified and broader in scope in terms of language areas misused and/or ill-fitted. All in all, it was grammar and text-coherence that the sample had problems with varying degrees of appearance. The former encompassed grammatically-incorrect single language units while the latter reflected grammatically-incorrect repetitions, namely:

Table 2

Grammar problems (writing)

Grammar problem	Frequency of occurrence							
	G	S	E	U	Sl.	I	Sp.	F
Subject overuse	90	96	114	69	81	96	105	99
Lack of subject-verb agreement	90	96	95	80	89	90	93	87
Problems with case	75	70	75	66	65	70	70	70
Wrong prepositions	60	76	73	66	70	69	72	69
Wrong pronouns	32	39	59	31	59	49	40	41
Problems with relative pronouns	21	26	30	19	21	31	29	28
Problems with comparison	19	24	31	19	18	28	29	21
Wrong word	95	97	108	130	149	108	105	87
Wrong language code								
Grammatically-incorrect repetitions	19	27	59	71	45	90	76	40

The numbers translated into the quality of expression, giving rise to the following utterances:

- **Ja wiem, że ja...* (instead of *Wiem, że*),
- **One byli gorsze* (instead of *One były gorsze*),
- **Często jest tak z takich sytuacjach* (instead of *Często jest tak w takich sytuacjach*),
- **Ja siedzę w publiczności* (*Ja siedzę na publiczności*),
- **To jest nich inicjatywa* (instead of *To jest ich inicjatywa*),
- **Mój sąsiad, które ja gram szachy* (instead of *Mój sąsiad, z którym ja gram w szachy*),
- **Ja jestem bardzo lepszy z gramatyki* (instead of *Ja jestem lepszy z gramatyki*),
- **On jest bardzo pilnie* (instead of *On jest bardzo pilny*),
- **Moja żona jest w hospitalu/ospidalu* (instead of *Moja żona jest w szpitalu*),
- **Ja mam feeling, że Polska wygra* (*Ja mam przecucie, że Polska wygra*),
- **Ja myślę że...* (instead of *Myślę, że*).

Following the data, Ukrainian and Slovak students seemed to be the least fossilized representatives of the sample, having the biggest problems with the subject-verb concord. The weakest, on the other hand, were English- and Spanish-speaking subjects, facing all types of grammatical problems. The former, most often than not, referred to L1 and,

hence, fueled their failure. Accordingly, as seen from the category of wrong words, these were most frequently overused by Slovaks, Ukrainians, Italians or English-speaking students, and included foreign influences (e.g. English, Spanish and/or Italian ones). L1 references were also observed in the case of wrong language code, them being the result of negative transferring. Finally, the expressions violating text-coherence in the form of incorrect language patterns or structures depriving discourses of their factual quality were most frequently observed in the case of Italians or Spaniards. Based on the text samples, it seems legitimate to say that they seemed to celebrate the very fact of just expressing themselves, and writing as such, rather than conveying the message without doubled, tripled and even quadrupled forms.

4. How to avoid failure?

Based on Stevick (1989) the text form (grammar) should go well with the text content and emotions thereby experienced. This can be best achieved when the model texts are as witty, metaphorical, humorous, fashionable, and absurd as possible, or composed of other imaginative devices. The example given is the case of *the genitive 's* taught by means of a real context sentence by Martin Luther King, namely "I want to be the white man's brother not his brother-in-law, that is believed to be better and longer remembered than a typical classroom-based activity statement "The man's hat is green" through the memorability criterion (Stevick, 1989, p. 126). The more important and emotional the content, the more memorable the texts and the target language they include, opening a field of language awareness. Daszkiewicz & Kerslake (2019) suggest using personal dialogue-based practices to combat fossilization, yet, a lot more motivating example of a personalized grammar text practice is suggested by Mrozek (1999) in the shape of an acrostic or anaphoric poem to be followed by and/or self-written.

In trying to avoid and/or overcome at least some of the research-proven difficulties, one should not either understate or undermine the power and benefits of real and metaphorical language practice, be it the classroom or (home) work. The examples of assignments presented below, though cater for some of the subjects' problems listed above, differ from the tasks included in the study and traditional textbooks as they are based on poetry. Being uncommunicative in nature, they should meet the students' expectations and deepen their sense of security. What is more, the materials offered are believed to broaden not only the perspective of problem recovery, but also language mastery, developing grammatical competence, language awareness and reflection at the same time irrespective of the course or study attended. The poems in question are written by the author of the article, and range from shorter forms designed for recognition of certain patterns to longer ones combining recognition with production and/or production itself involving structure development or reconstruction, to name a few.

The first task is a recognition type exercise asking the learners to underline all the nouns in a singular and plural form, and then name the very noun cases found in the text:

Table 3

Task 1. (Poem taken from Wysocka, 2012)

TASK 1. Przeczytaj wiersz, podkreśl wszystkie rzeczowniki w liczbie pojedynczej i mnogiej, a następnie określ przypadek, w którym zostały zapisane.

SEN O LATANIU

Za każdym razem
kiedy odprowadzasz
mnie do samolotu
czuję jak spada
i wykrawa w ziemi
dziurę o głębokości
kilku centymetrów

A potem już widzę
jak leżę i leżą
różne części mnie

Ale tylko do pierwszej
kropli deszczu

.....
.....
.....
.....

As an example of a recognition & production task can be the activity organized around simple prepositions:

Table 4

Task 2. (Poem taken from Wysocka, 2012)

TASK 2. Przeczytaj wiersz, podkreśl przyimek, który się w nim znajduje oraz dopisz pięć innych przyimków prostych, które znasz.

BEZCHMURNY KAPELUSZ

Pamiętam, jak upolowałeś

Okrągłe słońce

I jak prawdziwy

Krawiec i myśliwy

Uszyłeś mi z niego

Bezchmurny kapelusz

Bo nie chciałeś mi dać zmoknąć

.....
.....
.....

As the instruction says, the learners are to underline the preposition situated in the poem, and add 5 other simple prepositions they know.

A productive task, on the other hand, can take on a short form, and be based on e.g. answering questions (TASK 3) or a longer piece produced as a response to the message delivered by the poem (TASK 4). The former can be designed in the following way:

Table 5

TASK 3. (Poem taken from Wysocka, 2010)

TASK 3. Przeczytaj wiersz, wypisz wszystkie rzeczowniki w mianowniku, a następnie od każdego z nich utwórz formę odpowiadającą na niżej sformułowane pytania

W PORCIE

Najpierw przypląnęły
zapach i oddech sztormu
głębokie jak Ocean Spokojny
i niespokojne jak Morze Czerwone
a gdy tylko przybiłeś do portu
zalały mnie ciepłe fale twoich myśli
i po raz pierwszy
żałowałam, że umiem pływać

.....
.....

Z kim? Z czym?

.....

Kogo? Czego?

.....

O kim? O czym?

.....

Here, it is the case of nouns that the learners are confronted with. First, they are asked to write down all the nouns in the nominative case, and then proceed to answering a few questions, each reflecting a different case in Polish.

Last but not least, fluency and coherence, the two categories that have contributed to a vast number of fossilization symptoms, though being non-erroneous in the great majority of cases, deserve equal attention and practice. The idea is to speak and write poetry. Both can be done by means of either reading a poem and producing a follow-up stanza or a line to it. But best of all seems to work on something anew, be it just a few words, lines or longer fragments. The example of the activity to incorporate into the course is presented below:

Table 6

TASK 4. (Poem taken from Wysocka, 2010)

TASK 4. Przeczytaj wiersz, a następnie uzupełnij rozpoczęte zdanie.

Od kiedy z naszych
Wspólnych snów
Wychodzę do prozy dnia
Z poezją w głowie
Nie odliczam godzin
Do powrotu
Bo

The completion of the task may differ, and consist in a sentence, another stanza or a longer piece of a text.

Conclusions

The tasks oriented on recognition are believed to help learners activate “old” stimuli (language rules and material previously learned), and perform better in general, especially when it comes to grammar patterns that are often mistaken and/or misproduced. Time for reflection such activities allow for seems a great chance for learners’ self-correction.

Using recognition & production tasks is considered bridging the gap between what has been fixed misconceptions and wrong realizations of grammar. As a result, a construct that is well-thought-out (prepared for production) is well created (produced) in the end. Finally, productive tasks are offered here to minimize learner’s grammatical problems through construction of patterns as well as structures, and relation they have with the rest of the text, and, eventually, the real world. The very “process” is even more experienced when combined with the element of text comprehension.

As seen from the above, poetry seems to have the potential to be incorporated into the language course or, more specifically, a FL described by, for example, Janowska (2010), in the form of regular activities supporting each grammar-focused lesson or extras used occasionally. What is worth emphasizing is the fact that each of the tasks recommended can be modified or changed in accordance with the group characteristics and needs. Hopefully, having done that, the learners will look to poems more often, not only at times of studying grammar and grammar change, but also at any other language change(s).

Further research

The immediate suggestion for the follow-up study is to examine the impact of the poetic texts on learners’ competence and performance. In other words, it seems worth checking if any of the mistaken forms or abuses (dis)appear with time thanks to the teaching material in question. Consequently, the results obtained are likely to help the author of the article to verify the usability of poetry texts in a FL grammar teaching, checking if their qualities, such as authenticity and universality, translate into learners’ task engagement and language advancement.

Secondly, the idea of comparing learner grammar fails to problematic issues in a different language subsystem, such as for example lexis or phonology, may be pondered over. Here, among many, the question is if and to what an extent the scope and type of lexical or phonological difficulties can be compared to grammatical ones discussed in the present study.

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MEDICAL EPONYMS AS A KEY VARIABLE IN AN APPROPRIATE UNDERSTANDING OF MEDICAL TEXTS (Edyta Woźniak¹)

Streszczenie

Chociaż język medyczny powinien być zrozumiały dla każdego użytkownika ze względu na jego uniwersalność i wszechobecną dostępność, często eponimy medyczne w nim zawarte stają się źródłem wielu nieścisłości. W niniejszym rozdziale przeanalizowano odpowiedzi respondentów dotyczące znajomości eponimów medycznych, które wyselekcjonowano z 25 popularnonaukowych artykułów medycznych z zakresu ginekologii i położnictwa. Sprawdzone też, czy uczestnicy ankiety są w stanie zidentyfikować poprawnie angielskie pochodzenie danych eponimów medycznych. Rezultaty pokazały, że eponimy medyczne występujące w tekstach popularnonaukowych powinny być poparte odpowiednią definicją, która dodatkowo nakreśla ich pochodzenie językowe.

Summary

Regardless of the fact that medical language seems to be universal and accessible for everybody, it may still cause some ambiguities, especially for non-professionals. In addition, the occurrence of eponyms in medical texts created to commemorate important inventors, discoverers, or even brand names of certain medical concepts, might provoke some additional inadequacies in the comprehension of medical language. Hence, the question arises whether medical eponyms appearing in popular science articles are comprehensive enough to be understood by non-professionals. In the current study, I analyzed the respondents' responses related to their familiarity with medical eponyms excerpted from 25 Polish popular science medical articles concentrating on the field of gynaecology and obstetrics. What is more, I checked whether the survey participants were able to relate a particular medical eponym to its English origin. The results have shown that medical eponymy utilized in popular science articles need to be followed or preceded by some basic definitions to clarify their meanings and inform about their language origin.

Introduction

As medical language is rich with specialized terminology (cf. Kujawska-Lis, 2018), abbreviations and acronyms (cf. Badziński, 2018, p. 70; Gjuran-Coha, Bosnar-Valković, 2008), synonyms (cf. Kujawska-Lis, 2018), collocations (cf. Miščin, 2013; Gledhill, 2000), false friends (cf. Brdar, Šabó, 2024; Boonstra et al., 2014; Bahşi et al., 2017; Strzelec et al., 2017; Kucharz, 2020; McNulty et al., 2021), and other linguistic phenomena, it becomes challenging to comprehend it in a proper way by a non-specialist. Hence, for the majority of people, medical parole appears to be the language utilized only by medical professionals in their closed communities (Džuganová, 2019, p. 129). However, as Baethge (2008, p. 37) properly states “medicine uses one *lingua franca* but speaks with many tongues”, which supports the statement that medical language should be understood and accessible for everybody as the “appropriate use of medical terminology is one of the core conditions for successful communication in monolingual and multilingual healthcare communities” (Montalt et al., 2018; in: Džuganová, 2019, p. 140).

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One of the main characteristic traits of medical language is the occurrence of eponymy (Karwacka, 2020, p. 105, 110; Oczko, 2021, p. 214). The term ‘eponymy’ derives from the Ancient Greek word ἐπώνυμος (*epōnymos*) English ‘term with onomastic component’ (Lysanets, Bieliaieva, 2023, p. 2), and may be defined as a lexeme stemmed from a proper name; or a proper noun which functions as a common noun (Lalić, 2004, p. 64; cf. McArthur, 1992).

Medical eponyms establish “an integral part of the language of medicine, which reflects the various stages of knowledge of reality, historical conditions, and information about those people who contributed to the development of medical science” (Zhdan et al., 2021, p. 31). They are employed to enrich the language of medicine (Sadowski, 2013, p. 299-300; cf. Rozgar, Nechirvan, 2021, p. 28) referring at the same time to those scientists and medical inventions which constituted a breakthrough in the development of a particular medical realm (cf. Duque-Parra, 2006; Mulder-Nieckowski, 2007; Kucharz, 2020).

The proponents of medical eponyms are inclined to claim that those linguistic elements became a fundamental part of medical language which echoes the history of medicine, and the spirit of medical profession can be transmitted (Zhdan et al., 2021, p. 30; cf. Whitworth et al., 2007).

Nevertheless, eponyms may be inaccurate due to the fact that the name for a given disease or a medical device is attributed to honor the person, place, or even mythological character which might be ambiguous for a reader (Kucharz, 2020, p. 259; Woywoldt, Matteson, 2007, p. 424; Zhdan et al., 2021, p. 29; cf. Fargen, Hoh, 2014). In addition, even though there is a large number of people speaking English nowadays, it can be challenging to identify the origin of a particular eponymy. What is more, some eponyms may refer to totally different ideas, like for instance, *Whipple disease* stemmed from the name of George Hoyt Whipple, an American pathologist; and *the Whipple procedure or surgery* created from the name of Allen Whipple, an American surgeon (Kucharz, 2020, p. 260; cf. Schulman, Rissi, 2024). In addition, the usage of some eponyms may be inconsistent and their occurrence in both possessive and nonpossessive forms may hinder the comprehension process (Woywoldt, Matteson, 2007, p. 424).

Hence, obvious questions arise whether, nowadays, young non-professionals with a good command of English are able to understand medical eponyms in a proper way while reading medical popular science articles, or are they the reason of confusion and need some accompanied descriptions; and is the adolescent able to identify the English origin of a particular eponym properly.

1. The current study

In the current study, the attitudes towards the usage of medical eponyms are investigated among the respondents. More specifically, the following issues were addressed:

1. Are you interested in medicine?
2. Do you often read medical popular science articles?
3. Which of the following medical terms are you familiar with?
 - a. Kaposi’s sarcoma
 - b. Sjögren’s syndrome
 - c. Hashimoto’s disease

- d. Klinefelter syndrome
 - e. Patau syndrome
 - f. Gland of Bartholin
 - g. Kegel muscles
 - h. Geisha balls
 - i. Braxton Hicks contractions
 - j. Pilates
 - k. manganese
 - l. prostaglandin
 - m. Reagan's epidemic
 - n. none
 - o. all of them
4. Which of the following medical eponyms may have an English origin?
- a. Kaposi's sarcoma
 - b. Sjögren's syndrome
 - c. Hashimoto's disease
 - d. Klinefelter syndrome
 - e. Patau syndrome
 - f. Gland of Bartholin
 - g. Kegel muscles
 - h. Geisha balls
 - i. Braxton Hicks contractions
 - j. Pilates
 - k. manganese
 - l. prostaglandin
 - m. Reagan's epidemic
 - n. none
 - o. all of them
5. While reading a popular science article, would you be able to understand the following eponyms *Kaposi's sarcoma*, *Sjögren's syndrome*, *Hashimoto's disease*, *Klinefelter syndrome*, *Patau syndrome*, *Gland of Bartholin*, *Kegel muscles*, *Geisha balls*, *Braxton Hicks contractions*, *Pilates*, *manganese*, *prostaglandin*, *Reagan's epidemic*?
6. Do you think that medical eponyms appearing in popular science articles should be followed by the definition, for instance, *Down syndrome is a genetic condition caused by an extra copy of chromosome 21. It is one of the most common chromosomal disorder among people. People with Down's syndrome are intellectually disabled, and have a characteristic appearance.*

1.1. Participants

A total of 156 respondents, students attending one of the comprehensive schools in Limanowa, took part in the anonymous survey which constituted 88 females (56.41%) and 68 males (43.58%) aged between 16 and 19 years old. Their extended subjects were biology, chemistry, mathematics, or English, and their level of English was B1.

1.2. Material and procedure

The material involved a questionnaire survey with 6 multiple-choice questions conducted in the Polish language (Appendix A). In questions 1,2,5, and 6 the participants could choose only one answer, whereas in questions 3, and 4, they could select many options. The survey was translated into English for the purpose of the following article. The questions investigated the respondents' attitude towards the usage of medical eponyms in popular science articles. The selection of examples of eponyms failed to be random. All of them were collected on the basis of the investigation of 25 popular science articles (which constituted 36166 words from www.interia.pl, www.medonet.pl, and www.kobieta.onet.pl and concerned the field of gynaecology and obstetrics). The survey was distributed in the school setting while homeroom lessons via interactive program *Mentimeter*. The completion of all statements together with providing basic personal data took approximately 3 minutes.

1.3. Analysis and results

The collected ratings were processed statistically in the *Mentimeter*. Due to the unbalanced number of male and female respondents (68 to 88), gender differences were not reported.

1.3.1. Are you interested in medicine?

Overall, the majority of the respondents admitted being interested in medicine (139 respondents – 89%). Only 17 surveyed (11%) participants reported that they failed to be keen on medical issues. The figure below shows the results.

