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Part 1:
Language, Life and the Human Soul

Natalia Bieniek
Państwowa Wyższa Szkoła Zawodowa w Nowym Sączu

JACQUELINE BOUVIER KENNEDY ONASSIS AND HER ROLE IN THE 20TH CENTURY

1. Introduction

The theme of my work is the image of the First Ladies and the way it changed in the 20th century following the expectations of the American society. The position of the U.S. First Lady is a non-income, non-elective profession which requires great commitment and effort. Presidential wives invariably attract public interest. With a constant attention to their actions, they are monitored and widely commented on by the media.

The First Lady's title is vested in the woman who is closest to the Head of State. Unquestionably, the First Lady of the United States is the most important woman in the whole country. Nowadays, this position has become an official political institution. Although the First Lady is not the President, she has an impact on her husband and his policy. Her responsibilities and duties have not been established or clarified; therefore, each First Lady interprets and engages in the performance of her duties on her own. However, certain requirements are placed on her, which stem from the conventional customs. Undoubtedly, the First Lady of America is a public figure who lives under the constant control of the media, politicians and citizens. In the past, presidential wives avoided public performances. Originally, they were only seen, but not heard. There were also periods in which the First Ladies were not involved with the public, and avoided any social events.

Nowadays, the president's wife is a member of his team who actively participates in cultural and social life, while supporting his policy. By trying to play the role of a national symbol, the First Ladies very often have to face the unrealistic expectations of the society. At every step, whether in private or public sphere, the First Ladies try to reach a compromise between the aristocratic luxury and democratic simplicity. Americans expect that their First Lady will be simply a loving mother and devoted wife supporting her husband, and not a person showing her own political ambitions and extravagant lifestyle. Apart from fulfilling traditional duties of wives, mothers and political partners, the First Ladies had to become symbolic figures who were forced to deal with tragedies and temptations from the world of power. In addition, they had an incredible courage and strength to become cultural icons and had an influence on forming the image of the United States. In modern times, this position is treated with dignity and respect and as equally important as exercising the president's office.

From the pleiad of the First Ladies of the United States of America I chose Jacqueline Kennedy as a woman with an extremely strong personality, and who had already become an icon of style and pop culture.

My work describes the profile of John F. Kennedy's wife. It examines her childhood, education and marriage, specifying also her role as the First Lady. It shows the behavior of Jacqueline during various social and political situations, proving that she had a great impact on the policy of John F. Kennedy. It presents how Jackie became the embodiment of American values and was declared as the best-looking woman of the decade. It analyzes the biography of Mrs. Kennedy after the death of President John F. Kennedy, mentioning her marriage to Onassis.

In conclusion, I will note that Jacqueline Kennedy, undoubtedly, combines the strength of character, which had an impact on her husbands, with an incredible courage to become the icon and an influence on shaping the image of the United States.

2. Jacqueline Bouvier Kennedy Onassis

2.1 Early years

2.1.1. Education

Jacqueline Bouvier was born on 28 July, 1929, in Southampton, New York. Her father, John Bouvier, often called 'Black Jack', was a stockbroker of French origin. He was known for his many love affairs. A few years after Jackie's birth, he ended his marriage with Janet, her mother, but still he had assured a positive relationship with their daughters, Jacqueline and Caroline Lee, who was born in 1933. The father bought them very expensive gifts, which meant that from an early age they valued luxury. Janet disapproved of such parenting methods because she was of Irish Catholic origin and was known to severely punish the girls for bad behavior.

Jackie Bouvier began education at the Chapin School in New York. She danced in the ballet school, but her too large feet prevented her from a career as a dancer. In 1940, she won the National Junior Competition in horsemanship. Then she attended the Holton Arms School in Washington, DC, where she completed primary school and the first year of high school. She read a lot of books, school essays and poems, and she even wrote some poems on her own for the school newspaper (Sferrazza, 2015).

Afterwards, Jacqueline continued her education at Miss Porter's School, the most prestigious one in Farmington, Connecticut. There the girls were taught good manners, etiquette and the art of conversation. In 1947, she was named the 'Debutante of the year' by the local newspaper. Jackie decided to continue her education at Vassar University, where she studied History, Literature, Art and French. In college, she had no friends and was considered a shy, irritating female staying isolated and quiet. She preferred to spend time reading or studying poetry. Her only friend was Nancy Tuckerman, who later became her secretary in the White House. Only after her father's visits, Jackie's popularity would reach much higher level since he was the life and soul of the party and the object of interest among young women. Jackie led a modest student's life, although she could lead a prosperous one. Summer breaks she spent in luxurious residences of her stepfather, riding and playing tennis. As a young girl, she was reading about European countries, in whose culture and history she was very interested. She went to France for a year to find her family roots. During her stay, Jacqueline enrolled in French courses, literature and history lectures at the University of Grenoble (Bradford, 2001, pp. 44-62).