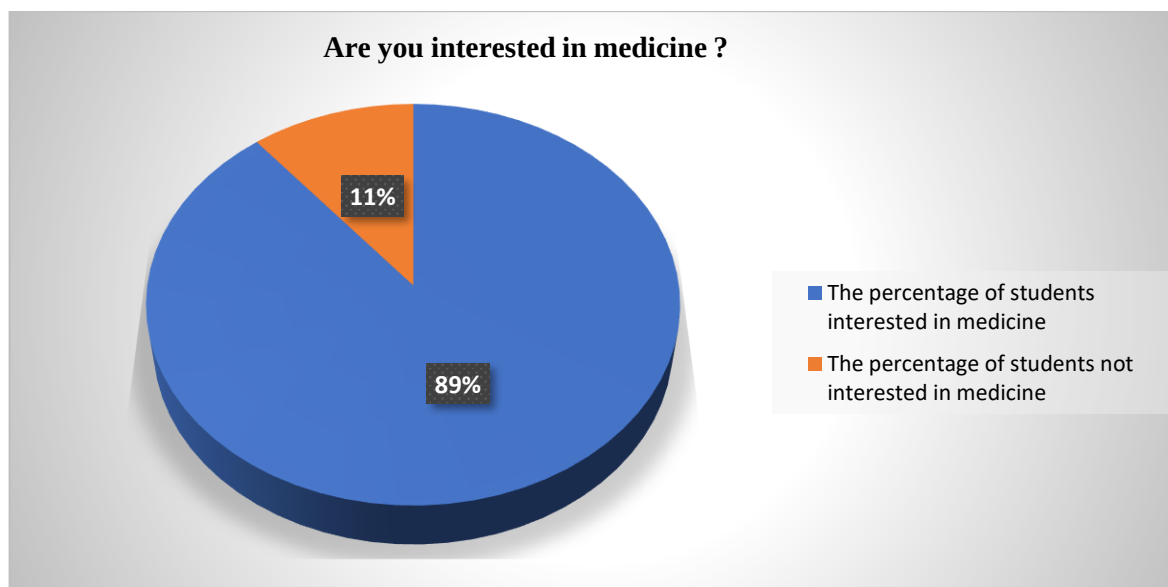


Figure 1. The percentage of responses for the question (Q1) *Are you interested in medicine?* a. yes; b.no.

1.3.2. Do you often read medical popular science articles?

In summary, the survey revealed that a large number of participants tended to read medical popular science articles (77%). Only 23% of the respondents was not likely to go through such texts. Figure 2 below illustrates the outcomes.

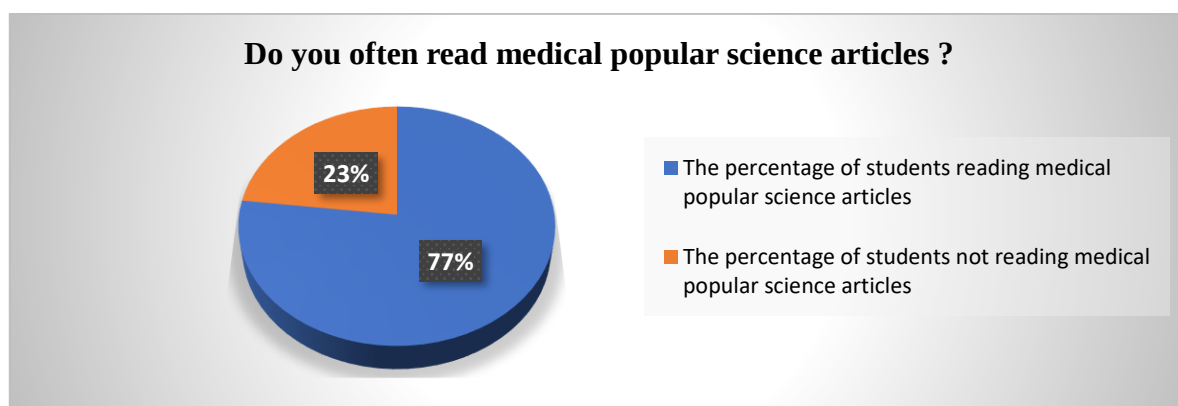


Figure 2. The percentage of responses for the question (Q2) *Do you often read medical popular science articles?* a. yes; b. no.

1.3.3. Which of the following medical terms are you familiar with?

On the basis of Figure 3, it can be concluded that *manganese* and *Pilates* were known by everybody; *Hashimoto's disease* and *Kegel muscles* were recognized by 150 respondents; *Geisha balls* were identified by 142 surveyed participants while *Braxton Hicks contractions* by 135 people. Only 2 respondents knew *Klinefelter syndrome* and *Reagan's epidemic*. Everybody was at least familiar with one eponym. The results are depicted below.

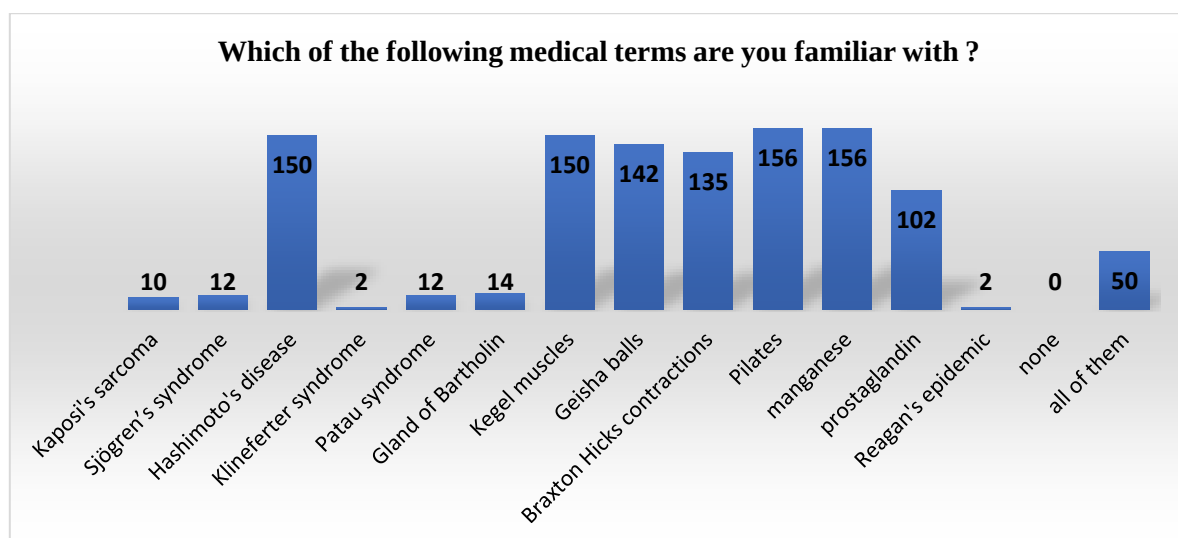


Figure 3. The number of responses for the question (Q3) *Which of the following medical terms are you familiar with?* a. Kaposi's sarcoma; b. Sjögren's syndrome; c. Hashimoto's disease; d. Klinefelter syndrome; e. Patau syndrome; f. Gland of Bartholin; g. Kegel muscles; h. Geisha balls; i. Braxton Hicks contractions; j. Pilates; k. manganese; l. prostaglandin; m. Reagan's epidemic; n. none; o. all of them.

1.3.4. Which of the following medical eponyms may have an English origin?

Figure 4 illustrates which medical eponym may have an English origin according to the respondents. 156 of the surveyed selected the option *Reagan's epidemic*; 154 participants identified the answer *Kaposi's sarcoma*; 153 students recognized *Geisha balls* and *Braxton Hicks contractions* as the ones of English origin; 120 respondents opted for option *Hashimoto's disease*. None of the respondents chose *Kaposi's sarcoma*, *Sjögren's syndrome*, *Klinefelter syndrome*, *none*, and *all of them* options.

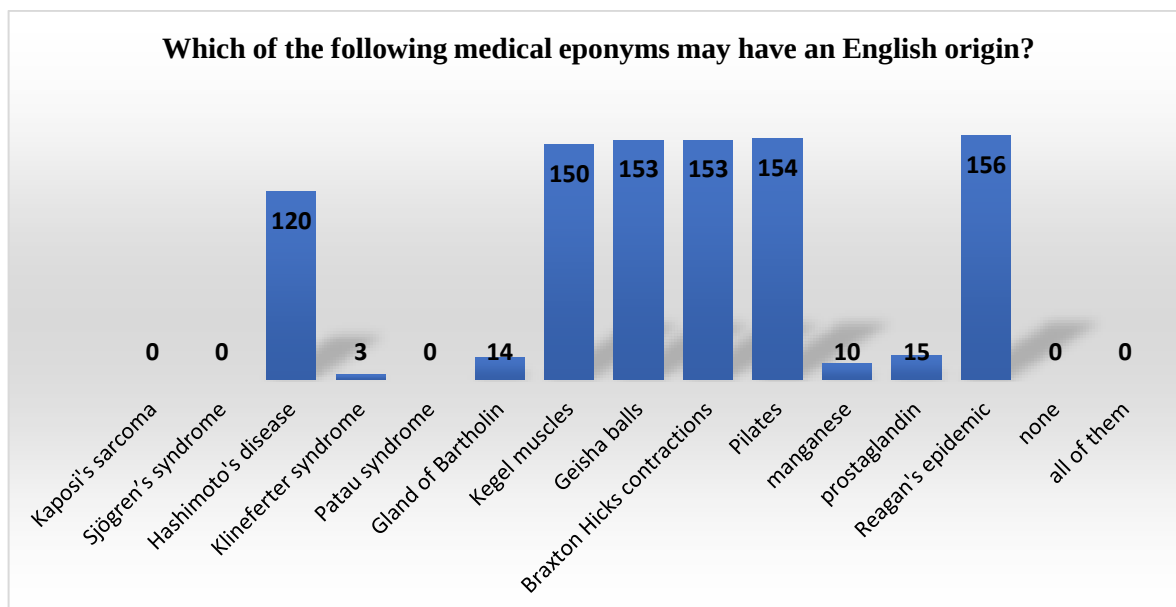


Figure 4. The number of responses for the question (Q4) *Which of the following medical eponyms may have an English origin?* a. Kaposi's sarcoma; b. Sjögren's syndrome; c. Hashimoto's disease; d. Klinefelter syndrome; e. Patau syndrome; f. Gland of Bartholin; g. Kegel muscles; h. Geisha balls; i. Braxton Hicks contractions; j. Pilates; k. manganese; l. prostaglandin; Reagan's epidemic; n. none; o. all of them

1.3.5. While reading a popular science article, would you be able to understand the following eponyms *Kaposi's sarcoma*; *Sjögren's syndrome*; *Hashimoto's disease*; *Klinefelter syndrome*; *Patau syndrome*; *Gland of Bartholin*; *Kegel muscles*; *Geisha balls*; *Braxton Hicks contractions*; *Pilates*; *manganese*; *prostaglandin*; *Reagan's epidemic*?

In summary, 144 respondents admitted to being able to understand the meaning of eponyms partially. 10 surveyed participants indicated that they would be able to identify the given eponyms without any problems. Only 2 students were rather likely to identify the given eponyms. The results are presented below.

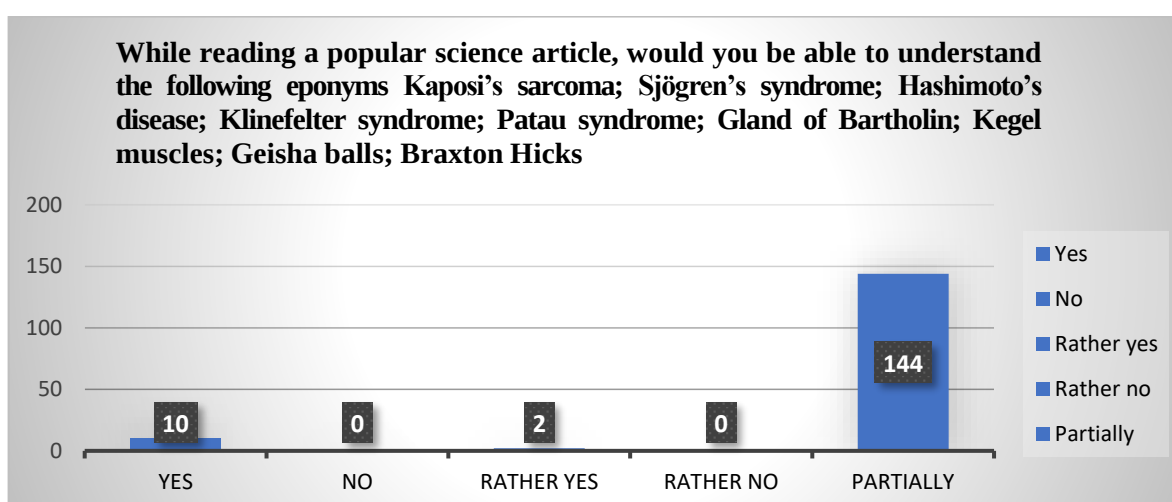


Figure 5. The number of responses for the question (Q5) *While reading a popular science article, would you be able to understand the following eponyms *Kaposi's sarcoma*; *Sjögren's syndrome*; *Hashimoto's disease*; *Klinefelter syndrome*; *Patau syndrome*; *Gland of Bartholin*; *Kegel muscles*; *Geisha balls*; *Braxton Hicks contractions*; *Pilates*; *manganese*; *prostaglandin*; *Reagan's epidemic*?* a. Yes; b. No; c. Rather yes; d. Rather no; e. Partially.

1.3.6. Do you think that medical eponyms appearing in popular science articles should be followed by the definition, for instance, *Down syndrome is a genetic condition caused by an extra copy of chromosome 21. It is one of the most common chromosomal disorder among people. People with Down's syndrome are intellectually disabled, and have a characteristic appearance*

Figure 6 confirms that the majority of the respondents (100 and 56) were inclined to support the statement that each eponym should be followed by a short definition in every popular science article.

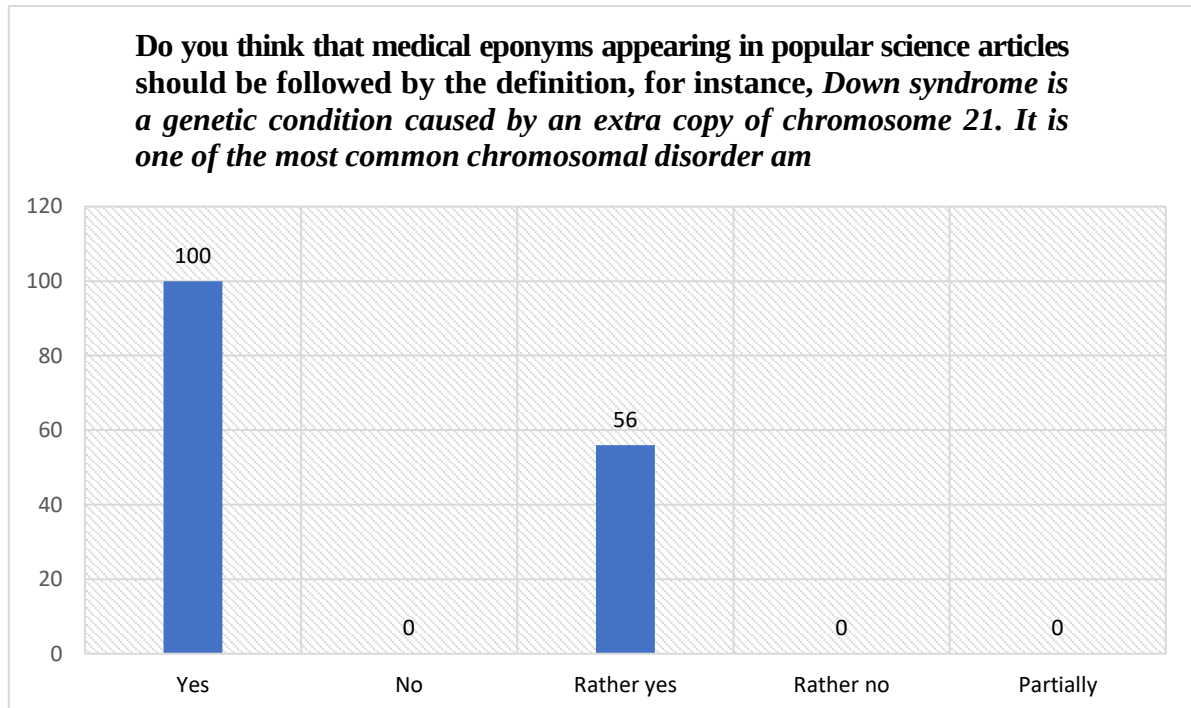


Figure 6. The number of responses for the question (Q6) *Do you think that medical eponyms appearing in popular science articles should be followed by the definition, for instance, Down syndrome is a genetic condition caused by an extra copy of chromosome 21. It is one of the most common chromosomal disorder among people. People with Down's syndrome are intellectually disabled, and have a characteristic appearance.*

2. Discussion

The analysis of the collected data allows us to address the previously formulated research questions.

Are you interested in medicine?

The first question revealed that the majority of surveyed participants were interested in medicine which might have been determined by selection of their profile subjects at school. Such information might be the marker that students would have been able to be acknowledged with all the given eponyms.

Do you often read medical popular science articles?

The second question confirmed that students were not only keen on medicine, but they were also interested in reading medical popular science articles.

Which of the following medical terms are you familiar with?

The third question proved that the survey participants failed to have an advanced knowledge about all selected eponyms that appeared in 25 analyzed articles. The majority of them admitted to identifying *manganese*, *Hashimoto's disease*, *Kegel muscles*, *Geisha balls* and *Braxton Hicks contractions*. Such result may be the evidence that the respondents were able to identify and comprehend only those medical eponyms which tended to be both more common and more popular or already appeared in the studied material at school.

Which of the following medical eponyms may have an English origin?

Question 4 depicted that the survey participants had some problems while identifying which eponyms were of an English origin. They were not confident about their choices as they selected many different answers such as *Reagan's epidemic*; *Kaposi's sarcoma*; *Geisha balls*; *Braxton Hicks contractions*, and *Hashimoto's disease*. None of the respondents chose *Kaposi's sarcoma*, *Sjögren's syndrome*, *Klinefelter syndrome*, *none*, and *all of them* options.

While reading a popular science article, would you be able to understand the following eponyms *Kaposi's sarcoma*, *Sjögren's syndrome*, *Hashimoto's disease*, *Klinefelter syndrome*, *Patau syndrome*, *Gland of Bartholin*, *Kegel muscles*, *Geisha balls*, *Braxton Hicks contractions*, *Pilates*, *manganese*, *prostaglandin*, *Reagan's epidemic*?

Questions 5 clearly proved that the majority of the respondents claimed that they would have partial problems to comprehend the selected medical eponyms in popular science articles.

Do you think that medical eponyms appearing in popular science articles should be followed by the definition, for instance, Down syndrome is a genetic condition caused by an extra copy of chromosome 21. It is one of the most common chromosomal disorder among people. People with Down's syndrome are intellectually disabled, and have a characteristic appearance.

Question 6 confirmed the statement that regardless of the fact that popular science articles tend to be easy comprehensible, still medical texts enriched with strictly medical eponyms may cause some ambiguities among young readers. Hence, each of eponyms should be followed or proceeded with at least a short definition which, in the long run, supports the reader in perceiving a medical article in an appropriate way.

Conclusions

Despite the fact that the participants of the survey were students not only interested in medicine reading medical popular science articles, but also studying biology on the daily basis as one of the extended subjects, they still had some major problems with identifying all the provided eponyms. What is more, as they studied English, they should have been able to detect eponyms with English origin which, unfortunately, appeared to be quite challenging. Due to lack of substantial knowledge about medical eponyms, almost all the students confirmed that the occurrence of eponyms in medical popular science articles should be followed by essential definitions clarifying their hidden meanings.

Although the phenomenon of eponymy has been discussed by many linguists mentioned in the introduction (cf. section 1), the problem with their employment in medical texts still demands some further explorations.

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Attachment A

The questions with response options used in the questionnaire.

1. Are you interested in medicine?
 - a. yes
 - b. no
2. Do you often read medical popular science articles?
 - a. yes
 - b. no.
3. Which of the following medical terms are you familiar with?
 - a. Kaposi's sarcoma
 - b. Sjögren's syndrome
 - c. Hashimoto's disease
 - d. Klinefelter syndrome
 - e. Patau syndrome
 - f. Gland of Bartholin
 - g. Kegel muscles
 - h. Geisha balls
 - i. Braxton Hicks contractions
 - j. Pilates
 - k. manganese
 - l. prostaglandin
 - m. Reagan's epidemic
 - n. none
 - o. all of them
4. Which of the following medical eponyms may have an English origin?
 - a. Kaposi's sarcoma
 - b. Sjögren's syndrome
 - c. Hashimoto's disease
 - d. Klinefelter syndrome
 - e. Patau syndrome
 - f. Gland of Bartholin
 - g. Kegel muscles
 - h. Geisha balls
 - i. Braxton Hicks contractions
 - j. Pilates
 - k. manganese
 - l. prostaglandin
 - m. Reagan's epidemic
 - n. none
 - o. all of them
5. While reading a popular science article, would you be able to understand the following eponyms *Kaposi's sarcoma*; *Sjögren's syndrome*; *Hashimoto's disease*; *Klinefelter syndrome*; *Patau syndrome*; *Gland of Bartholin*; *Kegel muscles*; *Geisha balls*; *Braxton Hicks contractions*; *Pilates*; *manganese*; *prostaglandin*; *Reagan's epidemic*?

- a. Yes
 - b. No
 - c. Rather yes
 - d. Rather no
 - e. Partially
6. Do you think that medical eponyms appearing in popular science articles should be followed by the definition, for instance, *Down syndrome is a genetic condition caused by an extra copy of chromosome 21. It is one of the most common chromosomal disorder among people. People with Down's syndrome are intellectually disabled, and have a characteristic appearance.*
- a. Yes
 - b. No
 - c. Rather yes
 - d. Rather no
 - e. Partially

PONGLISH I RUNGLISH JAKO WYZWANIE DLA NAUCZYCIELI I TŁUMACZY (NA MATERIALE SOCJOLEKTU KORPORACYJNEGO)

(Grzegorz Adam Ziętala¹)

Streszczenie

Przedmiotem niniejszego rozdziału jest analiza wpływu języka angielskiego na język polski i rosyjski, tzw. *Ponglish* i *RunGLISH* na materiale socjolektu korporacyjnego. Analiza ta dotyczy nie tylko najbardziej znanych wyrażeń, charakterystycznych dla socjolektu korporacyjnego i komunikacji wewnątrz korporacji, ale też problemów dla tłumaczy i nauczycieli, którzy muszą mierzyć się z problemem ciągłego ‘mieszania’ języków: angielskiego, polskiego i rosyjskiego.

Summary

The subject of this text is the analysis of English influences on the Polish and Russian languages, the so-called *Ponglish* and *RunGLISH* in the corporate sociolect. This analysis concerns not only the most common phrases characteristic of the corporate sociolect and communication in international corporations, but also the problems that translators and teachers must solve as a result of the continuous mixing of English, Polish and Russian languages.

Wprowadzenie

Obecnie nauczyciel oraz tłumacz języka polskiego i dowolnego drugiego języka obcego, jak również rosyjskiego i innego języka obcego musi być osobą trilingwalną na skutek przenikania słownictwa angielskiego do wszystkich języków. Język angielski stał się takim pośrednikiem, interjęzykiem, bez znajomości którego nie da się tłumaczyć tekstów, zwłaszcza w sferze biznesu. Przykładami takiego wpływu języka angielskiego na polski jest *Ponglish*, na rosyjski – *RunGLISH*, na hiszpański – *Spanglish*, na niemiecki – *Denglisch*, na chiński – *Chinglish* i wiele innych. Szczególnie jest to widoczne w socjolekcie korporacyjnym. Aby więc przetłumaczyć te teksty, np. z języka polskiego na rosyjski, niezbędna staje się znajomość również języka angielskiego. Identycznie w przypadku tłumaczenia z języka polskiego na niemiecki, hiszpański i inne. Dotyczy to również nauczania tych języków i poszczególnych dyskursów czy socjolektów, profesjolektów. Nauczyciel i tłumacz musi być w dzisiejszych czasach osobą trilingwalną, posiadać znajomość minimum trzech kultur czy trzech językowych obrazów świata, które przenikają się, nakładają na siebie, tworząc hybrydę językową czy pidżyn, którymi stają się współczesne języki.

1. Trilingwizm

Trilingwizm (ros. *трилингвизм*), zwany inaczej *tryglosją* (ros. *тригlossия*) albo *trójjęzycznością* (ros. *трехъязычие*), oznacza władanie trzema językami i trzema kulturami. Według N. Barysznikowa, *tryglosja* i *trilingwizm* to synonimy i oznaczają „współistnienie trzech języków w sferze mówienia i myślenia jednostki, która wykorzystuje

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te języki w różnych sytuacjach komunikacyjnych w zależności od celu komunikacji, miejsca realizacji aktu komunikacji itd.”² (Барышников, 2003a, s. 52). *Tryglosja*, według O. Pleskacza, to „współistnienie trzech języków lub trzech systemów/dialektów/form tego samego języka w społeczeństwie, mających różną pozycję w społeczeństwie i podział funkcjonalny według sfer korzystania z nich” (Плескач, 2020, s. 105).

W pracach lingwistów rosyjskich *trilingwizm* rozpatrywany jest z punktu widzenia dydaktyki, a prace naukowe poświęcone były nauczaniu języka angielskiego osób dwulingwalnych – władających językiem rosyjskim i jakuckim. Podejście językoznawcze i zarazem dydaktyczne do *trilingwizmu* reprezentuje A. Lichaczowa (Лихачева, 2020).

Opracowania naukowe dotyczące *trilingwizmu* pojawiły się na początku XXI wieku i dotyczyły *trilingwizmu dziecięcego*. Wśród tych prac można wymienić monografię Ch. Hoffmann i J. Ytsma (2003). Ch. Hoffmann w innych publikacjach zajmowała się *dziecięcym trilingwizmem*, kompetencjami trilingwalnymi, zaś J. Ytsma – edukacją trilingwalną we Fryzji. Badacze uważają *trilingwizm* jako specyficzny rodzaj wielojęzyczności, dzięki któremu kształtuje się osobowość uczącego się.

Na zjawisko *trilingwizmu* zwraca się też uwagę w przekładzie artystycznym podczas tłumaczenia z języka 1 na język 2 poprzez język 3, jako język-pośrednik. I. Alieksiejewa i in. (2021, s. 308) podaje dwa rodzaje *trilingwizmu*: a) osoba bilingwalna (2 języki A) tłumaczy na/z język obcy B; b) osoba monolingwalna (1 język A) tłumaczy na 2 języki obce (B i C). W pierwszym przypadku tłumacz uczy się technik tłumaczenia w parze językowej A1-B, a następnie umiejętności te przenosi na parę języków A2-B. Przywołuje tu przykład eksperymentu z Sankt Petersburskiej Wyższej Szkoły Przekładu w latach 2014-2015, gdy studenci z Kazachstanu, osoby bilingwalne, były przygotowywane do pracy w MSZ Kazachstanu i podczas przekładu przenosiły swoje umiejętności na drugi język A (kazachski). Drugi wariant to popularna metoda, stosowana w wielu uczelniach na świecie, gdzie studenci opanowują umiejętności przekładu w parze językowej A-B, a następnie przenoszą je na parę A-C (język pasywnej komunikacji lub drugi obcy). Autorka uważa, że „*trilingwizm* – to dodatkowy bonus w opanowaniu tłumaczenia ustnego” (Ibidem, s. 309).

N. Barysznikow wyróżnia następujące cechy *trilingwizmu*:

1. sztuczność, gdyż język obcy jest nauczany poza środowiskiem językowym, przy braku realnego zapotrzebowania na niego;
2. subordynacyjność, która przejawia się przede wszystkim we władaniu na różnych poziomach każdym z języków;
3. wymieszanie: elementy jednego z języków w świadomości jednostki okazują się wymieszane z odpowiadającymi im zgodnie z sensem elementami innych języków (Барышников, 2003b, s. 53).

Według sposobów współistnienia języków N. Barysznikow wyróżnia *trilingwizm czysty* i *mieszany*, analogicznie do podziału *bilingwizmu*. *Trilingwizm czysty* cechuje się izolowanym niezależnym współistnieniem języków w świadomości jednostki i osiągany jest dość rzadko. *Trilingwizm* wpływa jednak w znacznym stopniu na rozwój komunikatywny i psychologię studenta (Ibidem, s. 58).

O. Tsvietaieva i T. Pryshchepa wyróżniają następujące metody przyswajania drugiego i trzeciego języka:

² wszystkie tłumaczenia własne – GAZ.

1. *Trilingwizm naturalny* – podczas którego język drugi i język trzeci są nabywane w warunkach naturalnego środowiska językowego. Chodzi tutaj o środowiska migrantów, którzy muszą komunikować się w różnych językach; dzieci z małżeństw mieszanych, które mieszkają w kraju, który nie jest ojczysty dla żadnego z rodziców; dorośli migranci, którzy są zmuszeni do uczenia się drugiego i trzeciego języka bez specjalistycznego przygotowania.
2. *Sztuczny trilingwizm*, podczas którego język drugi i trzeci są nabywane w sztucznym środowisku językowym. Jest to typowe dla osób, które uczą się języka drugiego i trzeciego w różnych instytucjach, jak uczniowie w szkołach czy studenci na uczelniach (2019, s. 440).

Spośród prac wydanych w Polsce dotyczących *trilingwizmu* na uwagę zasługuje monografia P. Levchuka pt. *Trójjęzyczność ukraińsko-rosyjsko-polska Ukraińców niepolskiego pochodzenia*, wydana w 2020 roku w Krakowie, a dotycząca badania tego zjawiska wśród Ukraińców mieszkających w Polsce i Ukrainie. Kolejną pozycją jest rozdział pt. „Trilingwizm angielskiego języka prawnego” R. Matusiaka w monografii *Przestrzenie komunikacji: technika, język, kultura* pod redakcją E. Borkowskiej, A. Pogorzelskiej-Kliks, wydanej w Gliwicach w 2015 roku oraz artykuł K. Wojan pt. *Dyglosja i tryglosja języka fińskiego w świetle sytuacji socjolingwistycznej*, opublikowany w *Biuletynie Polskiego Towarzystwa Językoznawczego*, 73 w 2017 roku.

W naszym przypadku mowa o tłumaczeniu z języka polskiego (język ojczysty A) na język rosyjski (język obcy – B) z uwzględnieniem znajomości słownictwa z języka angielskiego (drugi język obcy – C), ewentualnie tłumaczeniu z języka rosyjskiego (język obcy A) na język polski (język ojczysty – B) za pośrednictwem drugiego języka obcego (C) – angielskiego. Mowa więc o znajomości dwóch języków obcych i jednego języka ojczystego. Jest to rodzaj trójjęzyczności czy *trilingwizmu sztucznego*, gdyż dwa języki obce są nabywane podczas studiów na uczelniach polskich, a nie w autentycznym środowisku językowo-kulturowym w Rosji czy w krajach anglojęzycznych.

2. Ponglish

Na skutek emigracji Polaków do USA czy Wielkiej Brytanii zmienił się sposób ich komunikacji. Polacy zaczęli do wypowiedzi w języku polskim wklejać słowa lub struktury angielskie. Pojawił się w ten sposób język hybrydowy, czyli *Ponglish*. Jest to „mowa polsko-angielska, której bazą językową jest język polski i jego warianty (m.in. terytorialne, środowiskowe), natomiast język angielski (na co wskazuje drugi człon nazwy) jest dawcą zapożyczeń, czyli wszelkiego rodzaju elementów językowych, takich jak np. wyrazy, zwroty i konstrukcje składniowe” (Błasiak-Tytuła, 2013, s. 109). Ponieważ językiem tym na początku zaczęła posługiwać się polonia w USA, to nazywany jest również *językiem polonijnym* lub *dialektem polonijnym*. Rozwijał się on zwłaszcza w dzielnicy Chicago zwanej Jackowo i został ośmieszony przez dziennikarza J. Latusa, który na łamach prasy polonijnej napisał tekst „z dopiskiem: przetłumaczył dla polonii w USA”: „Jak na hauskeeperkę i bejbisiterkę zarabiała całkiem dobrze, i wszystko keszem, tak że nie musiała płacić taksów. Wyklinuje plejs i może już wracać sablęjem do domu. Przedtem jeszcze kolnie do swojego kazyna” (Rutkowski, 2007). Na tym przykładzie widzimy, że aby przetłumaczyć ten tekst na język obcy, np. rosyjski, należy znać słowa z języka angielskiego, jak: ‘housekeeper’ (‘gospodyni domowa’), ‘babysitter’ (‘opiekunka do dziecka’), ‘cash’ (‘gotówka’), ‘tax’ (‘podatek’), ‘to clean’

(‘posprzątać’, ‘wyczyścić’), ‘place’ (‘miejsce’, ‘lokal’), ‘subway’ (‘metro’), ‘to call’ (‘zadzwoń’), ‘cousin’ (‘kuzyn’). Potwierdza to postawioną przez nas tezę, że tłumacz, ale również uczeń, musi być obecnie osobą trilingwalną.

U. Majdańska-Błasiak podkreśla, że język ten jest wynikiem dwóch rodzajów transferu – *borrowing transfer* (wpływ jednostek zapożyczonych na język ojczysty) i *substratum transfer* (wpływ języka ojczystego – bazy na przyswajanie języka obcego) w wyniku wymiany kodów (*code switching*). Ma więc cechy języka pośredniego (*interlanguage*) (2013, s. 110).

Celem *Ponglish* jest usprawnienie komunikacji pomiędzy członkami wspólnoty (funkcja komunikatywna), ukazanie stosunku mówiących do otaczającego świata, wartościowanie tego świata (funkcja ekspresyjna), budowanie relacji między członkami wspólnoty (funkcja fatyczna) (Ibidem, s. 111).

Ponglish to również język stosowany w Polsce, głównie przez młodzież, ze względu na popularność języka angielskiego w literaturze, prasie, filmach, języku potocznym. To element kultury masowej, świadczący o rozwoju popkultury. W tym znaczeniu pojawił się w Polsce na początku XX wieku, zaś rozwijał w okresie międzywojennym, głównie ze względu na rozwój przemysłu filmowego, telewizyjnego oraz muzycznego. W PRL był przejawem niechęci do rzeczywistości socjalistycznej, a po 1989 roku stał się zjawiskiem powszechnym ze względu na otwarcie granic i rozwój nowych technologii (*Czym jest Ponglish?*).

Ponglish to też tłumaczenie dosłowne, które staje się elementem humorystycznym i w tym przypadku szczególną rolę ma nauczyciel, aby uświadomić uczącym się, że w każdym języku pewne zwroty, frazeologizmy, idiomy są motywowane kulturowo. Dla tłumacza to też wyzwanie, gdyż niekiedy niedoświadczeni tłumacze ‘wpadają w pułapkę’ i wydaje im się, że w języku docelowym forma jest identyczna jak w języku źródłowym. Najślynniejsze ‘wpadki’ językowe, to np.:

- ‘Zwierzę Ci się’ – *‘I will animal to you’ (popr.: ‘to confide in someone’);
- ‘Coś jest nie tak’ – *‘Something is no yes’ (popr.: ‘something’s not right’);
- ‘Pierwsze koty za płoty’ – *‘First cats behind the fences’ (popr.: ‘The first pancake is always spoiled’);
- ‘Mówić bez ogródek’ – *‘Talk without little garden’ (popr.: ‘straight from the shoulder’);
- ‘Po jakiego grzyba’ – *‘For what mushroom’ (popr.: ‘why on earth...?’);
- ‘Nie łudź się’ – *‘Don’t boat yourself’ (popr.: ‘be living in a dreamworld’);
- ‘Nie rób wiochy’ – *‘Don’t make a village’ (popr.: ‘don’t make a scene’);
- ‘Pokój z tobą’ – *‘Room with you’ (popr.: ‘peace be with you’);
- ‘Nie czuję nóg’ – *‘I don’t feel my legs’ (popr.: ‘to be dead on one’s feet’);
- ‘Dania z kurcząt’ – *‘Denmark from chicken’ (popr.: ‘Poultry’);
- ‘Jedzie mi tu czołg’ – *‘Do I have a tank riding here’ (popr.: ‘Are you pulling my leg?’);
- ‘Już po ptakach’ – *‘It’s after the birds’ (popr.: ‘goose is cooked’);
- ‘Ręce opadają’ – *‘Hands are dropping’ (popr.: ‘words fail me’);
- ‘Bez dwóch zdań’ – *‘Without two sentences’ (popr.: ‘hands down’; ‘no two ways about it’);

- ‘Czuć do kogoś miętę’ – *‘To feel mint for someone’ (popr.: t’o fancy someone’; ‘to take a fancy’);
- ‘Rzucić grochem o ścianę’ – *‘Throw peas onto a wall’ (popr.: ‘to bang your head against a brick wall’);
- ‘Nie być w sosie’ – *‘To be not in the sauce’ (popr.: ‘not in the mood’);
- ‘Chodzić na rzęsach’ – *‘To walk on one’s eyelashes’ (popr.: ‘running on fumes’);
- ‘Bądź mądry, pisz wiersze’ – *‘Be wise, write poems’ (popr.: ‘Go figure’);
- ‘Być w proszku’ – *‘To be in powder’ (popr.: ‘Running around like a headless chicken’) (*Ponglisz, czyli piekło...*).