On her return to the United States, Jackie continued her education at George Washington University. Surprisingly, she got engaged to a stockbroker John Husted, with whom she eventually broke up after three months. She was dating many businessmen and artists, just to talk about art, culture and to stay among the elite. Consistently and gradually she implemented her plan to be an extraordinary person. Even when she was still in college, Jackie won a competition for a half-year apprenticeship in the editorial section of the magazine "Vogue" and a year internship in New York. Then she designed the whole column of "Vogue" and wrote articles about famous people such as Charles Baudelaire and Oscar Wilde. Unfortunately, she could not go to Paris because of her parents' disagreement (Bradford, 2001, pp. 63-68).

2.1.2. An Inquiring Photographer

Having graduated from Washington University, with a Bachelor's degree in French literature, Jacqueline Bouvier took a position as an Inquiring Photographer in the *Washington Times Herald*, with the help of her stepfather. Her straight-forward personality and intelligence left no doubt that she wanted to be an active member of the journalist circle. Her column was titled *Inquiring Camera Girl* (Bradford, 2001, pp. 69-71).

Jacqueline, as an Inquiring Photographer, was a woman very into what she was doing and each interview she executed was "lively […] and her questions were personal" (Bradford, 2001, p. 72). Her reports were really popular and people were willing to talk to her about various important issues – social, political, or economical. It is known that her communication skills encouraged people to talk. At that time, her biggest desire was to interview politicians and the famous. In a relatively short period of time, her dream came true when Jackie's friends had arranged for her to have a conversation with the candidate to Senate, John F. Kennedy (Bradford, 2001, pp. 72-74).

3. Marriage to John F. Kennedy

When Jacqueline Bouvier met the young congressman from the state of Massachusetts, John F. Kennedy, she did not promptly fall in love with him. While she was dating John, she was going out with several other men. All these dates were centered on conversations in restaurants and walks, but she kept a substantial distance. Finally, John decided to marry Jacqueline and soon proposed to her. After two years of engagement, the wedding took place on 12 September 1953. It was a splendid and expensive-looking event, loudly described in the headlines of magazines. They spent their honeymoon in Acapulco, Mexico. Jackie drew John's interest to culture, literature, art and classical music. In 1956, Jacqueline gave birth to a girl named Arabella who died suddenly. Their daughter Caroline was born in 1957 and their son John three years later, just three weeks before the presidential election, in which Mr. Kennedy won and became the 35th President of the United States of America. In the following years, Mrs. Kennedy had prematurely given birth to son Patrick who died within two days. In effect, her sister Caroline Lee Radziwiłł invited her to Greece, to get her away from that tragedy (Sferrazza, 2015).

Right from the beginning of Jacqueline and John's marriage, it was obvious that they both had completely contradictory characters. In terms of politics, however, they were a perfect couple. It did not escape John's notice that Jackie received a lot of appreciation as the First Lady. Firstly, she was treated as a vital addition or living ornament standing by the president: her only role was to stay in the husband's shadow and increase his greatness in public. Soon, however, her youth, elegance and intelligence contributed to the popularity not only of Jackie, but also of John. Still the key to her success seemed to be something elusive and hard to define – her charm that could inspire devotion in others. In retrospect, John and Jackie's marriage was devoid of sensitivity and persistently painful or worrying. Instead of being devoted to the pursuit of happiness, their relationship was centered around obtaining power, which they managed to achieve.

As the First Pair, John and Jacqueline were travelling a lot; they were in Canada, France, Austria, Mexico, Puerto Rico, Venezuela and Columbia. In each place they came to visit, they were warmly greeted. Mainly, they presented themselves as representatives of a new type of liberal yet lenient parents. Also, they ensured their children had a right to carefree, yet secure childhood far away from curious press and paparazzi (Posener, 1998).

4. Jackie as the First Lady

4.1. The Restoration of the White House

In 1961, the newly elected president, John F. Kennedy, and his administration came into office with vigor and a great deal of confidence. The feeling of confidence and mission was probably greater in Kennedy's team than in many preceding administrations. However, he had Jacqueline standing by him on each solemn occasion, and supporting his political career (Kelby, 2015).

As the First Lady, Jacqueline was initially horrified of her assigned role as well as the lack of privacy for her and her children. However, she refused to become a public property devoid of any intimacy. Her first assignment was the Restoration of the White House.[1]

The First Lady appointed a commission composed of distinguished art connoisseurs and wealthy people who sponsored her project. They all worked under the leadership of Henry Francis du Pont, a collector of early American furniture and decorative arts. An interior decorator, Steven Burden, created a breathtaking cultural place in white, yellow and gold color, with furniture in the style of King Louis XVI, enormous chandeliers made of crystal with gleaming silk upholstered walls, and fitted silk curtains and carpets (Posener, 1998).

Jacqueline did her utmost to renovate the White House. It lasted hectic months to restore it to the earlier splendor. Her involvement, sophisticated sense of style and great interest in art and history resulted in transforming the White House into the most popular attraction in America. Mrs. Kennedy helped to establish the White House Historical Association, which had a great impact on financing the restoration through the sale of the

[1] Biography.com Editors. (2015). *Jacqueline Kennedy Onassis*. Retrieved from: http://www.biography.com/people/jacqueline-kennedy-onassis-9428644

White House guidebook, entitled *The White House: An Historic Guide*. Moreover, she commissioned a documentary film, entitled *A Tour of the White House with Mrs. Kennedy*. Approximately 48 million people watched the White House television tour that was transmitted on Valentine's Day in 1962. She launched an initiative to establish the White House Library. Mrs. Kennedy enriched the library with relevant American and foreign works, which significantly affected the American way of thinking. The library, also or perhaps above all, contained all the books ever written by presidents. Renovated and well supplied, the collection of books became the culmination of the metamorphosis of the presidential palace (Schlesinger, 1964, pp. 548-591).