Obecnie *Ponglish* to też język osób, które pracują w międzynarodowych korporacjach, ułatwiający im komunikację pisemną i ustną, szczególnie popularny w branży reklamowej, IT, w której brak często polskich odpowiedników, np. *copywriter*. Zwłaszcza język branży IT oparty jest o język angielski. Elementy *Ponglish* występują również często w ogłoszeniach o pracę, a brak znajomości tego żargonu oznacza brak doświadczenia w pracy i eliminuje pracownika (Promień, 2018). Stąd czasami pojawia się utożsamianie *Ponglish* z *korpomową*. Jednak, według nas, *Ponglish* ma znacznie o wiele szersze, a *korpomowa* dotyczy wyłącznie komunikowania się pracowników korporacji.

Jak zauważa A. Pędrak „początkowym etapem kontaktu między językami jest proces cytowania, wskutek którego wyrazy (także wyrażenia i całe zdania) pochodzące z języka A są wprowadzane do tekstu tworzonego w języku B. Konsekwencją zapożyczania jest używanie elementów językowo obcych wymiennie z polskimi odpowiednikami” (2017, s. 81).

W *Ponglish* występują cytaty motywowane desygnatowo, które wynikają z potrzeby nazywania zjawisk niemających odpowiednika w polskojęzycznej rzeczywistości, jak: „pójdę z Tobą do Job Center jutro, poszukamy razem pracy” (‘Job Center’ – ‘brytyjski urząd pracy’) czy cytaty motywowane kulturowo: ‘nasz teacher jest fajny’ (‘teacher’ – ‘nauczyciel’). Cytaty motywowane kulturowo mają swoje odpowiedniki w języku polskim, ale ich użycie w wersji oryginalnej ma na celu oddanie kolorytu kraju osiedlenia, jego odrębność i swoistość” (Sękowska, 1994, s. 70-71).

Kolejną cechą jest adaptacja zapożyczeń, która może mieć charakter graficzny, tj. „angielskie formy zapisywane są zgodnie z ich wymową, ale przy użyciu polskiego alfabetu, jak: ‘Pójdziemy razem na szoping?’ (‘shopping’ – ‘zakupy’); fonologiczny – angielskie formy są wymawiane często zgodnie z polskimi zasadami fonetyki, jak: ang. ‘bank’ [bæŋk] – pong. [baŋk]; morfologiczny – angielskie części gramatyczne zostają wymienione na części polskie, jak: ‘Kolnij po plumbiera’ (‘to call’ – ‘dzwonić’, ‘plumber’ – ‘hydraulik’))” (Błasiak-Tytuła, 2013, s. 110). Pędrak nazywa to polonizacją (Ibidem, s. 81). Występuje również proces „kalkowania, czyli przenikania do języka zapożyczającego typowych struktur wyrazowych, jakie występują w języku zapożyczanym” (Ibidem, s. 81).

Ponglish „składa się więc z trzech warstw: elementy języka polskiego; elementy języka angielskiego; elementy mieszane, wyróżniające się swoistością zarówno na tle języka polskiego, jak i języka angielskiego, a więc obu systemów, gdzie mają swoje korzenie” (Sękowska, 1994, s. 48).

3. *RunGLISH*

RunGLISH uważany jest w literaturze rosyjskojęzycznej za pidżyn, w którym osoby rosyjskojęzyczne rozmawiają z anglojęzycznymi. To język mieszany, pseudodialect języka angielskiego. Funkcjonuje też definicja *RunGLISH* jako „nasyconego anglicyzmami żargonu coolowego (od ang. ‘cool’) pokolenia młodych Rosjan” (Денисова, 2012).

P. Szamiłow wyjaśnia, że stosowanie anglicyzmów w języku rosyjskim wynika z mody, prawa oszczędności środków językowych (anglicyzmy są krótsze niż słowa rosyjskie), pozytywnej samooceny mówiącego, globalizacji języka angielskiego, precyzyjności mowy, pragnienia oddzielenia się, wyrażania współuczestnictwa w grupie z oddzielnym kodem językowym, pragnienia zróżnicowania mowy (Шамилов, 2020).

Jednak *RunGLISH* to nie anglicyzmy: anglicyzm to zapożyczenie z języka angielskiego, stosowane do nazwania przedmiotów lub terminów nieposiadających ekwiwalentów w języku rosyjskim, a *RunGLISH* to zastępowanie słów rosyjskich angielskimi, zjawisko niepotrzebne i zniekształcające język ojczysty (Шенавева, 2013). W sferze IT często zastępowanie angielskich terminów nie ma sensu i jest niezrozumiałe, jak zastąpienia ‘заассанить баг’, czyli wybrać ‘bug’ i nacisnąć ‘assign’, co w języku rosyjskim dosłownie znaczy ‘назначить дефект’ (pol. ‘zaznaczyć defekt’) i wydaje się niezrozumiałe (Ibidem). Autorka podaje własną definicję *RunGLISH*: „przekształcanie słów lub zwrotów angielskich na rosyjską manierę za pomocą dodawania prefiksów, sufiksów i końcówek w celu zaadaptowania leksyki anglojęzycznej do zastosowania w codziennej mowie” (Ibidem).

Powstałe słowa są najczęściej hybrydami, tzn. słowami utworzonymi poprzez dodanie do obcego rdzenia rosyjskiego sufiksu, prefiksu lub końcówki, np. ‘юзать’ (od: ‘to use’ + ‘-ать’), ‘пофиксить’ (od: ‘по-’ + ‘to fix’), ‘зафрендить’ (od ‘за-’ + ‘to friend’ + ‘-ить’). Prowadzi to do wyeliminowania rosyjskich rdzeni i zastąpienia ich angielskimi. Często zauważa się mieszanie języków w zwrotach wyrazowych, np. ‘забукать номер в отеле’ (od ‘to book’ – ‘zarezerwować’), ‘зачеканиться в аэропорту’ (od: ‘to check in’ – ‘zarejestrować się’). Stosuje się również kalki: słowa pochodzenia obcego używane są z zachowaniem ich postaci fonetycznej lub graficznej, np. ‘аккаунт’ (od „account” – ‘rachunek’), ‘спичрайтер’ (‘speechwriter’ – ‘twórca tekstów przemów’). Popularne są również skrótowce, np. ‘фуй’ (od: ‘FYI’ – ‘for your information’ – ‘информация на для чужих ушей’, ‘асап’ (od: ‘ASAP’ – ‘as soon as possible’ – ‘как можно быстрее’) (Ibidem).

Jak zauważa Burbut ‘matką’ *RunGLISH* została właścicielka butiku w Toronto Zoya Vekselstein, która pochodziła z Odessy. Jej sposób wypowiadania się, mieszania języka rosyjskiego i angielskiego, podczas jednego z wywiadów uważa się za narodziny tej hybrydy językowej. Mówiąc o projektancie S. Changu, stwierdziła: „Его дизайнз могут носить любого возраста, любого шейп и сайз, хайт. И он таймлесс. Я имею его вещи... Я помню первый сют, когда мне было 18 лет. Мой джоб интервью сьют» [jego dizajn mogą nosić osoby w dowolnym wieku, dowolnym szejp i сайз, хайт. Он jest таймлес. Маm jego rzeczy... Памятаm pierwszy сjut, кeды мiалам 18 лат. Мój джоб интервју сjut] (Бурбуь, 2023).

Na tym przykładzie doskonale widać, że tłumacz języka rosyjskiego nie może przetłumaczyć tego tekstu bez znajomości języka angielskiego. W tekście pojawiają się pisane cyrylicą słowa angielskie: ‘design’ (‘projekt’), ‘shape’ (‘forma’), ‘size’ (‘rozmiar’), ‘hight’ (‘wysokość’), ‘timeless’ (‘ponadczasowy’), ‘suit’ (‘komplet’, ‘garnitur’, ‘zestaw’), ‘job’ (‘praca’), ‘interview’ (‘rozmowa kwalifikacyjna’).

Za ojca *RunGLISH* uważa się również kosmonautę S. Krilaliewa, który w 2000 roku przebywał na Międzynarodowej Stacji Kosmicznej i porozumiewał się z kosmonautami z USA taką hybrydą językową. W tym samym roku rosyjskojęzyczny poeta i prozaik L. Storcz wprowadził pojęcie *RunGLISH* do kultury, mówiąc, że jest to język emigrantów z ZSRR lub krajów postsowieckich, którzy wyjechali do krajów anglojęzycznych na stałe.

O *RunGLISH* pisała również T. Tołstaja. W eseju „Nadzieja i opora” („Надежда и опора”) opisała usłyszaną rozmowę w sklepie na Brighton Beach w 1998 roku:

„ПОКУПАТЕЛЬ – ПРОДАВЦУ: Мне полпаунда свисс-лоу-фетного тварогу.

ПРОДАВЕЦ: Тю!.. Та разве ж тварог – свисс-лоу-фетный? То ж чиз!

ПОКУПАТЕЛЬ (удивляясь): Чиз?

ОЧЕРЕДЬ (в нетерпении): Чиз, чиз! Не задерживайте, люди же ж ждут.

ПОКУПАТЕЛЬ (колеблясь): Ну свесьте полпаунда чизу.

ПРОДАВЕЦ: Вам послайсить или целым писом?” (*Смешение...*, 2021).

[KUPUJĄCY DO SPRZEDAWCY: Poproszę pół paunda Ślis łół-fet twarogu.

SPRZEDAWCA: Fiuuu! A od kiedy twaróg jest Ślis łół-fet? Przecież to cziz!

KUPUJĄCY (dziwiąc się): Cziz?

KOLEJKA (niecierpliwiąc się): Cziz, cziz! Nie zatrzymujcie, przecież ludzie czekają.

KUPUJĄCY (wahając się): No, to proszę zważyć mi pół paunda czizu.

SPRZEDAJĄCY: Mam posłajsować czy w całym pisie?]

W tym tekście znów mamy mieszanie języków i aby przełożyć tekst z ‘rosyjskiego’ na polski należy znać słowa angielskie: ‘cheese’ (‘ser’), ‘Swiss low-fat’ (‘ser szwajcarski z niską zawartością tłuszczu’), ‘pound’ (‘funt’) [0,45359 kg – GAZ], ‘to slice’ (‘pokroić w plasterki’), ‘piece’ (‘kawałek’).

Dziennikarka T. Chudiakowa nazywa *RunGLISH* ‘syndromem Brighton’, gdyż to tam masowo osiedlali się emigranci z ZSRR. Brighton „przekształcił się w enklawę z własną infrastrukturą, stylem życia i językiem” (Кухтенкова, 2021).

Termin *RunGLISH* został również użyty przez pisarza A. Clarke’a w powieści *2010: Odyseja kosmiczna*, w której członkowie ekipy statku kosmicznego – Rosjanie i Amerykanie – mieszała oba języki.

Bieriestowski nazywa *RunGLISH* pidżynem, który posiada szereg cech. Przede wszystkim to własna wymowa, którą cechuje brak rozróżnienia między otwartymi/zamkniętymi i krótkimi/długimi samogłoskami. Przykładowo ‘seat’ [i:] i ‘sit’ [i], ‘port’ [ɔ:] i ‘pot’ [ɔ]. W *RunGLISH* nie rozróżnia się dźwięków [æ] jak w ‘bag’ i [e] jak w ‘beg’. Z powodu braku dźwięków ð i θ słowa ‘thin’ i ‘sing’, ‘thank’ i ‘sank’ mogą być wymawiane jednakowo. Zamiast angielskiego [s] w słowach pochodzenia łacińskiego wymawia się [ts], angielskie [h] wymawia się jak rosyjskie [x] – ‘heart’ – ‘харт’. Z punktu widzenia gramatyki zauważa się ignorowania rodzajników ‘a’, ‘an’, ‘the’, których nie ma w języku rosyjskim. Kolejna z cech to nierozróżnianie czasowników modalnych ‘must’ – ‘должен’, ‘have to’ – ‘приходится’, ‘would’ – ‘надо бы’, ‘should’ – ‘стоит’.

Dla języka rosyjskiego charakterystyczna jest podwójna, a nawet potrójna negacja, która nie występuje w języku angielskim, stąd 'Я никого не видел' przetłumaczone na *'I haven't seen nobody' może oznaczać ironię. W *RunGLISH* zauważamy również mieszanie form gramatycznych i językowych, np. *'Давай я подрайвю' [podrajwie] (od *'Давай я по-drive-ю'), 'Let me drive', zamiast 'Давай я поведу машину' (Берестовской, 2017).

Tłumacze i nauczyciele języka angielskiego dla Rosjan zwracają uwagę, jak w Polsce, na odpowiedni dobór ekwiwalentów oraz błędy w dosłownym tłumaczeniu. Możemy tu przytoczyć następujące przykłady:

- 'У меня не получилось до вас дозвониться' – *'I couldn't call you' (popr.: 'I couldn't get you on the phone');
- 'Мое терпение заканчивается' – *'My patience is ending' (popr.: 'My patience is running out') (*Что такое Рунглиш...*, <http://>);
- 'Второе дыхание' – *'second breath' (popr.: 'second wind');
- 'Свобода слова' – *'freedom of word' (popr.: 'freedom of speech');
- 'Сладкая вата' – *'sweet cotton' (popr.: 'cotton candy');
- 'Сделать массаж' – *'do/make massage' (popr.: 'give a massage');
- 'Только после дам' – *'only after ladies' (popr.: 'ladies first');
- 'Кисло-сладкий соус' – *'sour-sweet sauce' (popr.: 'sweet-and-sour sauce');
- 'Бабье лето' – *'grandma's summer' (popr.: 'Indian summer');
- 'Круглый отличник' – *'round excellent student' (popr.: 'straight A student');
- 'На седьмом небе' – *'on the seventh sky' (popr.: 'on cloud nine');
- 'Любимчик учителя' – *'teacher's favorite' (popr.: 'teacher's pet');
- 'Сладкоежка' – *'sweeteater' (popr.: 'to have a sweet tooth');
- 'С одной стороны, с другой стороны' – *'from one side, from another side' (popr.: 'on the one hand, on the other hand') (*Рунглиш – ваше будущее...*).

4. Socjolekt korporacyjny

Pojęcie *socjolekt* jest różnie definiowane i czasami dość sprzeczne. Termin ten został wprowadzony przez A. Wilkońa „jako odmiana językowa związana z takimi grupami społecznymi, jak klasa, warstwa, środowisko” (Wilkoń, 1987, s. 92). E. Kołodziejczak podkreśla, że aby dany wariant zaliczyć do *socjolektu*, społeczność ta musi kontaktować się nie tylko w pracy, ale musi być to społeczność względnie stabilna, mająca silne poczucie odrębności (2005, s. 32). Wilkoń wyróżnia *socjolekty* i *profesjolekty*, gdzie *profesjolekty* są tworzone przez osoby wykonujące konkretne zawody, ale nie tworzą one środowiska społecznego, jak to ma miejsce w przypadku *socjolektu*. A przecież pracownicy korporacji komunikują się w swoim specyficznym języku również po wyjściu z biura.

Socjolekt korporacyjny, inaczej *język korporacji*, *język korporacyjny*, *korpożargon*, *korposlang*, *korpomowa*, *korpo-mowa*, *korporacyjna nowomowa*, *polengłydż*, *ponglisch*, *korpopolszczyzna* (Zahaczewska, 2018, s. 169), to język ludzi połączonych miejscem pracy (korporacja) oraz charakterem wykonywanej pracy. Elementy wspólnotowe, zawodowość łączy się w nim ze środowiskowością. Język ten oparty jest na relacjach hierarchicznych wewnątrz korporacji, dominuje w nim poddana anglicyzacji polszczyzna

potoczna. W *korpomowie* „łączy się słowa polskie i angielskie lub wykorzystuje rdzenie angielskich wyrazów, uzupełniając je polskimi morfemami. Powstałe słowa odmienia się zgodnie z regułami języka ojczystego (polski czy rosyjski) oraz zapisuje zgodnie z ojczystą wymową, np. ‘brejnstormować’ (od ‘brainstorm’) – ‘robić burzę mózgów’, ‘sendowanie mesydz’a’ (od ‘to send a message’) – ‘wysyłanie wiadomości’” (Naruszewicz-Duchlińska, 2016, s. 99).

J. Konopko-Urbaniak dzieli *język korporacji*, tak go nazywając, na formalny i nieformalny. Wersja formalna to „oficjalne dokumenty, komunikaty zewnętrzne i wewnętrzne, korespondencja z klientami, oficjalne spotkania i prezentacje, materiały marketingowe i promocyjne oraz strony internetowe. Odmiana nieformalna to korespondencja wewnętrzna, spotkania zespołów, prezentacje wewnętrzne, notatki ze spotkań oraz rozmowy pracowników. Do tej grupy zalicza branżowy język specjalistyczny i korpomowę (ponglish), bazującą na kalkach z języka angielskiego, kolokwializmach, neologizmach i ‘nowotworkach’” (2013).

Według M. Kochana, *korporacyjna nowomowa* i *język korporacji* to pojęcia tożsame. *Korpomowa* to „wewnętrzny slang polskich filii międzynarodowych korporacji (...) i stanowi jeden z podzbiorów języka biznesu” (2016, s. 48).

A. Cierpich proponuje zastąpienie pojęcia *korpomowa* określeniem *korpolekt*, który „jest terminem ogólnym, określającym naznaczone wpływem angielskim socjolekty, funkcjonujące w korporacjach” (2017, s. 216).

Wykorzystywane w *socjolekcie korporacyjnym* „słownictwo wzmacnia poczucie wspólnoty, staje się jednym z istotnych elementów relacji interpersonalnych: grupa społeczna tworzy własną odmianę języka (socjolekt) i jednocześnie socjolekt jest czynnikiem spajającym i wzmacniającym więzi grupowe” (Senderska, 2011, s. 182).

Nie wszystkie stosowane w *korpomowie* anglicyzmy są przetłumaczalne na język polski czy rosyjski. Wiele z nich ma różne ekwiwalenty, stąd bardziej precyzyjne staje się stosowanie oryginalnych zapożyczeń, co ułatwia i usprawnia komunikację. Przykładem tego jest ‘outsourcing’, który można przetłumaczyć jako ‘wyodrębnienie’, ‘wydzielenie’, ‘wydalenie’, ‘wyźródławianie’ itd., co może prowadzić do absurdów. O ekonomizacji komunikacji świadczą liczne akronimy, jak ‘ASAP’ (od ‘as soon as possible’) – ‘tak szybko, jak się da’, ‘FTE’ (od „full time employee”) – ‘pracownik na pełny etat’. Często również stosowanie zapożyczeń może świadczyć o elitarności, wyższym prestiżu wykonywanej pracy.