The First Lady of the United States decided to take care of American culture and that is why she was looking for outstanding, talented artists who would entertain guests at the exquisite parties organized in the White House. She wanted to emphasize the power of America at that precise time and wished that thanks to her effort, John's presidency would be perceived in superlatives. The receptions were supposed to raise the prestige of the First Pair. The interior design, music or the menu were by no means random. Everything that Jacqueline did was aimed at achieving political purposes and acquiring support for John.

During John F. Kennedy's presidential term, Jackie managed to make the White House the most beautiful place in the country. She earned respect and admiration of her spouse, and therefore she became a confidante, and adviser in his business and private matters. Furthermore, the First Lady obtained an immense popularity and – what is most essential – she stood behind the success of America's cultural rebirth by inviting the most famous and outstanding artists from the USA and the whole world.[2]

4.2. Scandal with Marilyn Monroe

The most essential role of Jacqueline Kennedy was to promote the image of a good wife, happily married to John F. Kennedy. It was extremely difficult for her because not only did she lack love, sense of security, faithfulness and happiness, but also respect which she deserved from her husband. She was affected mostly by John's disclosed love affair with Marilyn Monroe. By that means, John exposed her to ridicule in the eyes of the public, or which is much worse, to being treated as a person worthy of pity (Posener, 1998).

Undoubtedly, both Jacqueline Kennedy and Marilyn Monroe are the icons of the 20th century. They were at the same time so different and so similar to each other. They both became legends, and to this day they are a source of inspiration to thousands of women all over the world. Jackie was the First Lady, the favorite of Americans, whereas Marilyn was a Hollywood actress and a devourer of men's hearts. Jackie and Marilyn came from completely different worlds, but they had much in common, not only John F. Kennedy. Both had a unique style and the way they dressed and behaved was imitated by

[2] Biography.com Editors. (2015). *Jacqueline Kennedy Onassis*. Retrieved from: http://www.biography.com/people/jacqueline-kennedy-onassis-9428644

women. Jacqueline stood out with her personality as a person who had a vast knowledge and impregnable reputation, who was capable of taking care of her relatives and also of other people and herself. Marilyn, in turn, seemed to be a hard person, but one liable to break easily, and an emotional human being, all while adoring men and enjoying light-hearted lifestyle.[3]

The scandal with Marilyn Monroe in the leading role spread across the whole world. However, that remarkable love triangle ultimately ended in tragedy. The rivalry between Jacqueline Bouvier and Marilyn Monroe began at a Beverly Hills dinner party in 1951 when John F. Kennedy met Marilyn Monroe and since then they started their romance. In the same year he met Jackie at a social gathering. The ambitious senator was interested in both women. John had the affair behind Jackie's back for eight years and during that time Marilyn thought that he would leave the wife and marry her, thus she would become the First Lady. In 1962, at Madison Square Garden on John's 45th birthday, Marilyn sang *Happy Birthday* to Mr. President. Jacqueline was absent because she did not want to be a witness of Marilyn's performance and to be publicly humiliated. Marilyn's public display of devotion was so irrelevant that Mr. Kennedy ended this relationship. Marilyn was unable to accept that outcome and she tried threatening Kennedy, but without any effect. On 5 August 1962, Marilyn Monroe was found dead in her apartment. She committed suicide. To this day, the circumstances of her death remain unexplained. There are hypotheses that it was not suicide, but a murder because of her relationships with the Kennedys (Krogulec, 2013).

4.3. The Assassination of John F. Kennedy

The date of 22 November 1963 is associated with the most tragic event that happened in the 20th century in the United States. On this day, Jacqueline accompanied John on a journey to the state of Texas. As the motorcade moved through Dallas, John F. Kennedy was unexpectedly shot three times, of which one was a miss and two others subsequently hit him in the neck and head. The sight of Jacqueline, in her elegant "bloodstained costume" (Sferrazza, 2015) carrying the body of her gunned down spouse, generated admiration from the American society and from all over the world. In fact, it was a deeply human, irrational and tragic gesture which made her a real pop culture icon of the 20th century.

American public opinion made Jackie into a perfect archetype of wife and widow. The only feelings Mrs. Kennedy displayed were seriousness and peace. She took the responsibility for ensuring that John was remembered as a hero and a legend; therefore, on his grave the eternal flame must never fade. The assassination of the 35th President of the United States brought a tragic end to Jacqueline's time in the White House. She wanted to assure her children's security and she moved to New York (Kusiak-Brownstein, 2011).