W literaturze rosyjskojęzycznej ta odmiana języka określana jest jako *корпоративный социолект* (pol. ‘socjolekt korporacyjny’) *корпоративный жаргон* (pol. ‘żargon korporacyjny’), *корпоративный сленг* (pol. ‘slang korporacyjny’), *офисный сленг* (pol. ‘slang biurowy’). Rosyjscy lingwiści często wykorzystują termin *арго* (‘argot’) dla tajnych socjolektów przestępców, *жаргон* (‘żargon’) dla korporacyjnych oraz zawodowych socjolektów. Często słowa te są też używane synonimicznie – Skworców np. uważa terminy *жаргон* i *арго* jako pełne synonimy. W literaturze również pojęcie *сленг* uważa się za donoszące się wyłącznie do socjolektów korporacyjnych, a termin *жаргон* jako pojęcie ogólne, do innych odmian języka. Niektórzy również mówią o *жаргонных словах в сленге* (‘słowa żargonowe w slangu’) albo uważają termin *сленг* za naukowy, zaś *жаргон* za potoczny (Прончатова, Горохова, 2019).

5. Jak postępować, ucząc rosyjskiego języka korporacyjnego i jego tłumaczenia?

Podczas nauczania języka rosyjskiego i tłumaczenia socjolektu korporacyjnego, należy zwrócić uwagę studentów na kilka kwestii:

1. Należy uświadomić, że język to odzwierciedlenie kultury – podczas tłumaczenia należy zastanowić się, jak mogą brzmieć dane związki wyrazowe, frazeologizmy, idiomy w kulturze docelowej. Zazwyczaj mają one inne odpowiedniki i nie należy tłumaczyć ich dosłownie, co zawsze prowadzi do nonsensów.
2. Należy zawsze sprawdzać dane słowo czy związek wyrazowy w odpowiednich słownikach – nie można polegać na własnej intuicji czy podobieństwie.
3. Należy korzystać ze słowników nie tylko dwujęzycznych, ale i jednojęzycznych – w ten sposób sprawdzimy kolokacje w danym języku, w kulturze. W słownikach dwujęzycznych mogą pojawiać się błędy.
4. Należy wsłuchiwać się w ‘żywą mowę’ – czytać teksty w oryginale, wypisywać sobie nowe słowa, których nie ma w starych słownikach, tworzyć własne glosariusze bądź oglądać filmy na tematy biznesowe. W języku, głównie korporacyjnym, pojawiają się nowe pojęcia, ważna jest wymowa słów, które mają pochodzenie angielskie, ich pisownia jest często fonetyczna.
5. Należy wprowadzać elementy trilingwizmu – nauczyciel czy tłumacz języka rosyjskiego korporacyjnego musi władać doskonale językami: polskim, rosyjskim i angielskim. Przydatne będą ćwiczenia na: dopasowywanie słów, ich tłumaczenie w dwóch językach obcych, poszukiwanie ekwiwalentów językowych i kulturowych, myślenie w dwóch językach obcych, redagowanie i tłumaczenie tekstów w trzech językach.
6. Należy stosować notatki i karty pamięci – zapisywać sobie na kartkach lub w oddzielnym pliku najczęściej pojawiające się słowa i ich ekwiwalenty.
7. Należy gromadzić teksty paralelne – teksty dotyczące korporacyjnego socjolektu w trzech językach, a następnie porównywać je, wypisywać trudne słowa i zwroty.
8. Należy zwracać uwagę na kontekst – dopiero na poziomie akapitu czy tekstu właściwe słowo może nabrać znaczenia, nie można kierować się tłumaczeniem słowo w słowo czy tłumaczeniem wyłącznie na poziomie zdania.
9. Nie wolno sugerować się podobnym zapisem i brzmieniem słów.

6. Trilingwalny słownik socjolektu korporacyjnego: *English-Ponglish-RunGLISH*

W celu przybliżenia studentom i przyszłym tłumaczom słownictwa korporacyjnego proponujemy zapoznanie się ze słownikiem trzyjęzycznym socjolektu korporacyjnego. To tylko część materiału, stanowiąca najpopularniejsze słownictwo. Słownik sporządzono na materiale zestawienia i porównania leksyki z różnych źródeł (na podst.: Zahaczewska, 2018, s. 172-174; *Международный корпоративный...*, 2024; «*Какая у вас ебита?*», 2016; *Korpomowa*, 2024; *Om «acana»...*, 2012; Лопт, 2021; Patałach, 2020; <http://www.kor-pogadka.pl>; <https://github.com/nurkiewicz/polski-w-it>).

Celem nauczyciela będzie opracowanie właściwego systemu ćwiczeń, opartych o znajomość podanej leksyki – skrótowców, rzeczowników, czasowników, związków wyrazowych i przymiotników.

Tabela 1

Trilingwalny słownik socjolektu korporacyjnego (opracowanie własne)

English	Ponglish	RunGLISH	Znaczenie
skrótowce oznaczające stanowiska i zawody			
CEO (od: <i>Chief Executive Officer</i>)	CEO	CEO (си-и-оу) / генеральный директор	prezes
CFO (od: <i>Chief Financial Officer</i>)	CFO	CFO / финансовый директор	dyrektor działu finansowego
CIO (od: <i>Chief Information Officer</i>)	CIO	CIO / директор по информационным технологиям	szeft działu IT
CMO (od: <i>Chief Marketing Officer</i>)	CMO	CMO / директор по маркетингу	dyrektor ds. marketingu
COO (od: <i>Chief Operating Officer</i>)	COO	COO / операционный директор	osoba nadzorująca wszystkie operacje w firmie
CSO (od: <i>Chief Security Officer</i>)	CSO	CSO / начальник службы безопасности / директор по безопасности	osoba odpowiedzialna za zapewnienie bezpieczeństwa w przedsiębiorstwie
KAM (od: <i>Key Account Manager</i>)	KAMem	Кей аккаунт менеджер	opiekun kluczowego klienta
Law Advisor	Law Advisor	лоу эдвайзер	firmowy radca prawny
PM (od: <i>Project Manager</i>)	PM	ПиЭм	kierownik projektu
Team Leader	Team Leader / tim lider	тимлид	kierownik zespołu czuwający nad jego wynikami pracy
Webmaster	Webmaster	вебмастер	opiekun stron WWW
akronimy			
ASAP (od: <i>as soon as possible</i>)	ASAP	АСАП	tak szybko, jak to możliwe, kiedyś: 'na cito'
BRGDS (od: <i>best regards</i>)	BRGDS	лучшие пожелания / с наилучшими пожеланиями	najlepsze pozdrowienia
CS (od: <i>Customer Service</i>)	CS	Ка-сэ	obsługa klienta
DIY (od: <i>do it yourself</i>)	DIY	сделай сам	zrób to sam
EBIT (od: <i>earnings before interest and taxes</i>)	ebit, ebidta	ебита / ебитда	zysk operacyjny przed odliczeniem podatków i odsetek
EOD (od: <i>end of the day</i>)	EOD	КРД (od: конец рабочего дня)	na koniec dnia
EOM (od: <i>end of the month</i>)	EOM	КМ (od: конец месяца)	na koniec miesiąca
EOY (od: <i>end of year</i>)	EOY	конец года	koniec roku
FTE (od: <i>full-time employee</i>)	FTE	Эфтия	pracownik pełnoetatowy
FYI (od: <i>for your information</i>)	FYI	фуй	dla/do twojej wiadomości
KPI (od: <i>Key Performance Indicators</i>)	KPI	КПЭ (od: <i>Ключевые показатели эффективности</i>)	kluczowe wskaźniki efektywności
HR (od: <i>human resources</i>)	HR	Эйч-ар	dział kadr
OOO (od: <i>out of office</i>)	OOO	меня нет в офисе / отсутствовать в офисе	poza biurem

P&L (od: <i>profit and loss</i>)	P&L	Пиенъел	rachunek zysków i strat
SWOT (od: <i>strengths, weaknesses, opportunities, threats</i>)	SWOT	SWOT-анализ (сильные / слабые стороны, возможности, угрозы)	analiza strategiczna konkurencyjności (silne, słabe strony, szanse rozwoju, zagrożenia)
TBA (od: <i>to be announced</i>)	TBA	должно быть объявлено / будет объявлено	będzie (wkrótce) publicznie ogłoszone
TBD (od: <i>to be defined/decided/determined</i>)	TBD / TiBiDi	должно быть определено	do określenia, ustalenia
TBS (od: <i>to be confirmed</i>)	TBC	должно быть подтверждено / подлежит подтверждению	do potwierdzenia
TBU (od: <i>to be updated</i>)	TBU	необходимо / нужно обновить	do zaktualizowania
rzeczowniki			
account	ekaunt	экаунт / аккаунт	klient
approval	apruwal	апрувал	zgoda
assessment	asesment	ассесмент	ocena
assignment	esajment	эсаймент	zadanie do wykonania
badge	badż	бедж, бейдж, бейджик	identyfikator
behavior	behawior	бихэвиор / поведение	zachowanie
benefit	benefit	бенефит	korzyść
board	bord	борд	zarząd
brainstorm	brejnstorm	брейнсторм	burza mózgów
case	keys / case	кейс / задача	zadanie
chillout	czilałt	чилаут	relaks
coaching	kołczing	коучинг	krótkie szkolenie
contribution	kontrybucja	контрибьюшн	wkład, wpłata, składka
costs	kosty	косты	wydatki
coverage	coverage	кавередж	zabezpieczenie, ubezpieczenie, polisa
customer	kastomer	кастомер / клиент	klient
deal	dil	делка / соглашение	transakcja
event	iwent	ивент / мероприятие	impreza
follow-up	foloł-ap	фоллоу-ап	dalsze postępowanie; doprowadzenie do końca
foreign	Foreign / forin	форин	obcokrajowiec, zazwyczaj pracodawca zagraniczny
framework	framework	фреймворк	struktura, szkielet do budowy aplikacji
front office	front office	фронтфис	recepcja
highlight	hajlajt	хайлайт	wyróżnienie, podkreślenie
holiday	holidej	отпуск / каникулы	wakacje
HoReCa (od: Hotel, Restaurant, Catering)	horeka / horeca	хорьки	pracownicy działu HoReCa (sektor hotelarski i gastronomiczny)
issue	isiu	вопрос, проблема	kwestia, problem
limitation	limitacja	лимитация	ograniczenie
manager	menadżer	манагер	menadżer, kierownik
milestone	majlstołn	майлстоун	kamień milowy, kluczowy etap
off-site	ofsajt	оффсайт	poza miejscem pracy, poza terenem

opportunity	opportunity	опотьюнити	możliwość
opportunity	opportunity	опотьюнити	możliwość, okazja
overtime	owertajm	овертайм	nadgodziny
reminder	rimajnder	ремайндер	przypomnienie
request	rikłest	риквэст	prośba, wniosek
research	risercz	рисерч	poszukiwanie informacji
search	sercz	серч	poszukiwanie
skill	skil	скил	umiejętność
staff	staff	стафф	personel / kadry
task	task	такс	zadanie do wykonania
team	tim	тим	zespół
template	templatka	темплейт	szablon
workflow	łorkfloł	воркфлоу	warunki pracy
czasowniki			
brainstorm sth	brainstormować	побрейнштурмить	robić burzę mózgów
fuck up	fakap	факап	sknocić, spartolić
to accept	klepnać akcept	акцептировать	zaakceptować coś
to accept	zaakceptować	зааксептить	zaakceptować
to accept	zakceptować	заэкспенсить	zaakceptować
to approve	zaaprobować	заапрувить	zaakceptować
to attach	ataczować	приатачить	dołączyć
to book	zabookować	забукировать	zarezerwować
to brief	zbrifować	брифовать	poinformować, wprowadzić w temat
to call a prospect	kolnąć do prospekta	позвонить клиенту	zadzwoń do klienta
to cancel	kancelować	кансэльнуть	odwołać
to challenge cases	czelendżować kejsy	кейс-челлендж	stawić czoła zadaniom
to charge	czardżować	зачарджить	obciążać opłatą, pobierać należności, ładować
to check	czekować	чекнуть	sprawdzić
to commit	komitować	комититься	zobowiązać się do czegoś
to draft	draftować	задрафтить	sporządzić szkic, brudnopis
to extend	ekstendować	расширить, продлить	rozszerzyć, przedłużyć
to fix	fiksnać	пофиксить	naprawić
to focus	sfokusować	фокусироваться	skupiać się
to follow-up	sfoloławować	продложить	kontynuować
to follow-up	follow-upować	зафолоуапить	utrzymywać relacje z klientem
to forward a mail	sforłardować maila	форвардить мейл	przesłać maila dalej
to get a promotion	dostać promołszyn	получить промоушн	dostać awans
to get feedback	dostać fidbek	дать фидбэк	dostać informację zwrotną
to have a backup	mieć bekap	иметь бэкап	ktoś, kto może przejąć twoje obowiązki
to have a call	mieć kola	(кому) звонят	mieć zaplanowaną rozmowę telefoniczną lub wideorozmowę
to have a deadline	mieć dedlajn	иметь дедлайн	mieć ostateczny termin
to have a meeting	mieć miting	иметь митинг	mieć spotkanie biznesowe

to include	zainkludować	инклудировать	zawierać
to inject	indżektować	инжектировать	wstrzykiwać
to investigate	inwestygować	инвестигировать	zbadać, sprawdzić
to investigate	zinwestygować	проинвестигейтить	wyjaśnić, dochodzić
to join	dżojnować	джойнить	przyłączyć się
to launch	launch	лончить	uruchomić, odpalić, włączyć
to link	linkować	слинковать	umieszczać linki, łączyć
to lock	zalokować	локировать	zablokować
to make a deal	zrobić dila	заклучить сделку	dość targu
to make a proposal	zrobić proposal	сделать пропозал	złożyć ofertę, wniosek
to notify	notifajować	уведомить	powiadomić
to order	orderować	составить ордер	zlecić, uporządkować
to outsource	pójść na altsors	передать на аутсорсинг	zostać zwolnionym
to promote	promować	промотировать	wypromować
to push	pushować	пропушить	naciskać, popychać
to reach your target	zrobić target	настроить таргет	wyrobić normę
to reject	redżektować	зареджектить	odrzuć
to release	rilisować	сделать релиз	wydawać nową wersję
to rename	zrinejmować	ринеймить	zmienić nazwę
to request	zarikłestować	риквестить	wystawić wniosek (w systemie komputerowym)
to save	(za)sejwować	сейвовать	zapisać
to schedule	zeskedżulować	скеджулить	zapisać w kalendarzu
to scroll	skrolować	скроллить	przewijać
to set	setować	сетовать	ustawiać
to setup	zsetapować	составить, настроить	zestawić
to share	szerować	расшарить	dzielić się; publikować treści na portalu
to share a link	szerować link	зашарить линк	udostępnić link
to share costs	szerować koszty	зашарить koszty	dzielić koszty
to suport	saportować	поддерживать	obsługiwać, wspierać
to switch	sliczować	переключить	przełączyć
to transfer	transferować	трансфернуть	transferować
to update	apdejtować	апдейтить	uaktualnić
to update	apdejtować	проапдейтить	uaktualnić
to zip	zipować	упакован	(s)kompresować, (s)pakować
związki wyrazowe			
action points	ekszyn pointy	экшн поинт	punkty działania
casual friday	każual frajdej	casual friday	dzień bez krawata
comeback	kambek	камбэк	wrócić do tej samej pracy po wcześniejszym zwolnieniu
communication skills	communication skills	коммуникейшнскиллз	umiejętności komunikowania się
conference call	conference call (kol)	конфколл	telekonferencja
crunch time	krancz tajm	критический момент	decydujący moment, przełom, moment krytyczny
day off	dej of, dejof	дей-оф	wolny dzień
deadline	dedlajn	дедлайн	granica czasowa
dress code	dres kod	дресс-код	zasady ubioru w biurze

family-friendly	family-friendly	фэмили-френдли	prorodzinny
job is done	job is done	джобиздан	praca wykonana
job offer	dżob offer	джоб оффер	oferta pracy
key point	ki point	важный пункт	kluczowy punkt
lunch break	lancz brejk	ланч брейк	przerwa obiadowa
open space	ołpenspejs	опен спейс	otwarta przestrzeń biurowa
presentation skills	presentation skills	презентейшнскиллз	umiejętności prezentacji
przymiotniki			
core	korowy	основной, ключевой	główny
deprecated	zdeprykacjono-wany	устаревший	przestarzały
internal	internalowy	внутренний	wewnętrzny
muted	zmutowany	приглушенный	wyciszony
overloaded	ołwerłodyd	перегружен	przeciążony
random	randomowy	рандомный	przypadkowy, losowy

Posumowanie

Każdy język zmienia się (np. zapożyczając słownictwo), bywa modny w pewnym czasie (jak obecnie język angielski), ulega wpływom historii (jak język niemiecki) oraz polityki (jak język rosyjski w czasach komunizmu oraz obecnie, po wybuchu wojny w Ukrainie). Nauczyciel i tłumacz język obcego musi zdawać sobie sprawę z tych procesów, odpowiednio dostosowywać materiały dydaktyczne, aby zachęcić do nauki danego języka w sytuacji, gdy traci na popularności. Dziś, gdy cały świat, a zwłaszcza biznes, posługuje się językiem angielskim, nauczyciel i tłumacz języka rosyjskiego, czy to niemieckiego lub hiszpańskiego, musi posiadać wiedzę na temat słownictwa specjalistycznego w języku angielskim. Język ten najsilniej wywarł wpływ na słownictwo biznesowe, na socjolekt korporacyjny. Sprzyja temu otwarcie granic, globalizacja, swobodny przepływ kapitału. Nauczyciel i tłumacz musi być zatem osobą trilingwalną, by móc przetłumaczyć dowolny dyskurs, zawierający tak wiele anglicyzmów.

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DEBIUTY STUDENCKIE

A LITERARY GUIDEBOOK FOR PEOPLE WHO WANT TO START WRITING YOUNG ADULT FANTASY (*Dorota Grzegorzek*¹)

Streszczenie

Celem rozdziału jest stworzenie przewodnika literackiego dla osób, które chcą zacząć pisanie książek Young Adult Fantasy.

Pierwsza, teoretyczna, część rozdziału zawiera przegląd badań literackich, w tym ich definicję i metodologię. Część ta koncentruje się wokół takich tematów, jak ogólny zarys literatury i jej funkcje. Znajduje się tam również zarys gatunków literackich, tj. ich podstawowy podział, definicja fantastyki Young Adult i jej podgatunków oraz definicja gatunku Young Adult Fantasy. Wspomniano również pokrótce o ewolucji literatury i jej gatunków na przestrzeni dziejów. Część ta służy jako podstawa teoretyczna dla rozwoju poradnika.