[3] *Jackie Kennedy vs Marilyn Monroe – Dark Side of Camelot – FULL Rivals Segment.* Retrieved from: https://www.youtube.com/watch?v=QDYWzllYWOo

5. Life After Leaving The White House

5.1. Marriage to Aristotle Onassis

In 1968, five years after John F. Kennedy's assassination, Jacqueline was seen with various older suitors; she was overwhelmed with all of them before she became interested in the richest man in the world, Aristotle Onassis. He was most fond of her because he wanted to enhance his prestige among the elite, and Jackie wanted to escape from the Kennedy family and stay in the shadow far away from media and paparazzi. However, Aristotle's children, Alexander and Christina, were completely against their father getting married. Jackie and Aristotle's marriage was accompanied by outrageous comments in the media and press.

Aristotle came from a family of wealthy tobacco merchants. He ran his tobacco business in Argentina. He tried to become a member of the world's upper class, but he was never fully accepted. The marriage with a 21-year-older man destroyed Jackie's positive reputation. It turned out that their relationship was stormy and most of the time they spent separately – Onassis in Greece and Jacqueline in her apartment in Manhattan (Sferrazza, 2015).

Taking advantage of the absence of his wife, Aristotle returned to an affair he once ended, with Maria Callas. At the instigation of his daughter, Christina, who showed him that Jackie just wanted his money, Mr. Onassis decided to divorce Jackie. His aversion to his wife was so great that he officially registered her $200,000 in his testimony, which had to be paid her every year. Taking into account his wealth, this sum of money was actually modest. In 1973, Alexander had wanted to go on an air trip, but his sister opposed. Eventually, Jackie convinced Aristotle to allow his son to go. Unfortunately, Alex died in that plane crash and Christina accused Jacqueline of all these tragedies. She also convinced her father that his wife had a magical power of evoking misfortune and thus Jackie won an opinion of a femme fatale.

In February, Aristotle Onassis fell ill with pneumonia and afterwards he passed away in hospital in Athens. After Aristotle's death, Jacqueline came back to New York.

5.2. The Death of Jacqueline Kennedy

Since Onassis's death, Jackie returned to New York, where she lived on the 5th Avenue in Manhattan. In 1975, she started to work in the Viking Press, where she was developing manuscripts for publication. She had to get used to a more modest lifestyle. Her workmates thought that she was very deeply involved in the work, for which she had talent. However, she eventually resigned from that job and found a new one in *Doubleday*.

In 1994, Jacqueline was diagnosed with lymphatic cancer. In the last years of her life, her companion was Maurice Tempelsman, a married diamond merchant, but what impressed Jackie the most in him was his vast knowledge about the world. She passed away in her New York apartment, asleep, at about 10.15, on 19 May 1994, at the age of 64. Her daughter Caroline had arranged a private funeral for her mother. It was held on 23 May in the Roman Catholic Church of St. Ignatius of Loyola in Manhattan, where she was baptized in 1929, and later confirmed at age of 12. At the funeral ceremony, only

family and friends were present. The most famous among these were Bill Clinton and his wife Hillary Rodham Clinton (Krogulec, 2013).

6. The Image of Jacqueline Bouvier Kennedy

Due to her fashion and accessory choices, Jacqueline became an American icon. For women in the twentieth-century USA, attractive and fashionable appearance became a way of expressing their political, social, economic and ultimately sexual emancipation. Likewise, it remained the symbol of progress and modernity. Trendy outfits played an important role in the process of women's assimilation and acculturation. Thus, the First Lady was regarded as worthy of respect and her role was difficult to undermine, despite the fact that she was reduced to the role of an identity attribute.

Undoubtedly, Jacqueline Bouvier Kennedy is one of the First Ladies, about whom the world is unable to forget and whose image has been etched into the United States history, and will be remembered by subsequent generations. Her original beauty and unique style seem timeless. The First Lady was wearing tail-coats, silk gloves and elegant hats, called a pillbox. She not only launched the trend of wearing large sunglasses and using them to carry hair, but also trousers ending above the ankle, head scarfs and bouffant hairstyle. Jacqueline Kennedy has been hailed as a fashion icon, and despite the passing years, the versatility of her style has survived to this day (Kusiak-Brownstein, 2011).

Jacqueline's story is the story of emancipation. With a great dose of uncertainty, with no faith in success, without any support and even partly against her husband's will, she had to liberate herself from the expectations of the Kennedy family and from the American society to create her own image. She intensively worked on it, which could be seen in various situations: as a supervisor taking a grip over the restoration of the White House, an unofficial minister of culture, a fashion icon and a perfect mother and wife. No one looked like her, no one spoke out like her, and no one was so authentic as her in doing everything she did.

Bit by bit, Mrs. Kennedy created an image of a perfect political wife by participating in social life. She was presenting interest in John's work by her appearance in Senate or in his office. Allegedly, Jackie was assisting him in his preparations for public performances to teach him to act freely, and to emphasize the relevant parts of speech by using gestures, mimics and intonation.

Pretty, intelligent, stunningly courageous, full of enthusiasm and passion for life, an astounding volcano of energy and ideas – precisely such was Jacqueline Bouvier Kennedy. As an extraordinary woman, whose original sense of style and aspirations were meant to imitate those of the European aristocracy (mainly the French), she became not only an unattainable role model looked up by women in the world, but also a personification of conventional, yet still appreciated American values (Posener, 1998).

Conclusion

Being the First Lady is a very responsible job that requires a great effort and engagement. This role is selected only by one person – the forthcoming president who at

the time of his proposal may not think that his chosen one would in the future become as important as he is. No matter how different were presidential wives in the White House, they all shared the experience of fulfilling an extremely responsible function which was imposed on them. Usually, the First Lady has an essential role ensuring the proper workflow of her husband's administration. All the time she must support him in making difficult and complex decisions, sustain his spirits in moments of doubt and when he feels lonely or overwhelmed by an excess of work. The single feature that all previous First Ladies share is unquestionably the strength.

Jacqueline Kennedy knew how to look good in public, although she was introverted, she always acted with dignity, with the greatest elegance and tranquility. Privately, she was sometimes not only uncontrollable and eccentric, but also smart and stubborn. Jackie was not interested in politics and stayed in the shadow at meetings. She was a well-mannered person who knew art works, which allowed her to always find the subject to talk about with others. Jackie could have made a fortune if she had just decided to betray the facts of her private life with John F. Kennedy, the President of the United States, but she never did this because her private life was her supreme holiness. She gave only three interviews but never agreed to publicize them. After fifty years, excerpts from her interviews were revealed to public by her daughter Caroline, in a book titled *Jacqueline Kennedy. Historic Conversations on Life with John F. Kennedy* by Arthur Schlesinger.

Jackie, a woman with class, became an unattainable role model for many women in the world. Perfectly dressed, charming, beautiful, full of charisma, polished in the world, the intelligent young American associated with the best European families became the symbol of traditional, but at the same time modern American values. The world of media hailed her as the best-looking woman of the 1960s. The whole world saw the shocking pictures of Jacqueline in an elegant bloodstained dress, carrying the body of her shot down husband. She refused to clean the stains of blood from her pink costume. Never before any woman was presented publicly in Chanel's costume in such a way. Jackie gave Americans majesty. In a situation traumatic to her she behaved with great dignity as a human and as a wife of the President of the United States. With a great tact and care she played her vital role, having an awareness that the unfolding drama of losing her husband goes beyond her personal pain.

Abstract

The aim of the article is to present the image of the First Ladies and the way it was changing in the 20th century according to the expectations of the American society. The article focuses on Jacqueline Kennedy as the First Lady with an extremely strong personality who had an impact on her husband's (John F. Kennedy) politics. It discusses her childhood, education, marriage and her role as the First Lady. Jacqueline's life after the death of the President John Kennedy and her marriage to Onassis are also addressed in the article.

Streszczenie

Tematem pracy jest przedstawienie wizerunku współczesnych pierwszych dam, zmieniającego się w XX wieku zgodnie z oczekiwaniami społeczeństwa amerykańskiego. Spośród plejady żon prezydentów Stanów Zjednoczonych wybrałam Jacqueline Kennedy jako Pierwszą Damę z niebywale silną osobowością, która już za życia stała się ikoną stylu i popkultury. Za cel pracy przyjęłam ukazanie wpływu jaki Pierwsza Dama USA miała wpływ na politykę i sprawowanie urzędu przez męża. Artykuł dodatkowo omawia jej dzieciństwo, edukację i małżeństwa, a także biografię po śmierci prezydenta Johna Kennedy'ego i jej małżeństwo z Onassisem.

Key words: Jackie Kennedy, First Lady, national icon.

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Video

Jackie Kennedy vs Marilyn Monroe – Dark Side of Camelot – FULL Rivals Segment. Retrieved from: https://www.youtube.com/watch?v=QDYWzllYWOo

Joanna Jakubik
Państwowa Wyższa Szkoła Zawodowa w Nowym Sączu

DEVELOPMENT AND THREATS OF TRANSHUMANISM

1. Introduction and philosophy of transhumanism

Immortality has always been a dream of human beings. People have tried to obtain it throughout different ways which nowadays can be found in many tales and myths. For a long time the possibility of becoming imperishable seemed to be only a human fantasy. However, with the development of technology human race is closer than ever to reaching its desired vision. All this because of transhumanism. Transhumanism has been defined by many scholars. The most famous and, according to some people, accurate definitions were created by More (2013) – a known futurist concerned about the development of modern technologies, the dangers they cause, and events connected with the topic of transhumanism and human development – who presented it as:

> 1) The intellectual and cultural movement that affirms the possibility and desirability of fundamentally improving the human condition through applied reason, especially by developing and making widely available technologies to eliminate aging and to greatly enhance human intellectual, physical, and psychological capacities.
> 2) The study of the ramifications, promises, and potential dangers of technologies that will enable us to overcome fundamental human limitations, and the related study of the ethical matters involved in developing and using such technologies. (More, 2013, p. 1)

When looking at More's first definition of transhumanism one can observe that its main goal is to enhance humans not only in physical but also mental aspects. Hence, transhumanism can be called a bridge, a transitory stage, between human and posthuman. As More (2013) observers in his work *The Philosophy of Transhumanism:* "By thoughtfully, carefully, and yet boldly applying technology to ourselves, we can become something no longer accurately described as human – we can become posthuman" (p. 4). Thus, it can be seen that transhumanists perceive current state of human body and mind as one of the stages in the evolutionary process which can be steered in whatever direction people see desirable.