Rozdział ma część aplikacyjną, pełniącą funkcję poradnika dla osób, które chcą rozpocząć pisanie książek fantasy dla nastolatków. Część ta ma na celu wskazanie, na co należy zwrócić uwagę podczas pisania książki Young Adult Fantasy. Zawiera ona podstawowe kroki podczas procesu pisania powieści, wskazówki dotyczące kreowania świata fantastycznego i tworzenia postaci nastoletniego bohatera. Zawarte tu porady mają pokazać początkującemu pisarzowi, od czego zacząć pisanie książki w ramach gatunku Young Adult Fantasy, poprowadzić go we właściwym kierunku i pomóc mu w tworzeniu unikalnego uniwersum fantastycznego z jak najmniejszą ilością błędów. Począwszy od nakreślenia zasad magii, a skończywszy na tworzeniu wielowymiarowych postaci, każda rada jest dostosowana do tego, by umożliwić pisarzom uwolnienie ich kreatywności przy jednoczesnym zachowaniu spójności i głębi w ich fantastycznych krainach.

Summary

The purpose of this chapter is to create a literary guidebook for those who want to start writing Young Adult Fantasy books.

The first theoretical part of the chapter provides an overview of literary studies, including their definition and methodology. This part focuses on topics such as the general outline of literature and its functions. There is also an outline of literary genres, i.e. their basic division, the definition of Young Adult fantasy and its subgenres, and the definition of the Young Adult Fantasy subgenre. The evolution of literature and its genres throughout history is also briefly mentioned. This part serves as a theoretical basis for the development of the guidebook.

The article has an application part, acting as a guidebook for people who want to start writing fantasy books for teenagers. This part aims to indicate what to pay attention to when writing a Young Adult Fantasy book. It includes basic steps in the process of writing a novel, tips on creating a fantasy world and creating a teenage protagonist. The pieces of advice included in this part of the article are to show the novice writer where to start writing a book within the Young Adult Fantasy subgenre, lead them in the right direction, and help them create a unique fantasy universe with as few mistakes as possible. From outlining the rules of magic to creating multi-dimensional characters, each piece of advice is tailored to allow writers to unleash their creativity while maintaining consistency and depth in their fantasy lands.

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Introduction

Nowadays, young people need a well written and constructed Young Adult Fantasy books. Young people have always been misunderstood and angry with the world, trying to process their feelings and emotions as they gradually enter adulthood. Consequently, the desire to identify their experiences with someone in a comparable situation led them to seek this out in pop culture. Teenagers enjoy reading books with characters they can identify with, and a large proportion of people belonging to this age group prefer it when the books are fantasy. That is why, recently the Young Adult Fantasy subgenre started to gain more and more popularity.

The aim of my article is to create a literary guide for people who want to start writing Young Adult Fantasy and incorporate there pieces of advice on how to write a decent Young Adult Fantasy book. This is important for beginner writers not to do anything hasty and in a hurry, just because they want to write a book very quickly. Writing Young Adult Fantasy books is an exhilarating journey into the realm of imagination, where the boundaries of reality blend and the extraordinary events become possible. It is about creating a world full of magic, where characters embark on epic quests, face powerful enemies, and discover the true depths of their courage and resilience. In this subgenre, characters navigate the turbulent waters of adolescence as they grapple with supernatural forces, giving voice to universal struggles with identity, belonging, and self-discovery. The heart of Young Adult Fantasy lies in its ability to transport the readers to lands both wondrous and dangerous where every page is filled with the promise of adventure and the power of imagination.

The first part, i.e. the theoretical part, contains topics such as the general idea of what literature is and what its functions are. There is also an outline of literary genres and subgenres, i.e. their basic division, the definition of Young Adult fiction and its subgenres, and the definition of the Young Adult Fantasy subgenre. Here, I also briefly mention the evolution of literature and its genres through history.

In the second section of the article I indicate what to pay attention to when writing a Young Adult Fantasy book. It contains the basic steps of writing a novel and advice regarding the process of creating a fantasy world and a construction of a teenage hero. The pieces of advice contained in this section are intended to show a beginner writer where to start writing a book in the Young Adult Fantasy subgenre, guide them in the right direction and help them create their unique fantasy universe with as few errors as possible. From outlining the rules of magic to developing multi-dimensional characters, every piece of advice is tailored to empower writers to unleash their creativity while maintaining coherence and depth within their fantastical realms.

1. Basic information about literature and Young Adult Fantasy

Since the dawn of time, the desire to express oneself through art has been present in human life. Literature is also an art, and countless authors have tried to define it since it first appeared. What is literature? Can the film “Charlie and the Chocolate Factory” directed by Tim Burton be called literature? Literature is the mother of theatre, and therefore also of cinema. It combines countless genres, including fantasy, which has had a large group of fans around the world for centuries. It is no wonder that Young Adult fantasy was also born at some point and has been helping teenagers survive the hardships of entering adulthood for years. The first chapter will discuss

issues related to defining the complex reality of literature and characteristics of its genres, with particular emphasis on Young Adult fiction and Young Adult fantasy.

1.1. A definition of literature

In line with Klarer (2004), the term “litteratura” has its roots in Latin “littera” (letter), the smallest written unit of language. This leads to the conclusion that literature can be simply defined as all which was ever written or printed. However, this definition is too wide a range. A receipt that you got from the cashier and put in your pocket when buying buns this morning cannot be called literature, but a receipt which is a part of a poem, can. What is the difference then?

Diniejko (2008) claims that literary texts possess unique qualities that distinguish them from non-literary texts, a concept known as “literariness”. Literature is a particular form of communication that stands out from other forms of expression, like everyday conversation or scientific writing. According to the Russian Formalist School, literature elevates language to a higher level of power. What sets literature apart is the content and structure of the words used. Literature often uses connotations, which can be difficult to comprehend, while scientific writing tends to utilise denotations, which are clear and unambiguous, avoiding any obscurity or confusion. According to Culler (1997), it is not to suggest that all texts are of the same importance – some are deemed to be more powerful, influential, exemplary, thought-provoking, or vital for a specific purpose. Nonetheless, both literary and non-literary texts can be studied in comparable ways and in tandem.

In line with Diniejko (2008), literature should be considered as imaginative writing. Robert Frost, the renowned American poet, saw “literature as a performance in words” (qtd. by Barnet, 1961, p. 1) that was distinct from other forms of writing, such as scientific, business, or documentary writing, due to its unique use of language. People are attracted to literature for its ability to both entertain and inform. Literature also has a great capacity to stimulate the imagination and people want to discover it, while leaving something, especially their problems and struggles, behind.

As asserted by Klarer (1999), the longing to leave an indelible mark through creative expression, which stretches beyond the individual, was always held by people. This can be seen in prehistoric cave paintings which contain data in the form of pictures. Literature has been significantly impacted by this visual factor over the course of its development, although it is not always as noticeable in particular eras. Writing is a visual form of communication that is deeply rooted in the spoken word. The alphabet is an essential part of literature, providing a way of translating spoken words into symbols. Prior to the development of writing systems such as pictographs or alphabets, stories and other texts were transmitted orally. It means that the need to express through imaginative thought has been with people since the very beginning, but it was not written down as prehistoric people were not able to do this yet. This way of literary expression, which was called “oral poetry”, had the same features as literature, and it was mostly stories and tales that were memorised by a bard or minstrel and could be recited upon request. It is widely accepted that the majority of ancient classical and Old English epics (e.g. *Beowulf*) were first created and shared by word of mouth before being recorded in writing. In recent years, the idea of talking instead of writing has been

revived due to the emergence of radio, audio recordings, and other sound-based technologies. Putting it all together, it cannot be certainly said that literature is only something which was written down. Undoubtedly, it constitutes a great majority, but as hinted above it is not everything.

Wellek and Warren (1942) state that stories, poems, and plays are unique in their ability to help us go beyond conceptual notions and explore deeper realms. Rather than simply talking about things, they provide tangible examples and depictions of life, thus, allowing to truly experience it. This is powerful because it engages people's feelings, thoughts, and all senses, not just intelligence. It is hard to differentiate between the perception of poetry as a reflection of reality and the belief that it is an expression of creative understanding. Does the poet make us aware of what we have forgotten or does it reveal to us what, even though it was always present, we had not noticed?

Literature can include fiction and non-fiction works, such as poems, plays, and stories, as well as works that are not imaginary or creative. Non-fiction texts – written accounts that are not based on made-up characters or events – are also included in the limits of the definition of literature. Literature needs to be imaginative, to carry art and deeper meaning. Authors in their works try to convey something. To show feelings, actions and emotions that lead to tangible conclusions and reflections. This is the purpose of literature, to touch people, make them think and analyse the given piece of written body.

1.2. Functions of literature

Wellek and Warren (1942) claim that the relationship between the characteristics of literature and its purpose must be linked in order to make sense in any conversation. The purpose of poetry is derived from its very essence: it is best employed for what it is made to be, or what it is best known for. The main functions of literature are: to entertain, to inform, to educate and to inspire.

According to Eagleton (1996), literature entertained people long before television and the Internet. Firstly, it were tales transmitted orally to amuse the crowd, then stories were written down and over the centuries this procedure evolved into writing plays, which were precursors to the films and TV series as they are now. Unquestionably, literature in its written form is entertaining as well, but it is worth mentioning that it was also the origin of the modern means of entertainment. Reading books helps people to escape the reality while reducing stress and offering relax. Thanks to the large number of genres and publications, everyone can find something fascinating and enjoyable to spend some quality time with. Moreover, reading literature can be a therapeutic experience, with readers able to find healing by engaging with various forms of writing, such as novels, plays, and poems. Through these texts, readers can come across humorous moments that bring light-heartedness and joy to their day (https://www.academia.edu/69568412/Functions_of_Literature, date of access: 11th Dec, 2023). The possibility that we look at literary pieces through the lens of our individual experiences and that we are unable to do otherwise could be a factor why certain works of literature remain timeless.

Literature offers a unique chance to travel back through time and gain understanding of the experiences of those who came before us. As claimed by Diniejko, “they will rather read literature to expand the knowledge of the past, present or future world. They seek information in literature” (2008, p. 13). Thanks to books and other pieces of literature, which were written before, a sight into common people’s lives centuries ago is possible and one can learn about traditions and customs which are now distant. Studying about

the past is just one of many possibilities that literature offers, another is the wide range of information about the present world. For example, it is conceivable to learn about other cultures and foreign countries simply by reading about them.

There are also numerous examples of characters in literature that are based more or less on real people. Authors create their characters and stories by observing. They observe emotions, behaviour and how people react in a given situation to make their stories more genuine, which means that every story has a greater or lesser amount of real humanity in it. This, in turn, allows one to understand human behaviour, emotions and actions better, and be more understanding because literary works present a range of human characters that many people do not encounter on a daily basis, e.g. a person after a trauma. Reading about such a person can be really educational because when someone meets such a person in real life, they will be more aware of what they have to struggle with and therefore they are likely to be more compassionate. Literature provides information about different people and by that subliminally teaches one how to be more empathetic. As can be seen, the informational function and the educational function are closely related, as many individuals learn while searching for information.

Literature expands the imagination and therefore inspires creativity. Simply by reading a literary work, a person can be enlightened with a particular thought, which will later become a poem, a novel, a drama, etc., in one word, a great artistic work. Due to the number of different literary works, it is impossible today to create a piece of literature that would be completely different from the rest, but each one is unique and each can be inspiring. It is almost a chain reaction, when one author is reading the work of another and sees the situation described from a completely different perspective and has their own thoughts, contrasting, but equally important. Thanks to that procedure it is important to assert that more literature is produced, more point of views can be seen and inspiring for others. This is why literature is an endless mine of inspiration.

The functions of literature are many and varied. Literature can be used to educate, entertain, inform and inspire. It has the potential to bring people together, to challenge the status quo, and to create more detailed understanding of the world around us. It can provide insight into different cultures and help understand our own better. Literature can bring joy, comfort, and solace. Ultimately, literature serves as a reflection of our lives and our world, and it can help us to understand ourselves and our place in the world.

1.3. An outline of genres of literature

Klarer (1999) defines the domain of literature as an expansive and varied area, featuring a range of writing styles. From lengthy poems to concise stories, from novels to biographies, there is something for everyone to appreciate. Fiction and non-fiction are the two major categories of literature, and both encompass a wide spectrum of topics. Fiction can include genres such as fantasy, science fiction, romance and horror. Non-fiction, meanwhile, encompasses areas such as history, biography and memoir. The distinction between literature genres and types can be perplexing, as, for instance, epic tales are often written in verse. This style of literature is the forerunner of the novel, which is a work of prose fiction and includes elements such as characterization, plot, and narrative perspective. Even though this traditional system of categorization is still used, the more current trend is to avoid the term “epic” and substitute it with “prose,” “fiction,” or “prose fiction” for the newer genres of the novel and the short story.

However, some people continue to use the term “epic” to describe works of fiction that are long in length, cover a wide range of topics, and involve a complex plot. These works are often compared to the works of Homer and Virgil, which were written in a verse and were considered the pinnacle of epic literature. While these works may not technically fit into the modern definition of an epic, they are still appreciated and recognized for their literary value. Ultimately, the terms used to define literature genres and types come down to personal preference and the context of the work being discussed.

Nowadays, it continues to build on the Greek approach to genre, adding more specific categories such as comedy and tragedy, romance and fantasy, and so on. These more particular genres can sometimes overlap, and can also be combined to create hybrid genres. For example, a romantic comedy may contain elements of both romance and comedy, and a fantasy epic may contain elements of both fantasy and epic. The boundaries between these different genres and the ways in which they can be combined and recombined to create new and exciting works are explored.

According to Culler (1997), for readers, recognizing the genre of a piece of literature provides a framework for understanding what to expect and what is important. Genres contain certain conventions and expectations that readers should be familiar with; for example, when we read a detective story, a romance, a lyric poem, or a tragedy, we have a general idea of what to anticipate. When reading a detective story, we pay careful attention to the smallest details, looking for clues that could provide answers to the mysteries presented. In contrast, when we read a tragedy, we focus on powerful emotions and the overall plot of the story. Similarly, a figure such as “the Secret sits in the middle” could be a significant element in a lyric, but might only be a small, incidental detail in a ghost story or work of science fiction, where it would be assumed that secrets are already embodied in some form.

The two oldest genres of literature, epic and lyric, have been foundational in the development of all other genres. Epic literature is narrative-based and often tells stories of heroic deeds and grand adventures. Lyric poetry is more emotive and often uses language to explore the deeper meanings of life and the human experience. The combination of these two genres has been foundational in creating the varied and expansive world of literature we know today.

1.4. A definition of Young Adult Fiction

Risku (2017) defines Young Adult Fiction (YA) as a genre of literature written for readers’ ages 12 to 18. The arbitrary distinctions between childhood, adolescence, and adulthood are reflected in the categorization of Young Adult fiction, which is typically deemed distinct from both children’s literature and literature intended for adults. According to Trites, these labels are often informed by the marketing of the books; Young Adult novels are those that are specifically marketed to adolescents, making them a subset of adolescent literature. YA fiction is usually identified by two integral components: narration and theme. More often than not, the protagonist of such novels is a young adult, and they can also be the narrator in first-person.

The term Young Adult is unique in that it is determined by the audience it is targeted at. This is an extraordinary concept, as no other type of art form is classified this way. Even the concept of a Young Adult is fluid, so it is difficult to come to a consensus on what literature for this audience should be like (<https://www.academia.edu/>

54905888/The_Art_of_the_Young_Adult_Novel_The_ALAN_Workshop_Keynote_Address?email_work_card=title, date of access: 11th Dec, 2023). The rise of teenagers as independent customers created a need for literature that addressed their worries and encouraged them to challenge the beliefs held by adults (https://www.academia.edu/82241271/The_Limits_of_Childhood_Young_Adult_and_Crossover_Fiction, date of access: 13th Dec, 2023).

It typically deals with topics such as identity, coming of age, and navigating social and emotional issues. YA novels often feature teens and young adults as protagonists and explore themes related to growing up, including first love, friendship, fitting in, and mental health. YA books are usually written in a more accessible style than adult fiction and are frequently set in contemporary times. Examples of popular YA fiction include: *The Hunger Games* (2008) by Suzanne Collins, *The Fault in Our Stars* (2012) by John Green, and *The Perks of Being a Wallflower* (1999) by Stephen Chbosky.

Those are dry facts, but how can they be better characterised when many literary items labelled as Young Adult fiction do not fit neatly into these rules. It is simple – they do not need to fit perfectly. Their basic and most important task is to attract young people, to show that in an age of social media, colourful advertising and short forms, which overload their brains, reading can still be an attractive way to spend time. Teenagers typically do not want to read about history, unless it is written in an enthralling way, for instance when a main character is a young time traveller who got stuck in 19th century and they need to come back to the future but along the way they face heartbreak, misunderstanding of their emotions and reactions as well as disregard from adults while striving for a worthy cause. In consequence, the reliable facts presented in the background describing the realities of the 19th century can turn from boring facts into something fascinating. They can make a young person so curious that they often search for hours afterwards with fascination for more information about this period of time and the historical events described. This is amusing but also extremely motivating because the same teenager the day before would probably have closed the history book after five minutes.

Stories do not necessarily have to have fantasy elements to make young people interested. The truth is that what they need most at this age is to be understood and identify with the protagonist of the book. Set in a small town where events revolve around high school drama and the everyday life of an ordinary girl who struggles with the same problems as the reader, YA fiction can be just as enjoyable a read. Either the story of an ordinary teenager whose life is radically different from the rest due to a serious illness, and yet there are still plenty of love dilemmas and typical teenage problems like in *The Fault in Our Stars* by John Green which was mentioned before.

Undeniably, these are only a few examples, but it shows quite well the mechanism of construction of these stories since they are supposed to comfort young people, make them sure that they are not the only ones struggling with these kinds of problems. Young Adult fiction is a genre that speaks to the struggles, trials, and triumphs of adolescence, and gives readers opportunities to connect with characters as they grow and develop. Not only does Young Adult fiction provide entertainment, it also serves as an important source of education and support for young people. As a genre, it does have the potential to make lasting impressions and to help shape the minds of our future generations.

1.5. Subgenres of Young Adult Fiction

Risku (2017) claims that YA fiction can be broken down into several sub-categories based on themes, settings, and types of characters. Some of the most common categories of YA fiction include contemporary, fantasy, historical, horror, mystery, and sci-fi. Genres are not simply rigid and immutable categories that can be defined by a list of criteria (the often-used "formula" by which the popular press evaluates the genre of fiction). Rather, they are dynamic and evolve over time, continually responding to young people's needs and circulating within the social and industrial realms.