The second definition by More (2013) presents transhumanism as not only a philosophy about change but also as a possible threat the human race will have to face during the adjustment to the desired change. And even though More (2013) states that transhumanism is about the constant process of upgrading human life and not about searching for perfection, to many this concept seems to be of secondary concern. Those

people are more interested in elongating their lives, defying aging and enhancing their cognitive process than searching for development.

2. A brief history of transhumanism

Transhumanism was established in the United States of America and based on Robert C.W. Ettinger's idea of cryonics[4]. Cryonics is the process of preserving human body by freezing it in liquid nitrogen. The main idea is to keep the patient frozen until the modern technology is be able to repair damaged tissues and bring the patient back to life[5]. Ettinger not only carried out many research projects, but was also a prolific author. He worked tirelessly to strengthen the *Immortalist Society*, the *Cryonics Institute* (which he co-founded) and other cryonics organizations[6]. Nowadays, over one hundred individuals' bodies, including Robert Ettinger's, are preserved in the Institute at the temperature of liquid nitrogen (i.e. minus 321 degrees Fahrenheit)[7]. All aspects of cryonics (ethical and moral ones included) were thoroughly described by Ettinger (1965). Because of his devotion to cryonics, Ettinger is perceived as a forefather of contemporary American transhumanism.

The Russians, on the other hand, consider Nikolai Fyodorov[8] as the forefather of the transhumanist movement. His philosophy was based on the belief that the main destination of human beings was the resurrection from the dead by using science. One of his followers, Konstantin Tsiolkovsky[9], circulated his idea of human revival, but with a slight change. Tsiolkovsky wanted to elongate human lives in order to colonise the universe. Tsiolkovsky was a pioneer in Russian cosmism[10] and wanted to defeat death by improving human body with the help of modern technology. Tsiolkovsky and Fyodorov's understandings of the reason for overcoming death were different, but the transhumanist movement in Russia flourished. Nowadays Russian versions of Humanity+ involve not

[4] Retrieved from: http://www.cryonics.org/about-us/
[5] Retrieved from: http://www.cryonics.org/about-us/
[6] Retrieved from: http://www.cryonics.org/about-us/robert-ettiner-biography
[7] Retrieved from: http://www.cryonics.org/
[8] Nikolai Fedorovich Fedorov (June 9, 1829 – December 28, 1903) was a Russian philosopher and inventor of an immortalist philosophy. His idea of defying death was to resurrect people from dead by means of technology. Retrieved from: http://www.iep.utm.edu/fedorov/
[9] Konstantin Eduardovich Tsiolkovsky (September 5, 1857 - September 19, 1935) Russian research scientist in field of astronautics and space travel. Retrieved from: http://www.britannica.com/biography/Konstantin-Eduardovich-Tsiolkovsky. He was also one of the first people in Russia who believed that colonising space would lead to happiness and immortality of human race. Retrieved from: http://www.britannica.com/biography/Konstantin-Eduardovich-Tsiolkovsky.
[10] *Russian cosmism* – a cultural and philosophical movement in Russia in the early 20th century dealing with past and future of cosmos and human race. Retrieved from: http://www.collinsdictionary.com/dictionary/english/cosmism (date of access: 20 July 2015).

only cryonics, but also social initiative named "Russia 2045"[11] established by the Russian billionaire Dmitry Itskov in 2011[12]. Its main idea is to create a hologram-like avatar in order to transfer one's mind and personality into a more durable package which will result in immortality[13].

3. Transhumanism in culture

Transhumanist ideas have been present in people's lives for some time now. However, not many are aware of the fact that the contemporary culture is filled with Humanity+ ideas. It is caused by the fact that transhumanism is not only appealing to scientists, but also to artists. This can be observed in many contemporary movies where the main characters' bodies are enhanced by technology which enable them to overcome human boundaries. This can be seen, among others, in *Iron Man 3* (2013) directed by Shane Black, where the main villain improves the bodies of disabled soldiers. By his experimental work, he enables them to obtain non-human strength, immunity to gunshots as well as possibility of curing themselves. Not only movies, but also books present the ideas of transhumanism. It should be noted that the first book which included transhumanist theories was *Frankenstein; or, The Modern Prometheus* by Mary Shelly published in 1818[14]. In this work the main character is a bizarre creature created by an unusual scientific experiment. In the examples seen above, the Humanity+ ideas are not spoken about directly, they are only suggested by the author. However, in Brown's (2013) latest work *Inferno*, the author explicitly presents not only characters who are eager supporters of transhumanism but also explains its ideas. Throughout the book the reader is familiarised with the main prospects of immortality, possibilities of improving human intelligence and discarding limitations. Because of straightforward presentation of Humanity+ movement, the visions of transhumanism can be spread all over the world.