Contemporary Young Adult fiction often deals with real-world issues and themes that are relevant to today's teens, such as identity, race, gender, sexuality, mental health, technology, relationships, and social issues. Authors in this genre often strive to create stories that are realistic and relatable and that challenge readers to think critically about the world around them. Contemporary young adult fiction can take many forms, from contemporary romance and fantasy to science fiction and horror. It is also known for its diverse range of characters, with stories that feature people of colour, LGBTQIA+ characters, and characters from a variety of backgrounds and cultures.

Young Adult fantasy often contains components of the unexplainable, such as magical occurrences and supernatural phenomena. While incorporating various cultures and mythical creatures, these stories typically feature characters on their missions to prevent some kind of evil in their world. As they battle through the obstacles, these characters must make tough moral decisions and use their courage, intelligence, and resourcefulness to come out on top. With its ability to explore themes of bravery, camaraderie, loyalty, and personal growth, Young Adult fantasy offers a captivating escape into a world of exploration and thrill. Books from this category can include: *Six of Crows* (2015) by Leigh Bardugo, *Miss Peregrine's Home for Peculiar Children* (2011) by Riggs Ransom and *Red Queen* (2015) by Victoria Aveyard.

Historical Young Adult fiction is a genre that combines history and fiction to tell stories about the past. It often follows the adventures of young people in a particular time period and explores themes of coming-of-age, identity, and resilience. This type of literature can be a great way to introduce young readers to history in an engaging and entertaining way. Popular historical Young Adult fiction often takes place during significant historical events such as the American Revolution or the Holocaust. The stories often illustrate the struggles and triumphs of young people in those times and explore how they dealt with their predicament. The books often help readers to understand the larger context of historical events and how people behaved during those times. Books from this category can incorporate such novels as: *The Book Thief* (2005) by Markus Zusak, *Salt to the Sea* (2016) by Ruta Sepetys and *Artifice* (2023) by Sharon Cameron.

Young Adult horror fiction is another subgenre of YA fiction; it is typically distinguished by the presence of suspense, fear, and psychological or emotional distress. While there are many horror stories intended for adults, this subgenre of literature, much like the rest of YA fiction, is used to explore the struggles of teenagers and how they confront them. Themes often found in these books feature supernatural creatures and beings, including vampires, ghosts and other monsters. These stories delve into the scarier side of life and what lies beyond, digging into the depths of the human mind and the horrors of reality. Usually, the characters in these stories are strong-willed and brave, ready to face the fear that accompanies the genre. Books from this category

include: *The Dead and the Dark* (2021) by Courtney Gould, *The Weight of Blood* (2022) by Tiffany D. Jackson and *The Taking of Jake Livingston* (2021) by Ryan Douglas.

The subsequent subgenre is Young Adult mystery fiction that generally contains elements of adventure, intrigue and the search for truth. It includes elements of the supernatural world such as ghosts, monsters and other supernatural elements. YA mystery fiction features characters that are brave and resourceful, and they must rely on their wits to solve the mystery. They often have to outwit adults or other authority who might be misusing their power in some way. The stories usually incorporate moral messages and can help young people acquire problem-solving skills as well as how to handle difficult situations. Books from this category can include: *A Good Girl's Guide to Murder* (2019) by Holly Jackson, *One of Us Is Lying* (2017) by Karen M. McManus and *Sadie* (2018) by Courtney Summers.

Young Adult science fiction is a subgenre of literature that focuses on stories of growing up with a science fiction or futuristic twist. This sort of YA often focuses on character development, as the protagonist must navigate their way through a strange and unfamiliar world. This can be a metaphor for the struggles of adolescence, as the characters face difficult choices, make mistakes, and learn from them. Dystopian Young Adult fiction, which falls under YA science fiction, has become increasingly popular in recent years, with books such as *The Hunger Games* (2008), *Divergent* (2011), and *The Maze Runner* (2009) series captivating readers with their dark and thrilling stories. Dystopian literature is set in a future world that is oppressive or frightening in some way, often featuring a corrupt government or a major disaster that has changed the course of society. In these stories, the protagonists must find the courage and strength to fight against the oppressive forces in their world and create a better future for themselves and those around them.

1.6. A definition and elements of Young Adult Fantasy

Young Adult fantasy is a genre of fiction that focuses on young characters as they embark on a magical journey. Often involving themes of growth, self-discovery, and coming of age, YA fantasy stories take readers on an exciting adventure. Popular examples of YA fantasy include J.K. Rowling's *Harry Potter* series, Leigh Bardugo's *Shadow and Bone* series, and Sarah J. Maas's *Throne of Glass* series. This type of story is designed to engross young readers, stimulate their imagination and take them a world that seems uncanny, filled with magic and very different from the real one, and yet the characters living in this world could not be more human. As Aquilino asserts, "Fantasy opposes everyday reality, yet it is based on it. It is difficult to think of any fantastic monster with no resemblance whatsoever to real animals. They may fly in a most strange way, they may shoot flames through their mouths, be reptile-like or not, half human half fish; they may be giants or elves, they may have extraordinary powers or be immortal" (1986, p. 7).

Fantasy is a literary genre that is often characterised by the use of magic and other supernatural phenomena as a major element of the plot, theme or setting, and YA fantasy is no exception to this rule. For instance, J.R.R. Tolkien defines fantasy literature as "a genre of writing that involves the invention of an imaginary realm, which he calls the land of faerie" (qtd. by Aquino, 1977, p. 7). This invented world is referred to as a "complete subcreation," as seen in his popular works such as *The Hobbit* and *The Lord of the Rings*.

Characters in Young Adult fantasy typically come from diverse backgrounds and have unique abilities. These stories frequently deal with themes of personal development, identity and morality; characters face moral dilemmas and difficult decisions that will have a lasting impact on their lives and the lives of those around them. YA fantasy often has elements of adventure, romance, and mystery.

Although most of these stories take place in imaginary worlds, many of them also deal with the problems of modern society, but of course figuratively. Sometimes the worlds created by authors are a satire of the world we live in and the current society, or even a reflection that highlights all the imperfections. For example, Susanne Collins in *The Hunger Games* (2008) created a world, which seems surreal and abstract at first. Choosing children to kill each other – all for entertainment and money under the penalty of punishment for the revolution – is something that is hard to imagine would be possible even in the future, but the more we read, the more similarities we see to our current society and world. So as to authenticate this assumption it is important to quote Susanne Collins who asserts that “taking the kids from our districts, forcing them to kill one another while we watch – this is the Capitol’s way of reminding us how totally we are at their mercy” (2008, p. 20) and it sounds dangerously similar to some of the situations currently happening in the world. So the fact that the story is set in a fictional world does not prevent the author from referring to authentic reality. That is why teenagers easily identify with characters that seem to have nothing in common with them. Because how can you identify with a young chosen one who has and exerts enormous power and the fate of the world rests on their shoulders when the reader’s biggest responsibility and predicament can probably be associated with a math test? The secret lies in the skilful weaving of human characteristics and everyday problems into a fantastic setting.

Many Young Adult fantasy stories focus on a protagonist’s journey of self-discovery and personal growth. Through their experiences the protagonist learns valuable lessons such as overcoming one’s fears and obstacles. This journey usually involves facing difficult challenges and making tough choices by protagonists who have to confront their own inner demons. The characters learn that their decisions do not always have positive consequences, which corresponds to entering adulthood when teenagers do not yet have a fully developed sense of responsibility.

Young Adult fantasy usually contains themes of good vs. evil, sacrifice, and courage as the journey and struggling of a protagonist is portrayed. Typically the main character is a hero who tries to stop the villain and by that thread the conflict between good and evil is portrayed. The malevolent characters can take on many forms such as a powerful wizard or sorceress; a monstrous creature or an invading army. The motivations of these villains can vary but they are often driven by some form of selfishness, hatred, or greed. Often nasty characters go hand in hand with nasty looks, for example in *Harry Potter* series J.K. Rowling presented a fascinating process of gradually losing the traits of human appearance by Lord Voldemort – the main antagonist – along with losing his soul and humanity, as indicated in *Harry Potter and The Goblet of Fire*: “he saw, with an icy surge of terror, the dark outline of a man, tall and skeletally thin,” “Whiter than a skull, with wide, livid scarlet eyes and a nose that was flat as a snake’s with slits for nostrils. . . Lord Voldemort had risen again” (2000, p. 643). Rowling compares the villain to a serpent in order to highlight that he is no longer human, inside and out. In comparison, Harry is portrayed as innocent

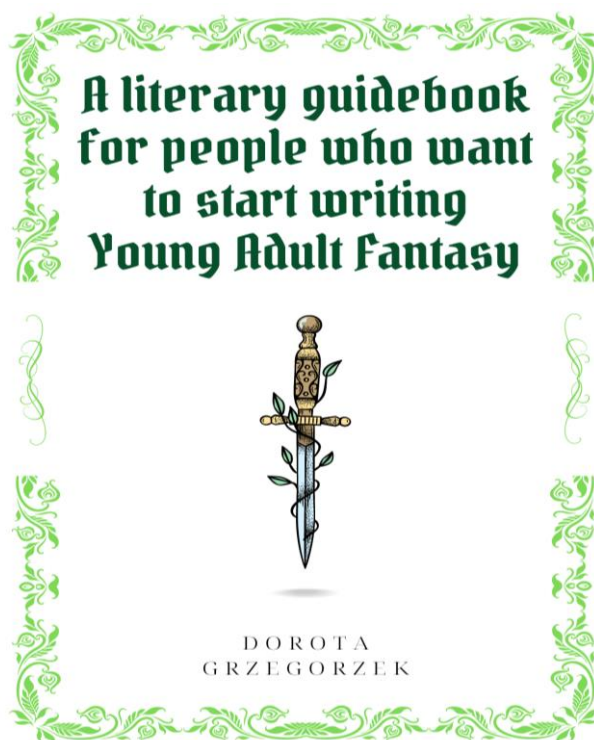
and vulnerable at the beginning, and the readers can observe how the tragedies and hardships he faces change his appearance and character, but he always remains good and noble.

In conclusion, Young Adult (YA) fantasy is a genre of literature that contains elements of adventure, magic, and excitement. According to Dumas (1844), when you weigh the anguish of actual experience against the joys of the imaginary world, you might never wish to exist in reality again, instead opting to remain in a perpetual state of dreaming. This perfectly captures the essence of YA fantasy: the power of imagination that takes the reader into a world of adventure and excitement that is not devoid of real features, but yet not so heavy-handed as the real ones. Young Adult Fantasy explores themes of courage, friendship and the hardships of growing up, often with a healthy dose of humour and suspense. It is a genre that encourages readers to dream, believe in the impossible and constantly believe in themselves.

2. A literary guidebook for people who want to start writing Young Adult Fantasy

This section of the article is a practical guidebook designed to help writers-to-be who want to write books in the Young Adult Fantasy genre. The whole body of my guidebook will be offered in English, however, with some parts of it being translated into Polish and Spanish as well. A variety of translations will enhance the practical value of my guidebook; it will also enlarge the scope of the recipients.

This guide was created to help future Young Adult Fantasy writers. Thanks to it, you will learn what practices can help you when writing a book in this genre and how to build a fantasy world and create characters. You will also learn what to avoid when writing Young Adult Fantasy novels. Due to the breadth of the topic, the following tips are not exhaustive; this guide is best used as a complement to other sources of knowledge on writing Young Adult Fantasy.



READ WIDELY

When we think about starting any craft in life, the first thought that comes to our mind is to observe someone who has already done it. Therefore, it is logical that before writing, a prospective writer needs to be an avid reader. The first question after hearing this statement is naturally:

What should I be reading?

An obvious answer is to read and study the masters of the genre like J.K. Rowling, Holly Black, Suzanne Collins, etc. These authors succeeded for a reason and their literary works contain a lot of tips on how to write a successful Young Adult Fantasy novel. Obviously, copying style, plots or characters is not the key to success; on the contrary, if you did that, it would be in a very bad taste and the main reason to “get cancelled” by the readers. However, every author needs to take inspiration and later on develop their unique style, but this style is often a mixture of their original style and styles of their favourite authors. While reading you know what was pleasant to read, what techniques made you more fascinated in the story and resulted in a fast and joyful reading. Considering this, a lot of writers, even subconsciously, smuggle into their writing the style features that they themselves enjoyed while reading and there is nothing wrong about it. This practice is just a natural part of learning and creating your own, unique style and it also testifies to an intertextual nature of literature.

Read everything...

...not only the “good” stuff

The most important thing in reading is the process of reading per se, not what you read. Do not get me wrong, like I said above, it is extremely important to study the work of brilliant authors, but reading something that is poorly written can be also helpful. When you read, you can easily distinguish appropriate writing choices made by the author and even indicate what could be done differently or even removed. You perceive the story and the writing style exactly how your readers will perceive your novel, so you can avoid a few mistakes in advance. For example, there are too many unnecessary descriptions in a book you are currently reading, which is only making you bored instead of being curious about the world presented.

How can I use it?

Noticing things that do not necessarily work is one thing, but making the use of it, is the other. As for the above-mentioned example when we got bored while reading long descriptions, the first thought that comes to your mind should focus upon fixing that problem by getting rid of unnecessary descriptions. However, have you ever read a book without descriptions? I think the answer to that question is crystal clear. We need to fix the problem, not make another one. Writing too short descriptions would not be the solution, either. You need to think about it and find the perfect balance. If you find long descriptions boring as a reader, maybe try to weave some action in between as a writer.

I'm still reading (yeah, yeah, yeah)

Referring to the 1983 lyrics of Elton John's famous song "I'm Still Standing", you must first of all, keep reading. By reading, we subconsciously learn and acquire new techniques, words and phrases and by that our writing can be constantly improved. Here are some tips on how to develop your reading:



Figure 1. Reading tips (own creation in Canva).

OBSERVE

Imagine that you produce and sell cat toys and you want to sell as many as you possibly can. Naturally you will read what cats like. You will seek pieces of information among the cat owners, maybe get a cat yourself. You will not go to the friend, who has a dog, to ask what would be the best toy for a cat. It is the same with books. At some point, you need to see your novel as a product. This advice is strictly connected with the role of a reader because the best way to observe what readers like is to become one but this we already know.

But I want to be original

And you can do it. However, following trends does not always mean losing your original style. It is like stepping on thin ice, getting the small details and making use of them. Let us assume that you want to write a Young Adult Fantasy novel, but do not have a plot outline yet. At this point, you can get oriented on what stories are currently on top and try to find some aspects that make these stories so likeable. Once again, it is not about copy and paste, but if you can establish that dystopian or fairy stories are a hot topic among the young bookworms and do not have a slightest idea on how to create your story, then it is an excellent place to start.

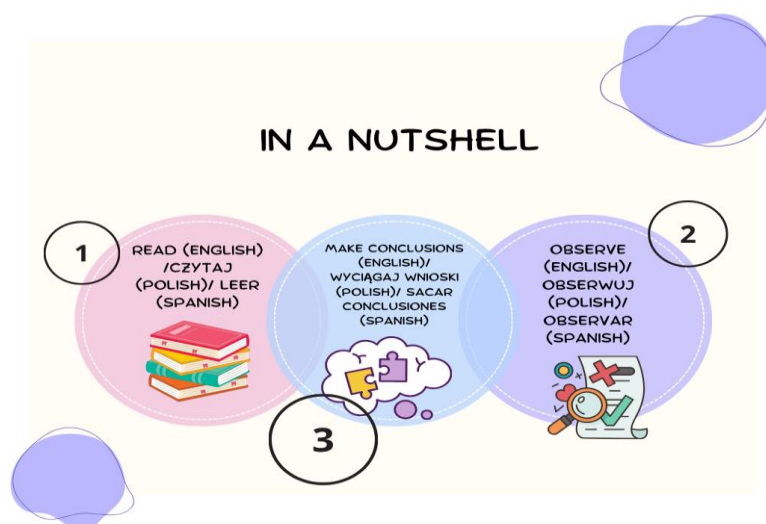


Figure 2. Reading, observing and making conclusions (own creation in Canva).

Where can I observe the trends?

We live in times when everything can be found, promoted and sold on the Internet. It is reasonable to assert that half of our lives happen there, so there is no surprise that readers also tend to create communities on social media. Therefore, besides reading books in your genre, you can follow book influencers on platforms such as: YouTube, TikTok and Instagram. Those three social media platforms are the most popular among the young people and the best source of information about their reading preferences.

Be mindful and take advantage

I assume that you would not be writing a book in a genre that you do not like and it is a common knowledge that learning is easier when we learn something that we are engrossed in. That is why this stage of writing a book is really enjoyable. You search for information and tips while reading and watching materials that you would normally read and watch. You just need to be more aware while doing that.



Figure 3. Tips on how to observe trends (own creation in Canva).

BUILD A FANTASY WORLD

Some may say that this part is the most difficult and I agree with it, but it is also the most pleasant one. You get to literally make a new world from scratch. It is a bold thing to say but in some way you act like God. This sounds great at first, but after a while you realise, it is also a huge responsibility. Simply put, there are many opportunities to make a mistake that will jeopardise the whole world structure and no one enjoys reading a book with a poorly constructed fantasy world.

Two paths to choose from

There are two main solutions while world building. Something that comes to our minds first, after hearing about creating a fantasy world, is exactly creating a whole new world, with its own rules and creatures. This is also the harder one, so if you feel that creating a new world is too difficult, you can always start with taking our world as a basis and adding some fantastic features to it. Many authors do that, truth to be told, you can take your inspiration from wherever you want. For example, Rick Riordan in his series about young demigod Percy Jackson (*Percy Jackson & the Olympians*) created a fantastic world coexisting with our ordinary one and added elements from the Greek mythology to it, which turned out to be a breathtaking combination.



Figure 4. Choice (own creation in Canva).

The “from scratch” creator path

First, I would recommend sitting down and writing your ideas down. This part is crucial, because the human mind is fragile and we tend to forget about details or great ideas that we came across. Especially, while creating something as complex as a fantasy world, it is easy to forget about something crucial. You need to plan everything on paper or in a document online, mostly to avoid a situation when, for example, on the page five of your book the readers will find out that water is toxic in this land only to read later in the book a description of a character swimming in the lake without even realising that water is, after all, toxic. Such a situation demonstrates incompetence and significantly reduces the quality of your book.