4. Transhumanism and the body

Despite the fact that the technology develops rapidly, the genre of the mentioned books, movies and television series is still considered science-fiction. With that comes another conclusion – people do not realise how many modern technologies which are used every day are connected with the transhumanist idea of improving people by means of technology. The examples include: plastic surgeries undergone by those who want to enhance their imperfect by their or the society's standards bodies, transplants of internal organs – many of which are created in laboratories or printed by the usage of 3D printers – as well as artificial limbs controlled by one's mind. It is true that all of those inventions help people in need but, at the same time, they upgrade human bodies with the support of technology. Those ideas of improving human body were presented by Kłoda-Staniecko (2015). In his work Kłoda-Staniecko (2015) shows that human race slowly loses its

[11] Retrieved from: http://2045.com/ (date of access: 20 July 2015)
[12] Retrieved from: http://2045.com/ (date of access: 20 July 2015)
[13] Retrieved from: http://2045.com/ (date of access: 20 July 2015)
[14] Retrieved from: https://en.wikipedia.org/wiki/Frankenstein (date of access: 20 July 2015)

primary contact with nature and becomes only "a copy without an original version" (Kłoda-Staniecko, 2015, p. 250). The inventions enable people to alter their bodies according to their desires, but at the same time, the changes made in the human's physique cause people to lose their uniqueness. Kłoda-Staniecko (2015) also adds that through the mentioned changes it can be observed that the homo sapiens are gradually becoming homo cyberneticus – a biological and technological mixture of a human being and cybernetics. Slowly, people are overcoming their limitations, however, as the author points out, the more technologically advanced humans become the further they diverge from their natural environment.

5. Transhumanism and language

Language is a feature of human beings which allows them to communicate with each other. Moreover, it is their distinctive quality as they are able to express their thoughts and emotions (Crystal, 2013, p. 115). To decode a message people use not only their knowledge of language, but also their cognitive processes. Thus, the possibility of creating an artificial intelligence which would be able to hold a conversation with humans is still remote although some linguists claim that it will be possible to create such a machine.

The possibilities of transhumanism which may influence language were also presented in Azam's (2010) doctoral dissertation *Transhuamnism: Natural Language and Innovative Concepts in Communication*. In his work, the author raises many questions about the natural language and artificial intelligence as well as the use of natural language by homo cyberneticus which he names humanoids.

Azam (2010) states that human beings use language independently as they are able to create an infinite number of sentences with the use of syntax. He wonders whether the humanoids would be able to do so. What is more, the author points out that language is built on culture and history and when the socio-cultural changes occur, the language also adjusts. Language is an extension of social and cultural identity and is based on experience and history received from previous generations. Thus, if machines or human clones would start using language it would have to change in the aspect of meaning of some words. Probably the humanoids would create their own form of language, similarly to teenagers and ethnic minorities. There would be a new path for linguistics as new ways of cognition might occur and meanings of some words might need modification. The possibility of all of this happening is caused by different perceptions of surrounding as it is not known how cyborgs would comprehend emotions and desires or meaning of family words (such as mother and father) and other words connected with feelings.

Another aspect of language and transhumanism which is presented by Azam (2010) is connected with the fact that an utterance may be ambiguous and the only way of decoding its meaning might be by observing the surroundings or accurately detecting irony or other emotions in one's voice as well as understanding the context in which it is spoken. Hence the author questions whether the clones and cyborgs would be able to do so if not every human can. Azam (2010) also shows his concern about words expressing emotions like sympathy, sadness or kindness as even though humanoids may be good at using language in socio-cultural context, they may use such words only as a means of

achieving the desired outcome of a communication act. Thus, Azam (2010) shows that when the time for cyborgs comes, new communication patterns might be needed although, at the same time, he is not convinced that humanoids will be able to use language in a creative way and hold a meaningful conversation.

6. Transhumanism, Christianity and ethics

Transhumanism is closely connected with human body and mind which influence many aspects of human lives. Thus, it is no wonder that the pope Francis I (2015) in his latest encyclical *Laudato Si* shows the influence of technology on them. As a clergyman, Francis I invokes to the *Bible* and presents examples where human beings and nature are shown as connected, dependent on each other. The pope also speaks about improvement in technology. He does not condemn it but draws attention to the fact that people with big financial resources have easier access to scientific inventions. Francis I displays his worry about the growing difference between the poor and the rich and emphasises that it is important to be aware of the purpose for which the new creations are used. Moreover, he juxtaposes religion with science and argues that according to the Holy Book, human beings should respect as well as love all things as they were created, not pursue their change. Thus, he emphasises that human nature should not be manipulated according to one's convenience.

Many scholars, among them Koch (2010), perceive the idea of transhumanism as unethical, as according to them, people who would like to impose Humanity+ ideas into life, in reality want to "play God". What is more, according to those scholars, transhumanism is modern eugenics[15]. Eugenics was used by the Nazis during World War II in order to eliminate the disabled. This time, fortunately, people who are handicapped and do not fit into social standards are not being killed but changed. And even though many scientists claim to do so in an attempt to reduce the suffering of the disabled, many other scholars see in it the relation to eugenics in which scientists are pursuing a perfect world, without any diseases (neither mental nor physical), a world without boundaries of death and suffering.