The “our world as a base” path

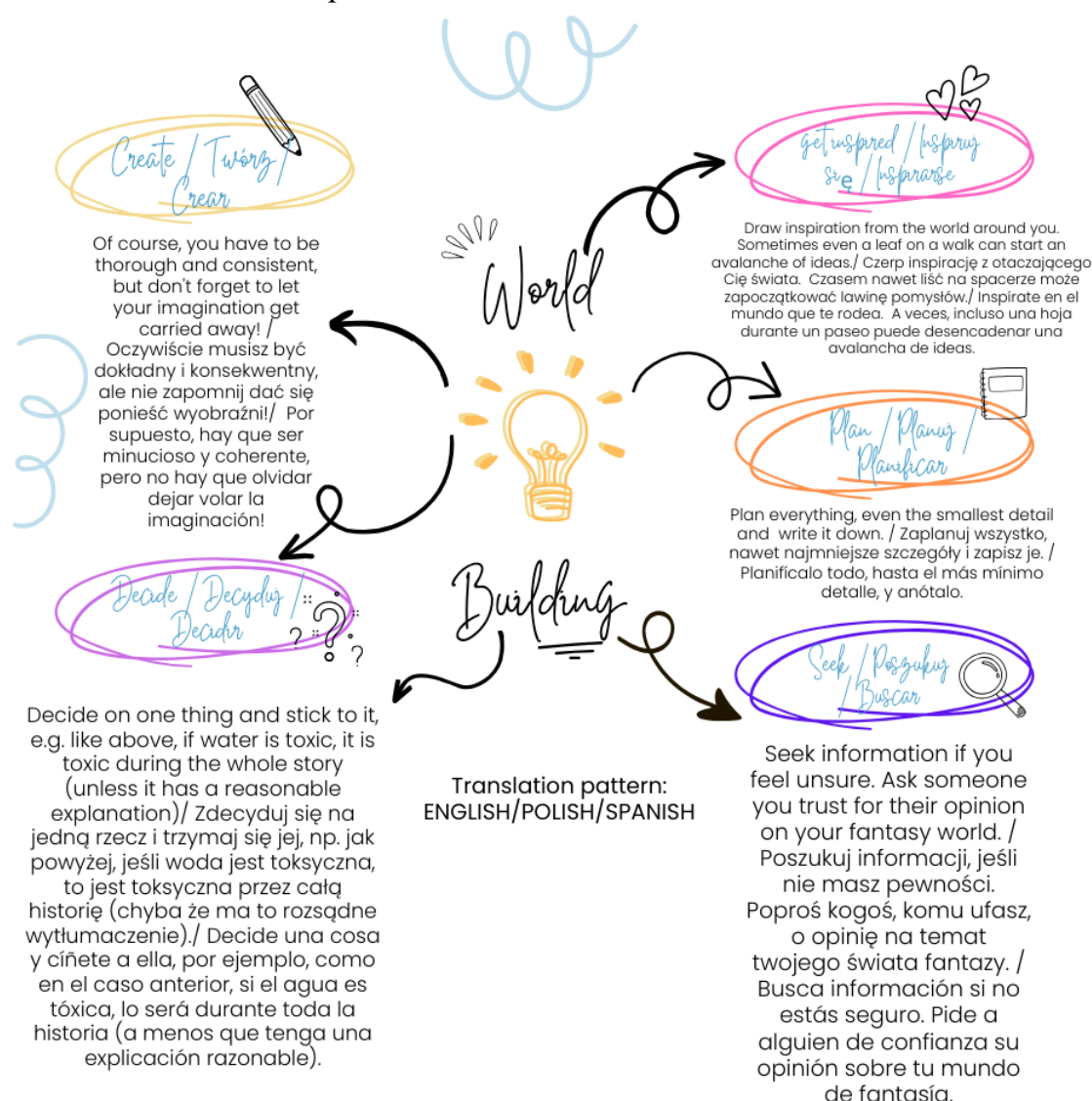


Figure 5. Tips on world building (own creation in Canva).

I have so far asserted that this way is the easier one, but do not think that you are less of a writer if you decide on that. It is just less likely to make a logic hole in your world during this process. Many excellent writers created their fantasy worlds that way, e.g. J.K. Rowling in her the *Harry Potter* series. She created a brilliant and complex magic world, which coexisted with the ordinary world. Moreover, Cassandra Clare also did it in her *The Mortal Instruments* series where werewolves and warlocks were walking down the streets of New York with people completely unaware of their existence. There are many examples and I think you have already got the point. Therefore, you can create your fantasy world on the basis of ours; it eliminates a lot of writing difficulties, like e.g. electricity, modern invention etc. It is hard to create a fantasy land with those listed above in it and it can also be a little annoying during the writing if you need to constantly remember that your characters cannot do something as mundane as switching the lights on during the night.



Figure 6. Creating a fantasy world (own creation in Canva).

A pinch of magic

There is no fantasy world without magic; otherwise it would not be fantastic. No matter if you want magic in your world to be a subtle addition or the main star, it has to appear and it needs to be well organised.

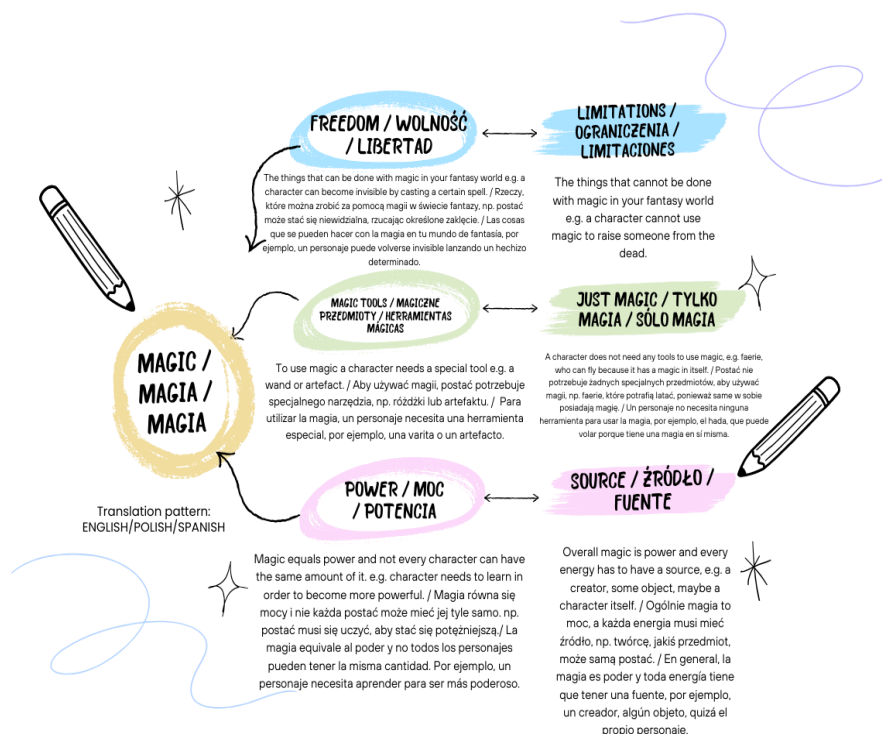


Figure 7. Magic characteristics (own creation in Canva).

The devil is in the detail

After all, the decision is yours and you need to follow your heart while making it because the simpler path does not always mean that it will be simpler for you. Maybe you have a splendid imagination and the second way of creating the fantasy world would not be enough for you. Nevertheless, you definitely must remember that there is the devil in the detail and whatever you choose, make sure to be reliable and accurate.

CREATE A CHARACTER

Tips for creating astonishing characters in Young Adult Fantasy novels are the same as for other genres with one exception. Main character in your novel needs to be a young adult and the story has to have some particular problems that are distinctive for young people growing up.

What problems?

I am sure you remember your teenage years. How difficult it was to fit in and understand the changes all around you. Characters in the Young Adult genre need to represent struggles connected with entering adulthood.

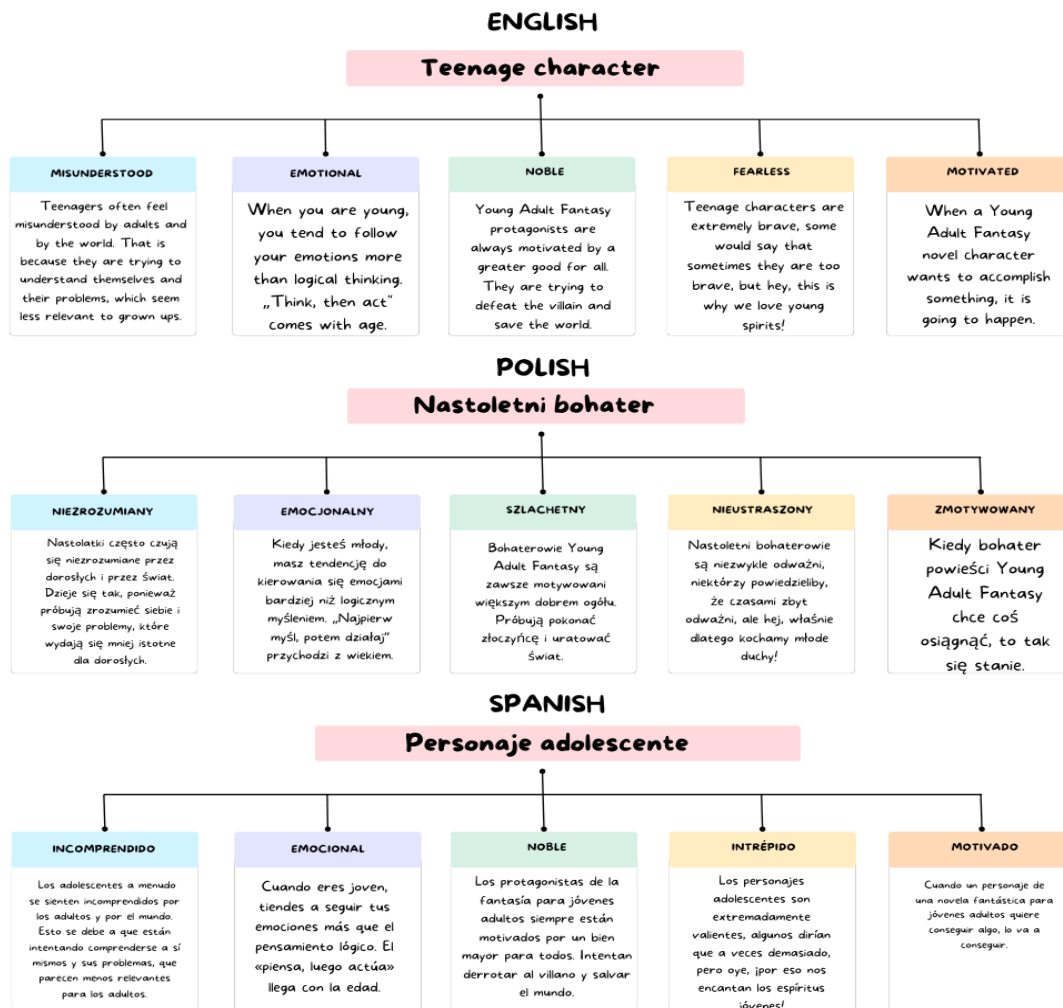


Figure 8. Particulars of the teenage protagonist (own creation in Canva).

Develop your characters

No character can be entirely good or completely bad, that would be tedious. You must remember that you write about people. They may not be real, but in your narrative they live and they are just like you and me. Readers enjoy authenticity and complexity; they do not want to read about another flawless protagonist or antagonist who wants everybody's doom because he is simply an utterly wicked person.

Be inspired by ordinary people

Your characters need to be complex, even if creating a faultless protagonist might feel tempting, you have to remember that no one wants a story with perfect protagonists and bad to the bone antagonists. The best way to create complex characters is to observe people around you. Possibly, a postman in your neighbourhood is always smiling and kind, but he also curses when the mailbox jams and likes to gossip. I could give a lot of examples, but the message is simple, you need to be inspired by observing and analysing ordinary people's behaviour, actions, reactions, and personalities.

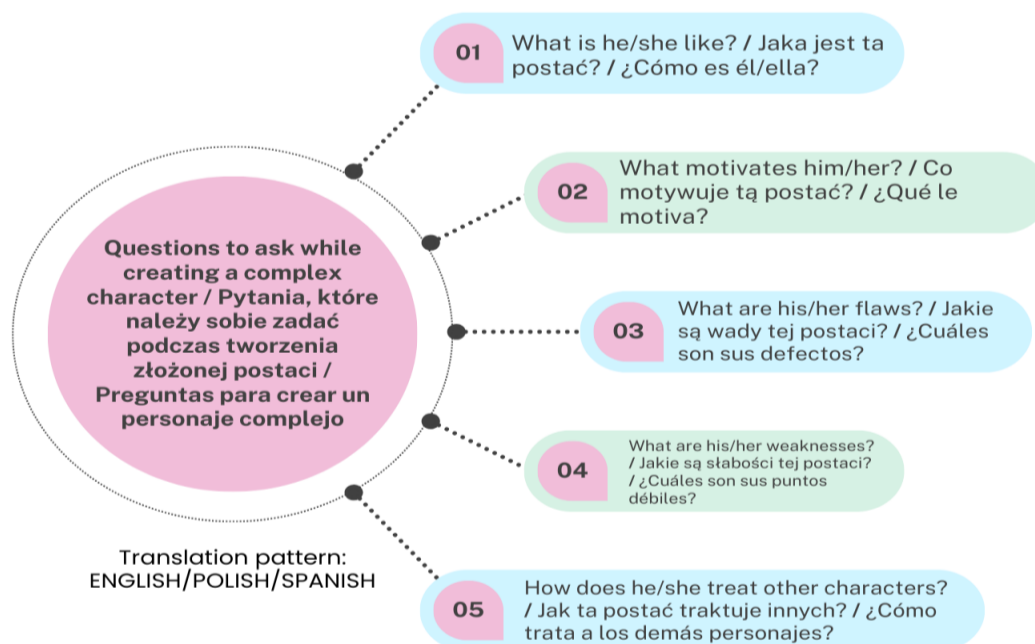


Figure 9. Important questions to ask during the character creation (own creation in Canva).

Name your characters wisely

As an author, you have a lot of power when naming characters. Play with meanings in foreign languages like, for example, J.K. Rowling did while writing the *Harry Potter* series when she named one of the villains Lucius Malfoy. Lucius is a name that derives from the Latin term meaning “bright” or “intelligent” and is related to the name Lucifer (meaning “the morning star” or “light-brining”), one of the names of Satan, which may have reference to Lucius Malfoy being bright but evil. Additionally, Malfoy is derived from the French “mal foi” or “mal foy” meaning bad faith or unfaithful.

Think like a translator

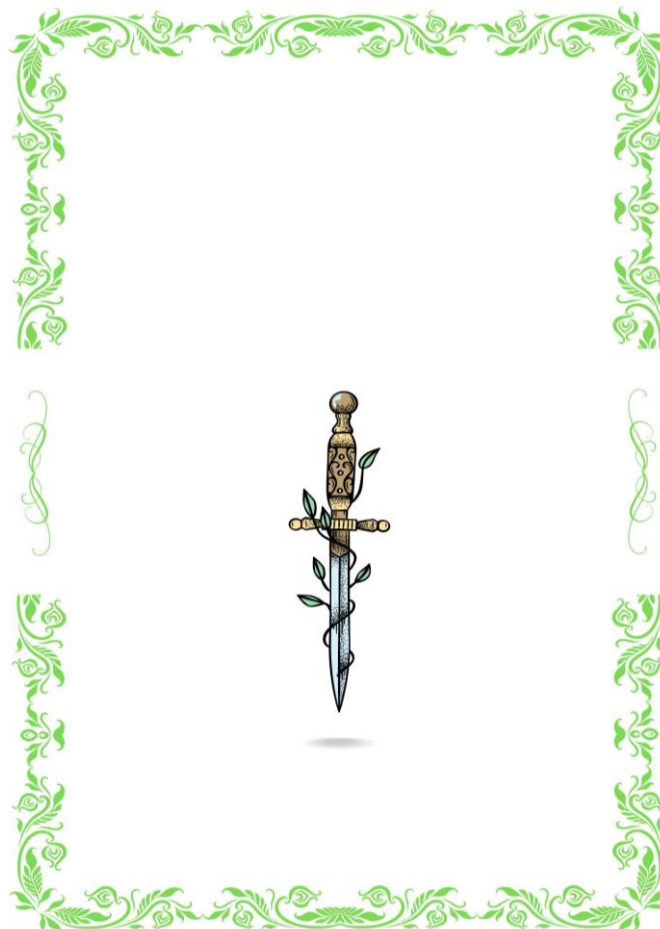
While naming characters, you are advised to think about choosing easily translatable names, which sound universal. Do not get me wrong, names can be original and creative but also easy to pronounce and translate such as the above-mentioned example of Lucius. In Polish translation it is Lucjusz Malfoy, in German translation: Lucius Malfoy and in French translation: de Lucius Malefoy. The name has a great backstory linked with the character traits but it is also universal. Polish readers do not have to know French to immediately identify the character's name written in a foreign language.

Original simplicity

Universal pronunciation and sound is equally important. Even though the character's surname i.e. Malfoy, remains unchanged in the Polish translation, Polish readers have no problem with its pronunciation. However, if you were to name the character Jan Brzęczyszczkiewicz, the translator would be forced to give the character a completely new name because, for example, an English reader would be unable to read or pronounce it properly.



Figure 10. Tips on creating a complex character (own creation in Canva)



Conclusions

Concluding, in my article entitled “A literary guidebook for people who want to write Young Adult Fantasy” I proved the hypothesis that nowadays young people need well written and constructed Young Adult Fantasy books. What is more, in my paper I showed how important reading is when you want to become a writer and how young people approach reading books. I presented a set of tips on planning a book, reliable construction of a fantasy world and the construction of complex characters, as well as a teenage protagonist. By synthesizing these elements, my work aims to empower aspiring writers to embark on their own literary adventures, enriching the landscape of Young Adult Fantasy literature with captivating stories that resonate deeply with their audience.

In today’s fast-paced and digitally driven world, the need for engaging and well-crafted Young Adult Fantasy books has never been more pronounced. Young people, inundated with a plethora of distractions, seek refuge in the pages of novels that transport them to realms brimming with magic, adventure, and the promise of the extraordinary. In the tumultuous journey of adolescence, these books serve as beacons of escapism, providing solace, inspiration, and a sense of belonging.

The first section, referred to as the theoretical section, encompassed discussions concerning fundamental concepts within literature, including its overarching purpose and functions. Within this section, an overview of literary classifications was provided, delineating the primary categorizations, elucidating the essence of Young Adult Fiction alongside its various subcategories, and expounding upon the specifics of the Young Adult Fantasy subgenre. Additionally, a cursory exploration into the historical evolution of literature and its diverse genres was undertaken within this chapter.

The second section focused on considerations for writing a Young Adult Fantasy book, covered essential steps in novel writing and provided guidance on crafting a fantasy world and a teenage hero. The advice in this chapter aimed to help beginner writers start their journey in the Young Adult Fantasy subgenre, directing them and aiding in the creation of their own unique fantasy universe with minimal errors. Each piece of advice, whether outlining magical systems or developing complex characters, was designed to empower writers to express their creativity while ensuring coherence and depth in their fantastical worlds.

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