Another problem of transhumanism and ethics is that of the development of technology and genetic engineering. The danger of parents being able to choose the genes of their children is connected with the latter and it means that they would be able to create the perfect child with neither defects nor diseases (Azam, 2010). On the other hand, genetic engineering may help with genetic illnesses, also those connected with speech disorders. As for the development of technology, the modern inventions enable people to use it for unethical purposes, for example, to impersonate others by using modern technology to change their voice so it sounds like someone else's. One of such examples was shown by Azam (2010) where he presented the use of a Voice Cloning technology.

[15] *Eugenics* – the study of or belief in the possibility of improving the qualities of the human species. Retrieved from: http://dictionary.reference.com/browse/eugenics

This mechanism allows people to change their voice to someone else's. Thus, it may cause threats as some utterances may be attributed to people who did not say them.

7. Conclusions

Transhumanism is said to be a movement of improvement and enhancement of not only human beings, but also their surroundings. However, many supporters of Humanity+ ideology fail to see that the technological development carries as many possibilities for better future as dangers threatening human beings. The development in the technology may help many disabled and ill people, but at the same time, there is the danger that the technology will be available only to the rich or used in unethical situations such as voice cloning. The changes will occur not only in human bodies, but also in their surroundings. Socio-cultural changes caused by transhumanism would influence language and new linguistic paths, such as unfamiliar patterns of interactions. However, at the same time, there is the possibility that the well-known expressions or meanings of some words would have to undergo modification. What is more, there are some ethical questions which need answers before proceeding with the transhumanistic development. They are connected not only with one's body or religious beliefs but also with general perception of good and evil as well as how far one can interfere in evolution of human beings.

Abstract

In recent years transhumanism has become very popular among scholars. With its promise of immortality achieved through technological upgrading of human body, it has flourished to an interdisciplinary field. Nonetheless, many people see only the positive perspectives that the Humanity+ movement offers and do not take into consideration possible adverse factors it may cause. Moreover, not many realise how ingrained in our culture, language and everyday life are transhumanist ideas along with technological advances. Thus, the article presents the main ideas as well as history of transhumanism, points to the connection between transhumanism, culture and language as well as transhumanism and human nature.

Streszczenie

W ciągu ostatnich lat transhumanizm stał się popularną dziedziną dyskusji wśród naukowców. Dzięki obietnicy nieśmiertelności osiągniętej poprzez technologiczne ulepszenie ciała ludzkiego rozwinął się on w dziedzinę interdyscyplinarną. Jednakże wiele ludzi dostrzega tylko pozytywne możliwości jakie za sobą niesie i nie uświadamia sobie jakie mogą być negatywne skutki rozwoju transhumanizmu. Również niewiele osób zdaje sobie sprawę jak bardzo idee transhumanistyczne wraz z ich technologicznymi możliwościami są zakorzenione w kulturze, języku oraz życiu codziennym. Dlatego też artykuł prezentuje główne założenia transhumanizmu jak również jego historię, wskazuje na powiązania transhumanizmu z kulturą i językiem oraz zależność między transhumanizmem a ludzką naturą.

Key words: transhumanism, posthumanism, human evolution, nature, evolution.

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TRANSHUMANIZM – UTOPIA, ZAGROŻENIE CZY SZANSA DLA LUDZKOŚCI?

Transhumanizm to ideologia postulująca użycie nauki i techniki, w szczególności neurotechnologii, biotechnologii i nanotechnologii, do przezwyciężenia ludzkich ograniczeń i poprawy kondycji ludzkiej. Obecnie bardzo często określany jest on mianem „humanizm +". Nowoczesną definicję transhumanizmu stworzył filozof More twierdząc, iż:

> Transhumanizm to klasa filozofii, która próbuje kierować nas w stronę kondycji postludzkiej. Transhumanizm dzieli wiele elementów z humanizmem – przede wszystkim szacunek dla rozumu i nauki, nacisk na postęp i docenianie roli człowieczeństwa (czy transczłowieczeństwa) w życiu.
> Transhumanizm różni się od humanizmu przez przyzwolenie (a nawet oczekiwanie) na radykalne zmiany w naszej naturze i dostępnych nam możliwościach oferowanych przez różne nauki i technologie (More, 1996)[16].

Współcześni przedstawiciele nurtu transhumanistycznego pokusili się o stworzenie deklaracji, swoistego transhumanistycznego manifestu, grupując główne założenia i aspiracje w siedmiu punktach.

Manifest transhumanistyczny głosi, iż:

1. Ludzkość zostanie radykalnie zmieniona przez przyszłe *technologie*. Przewiduje się możliwość zmiany warunków ludzkiego istnienia, łącznie z nieuchronnością starzenia się, przezwyciężenie ograniczeń ludzkich i sztucznych umysłów, niepożądanych stanów psychicznych, cierpień i przywiązania do planety Ziemia.
2. Systematyczne badania powinny skoncentrować się na zrozumieniu rozwoju przyszłych wydarzeń i dalekosiężnych konsekwencjach tego rozwoju.

[16] Źródło: "Transhumanism: Toward a Futurist Philosophy", M. More, 1996. "***Transhumanism*** is a class of philosophies that seek to guide us towards a ***posthuman*** condition. Transhumanism shares many elements of humanism, including a respect for reason and science, a commitment to progress, and a valuing of human (or transhuman) existence in this life rather than in some supernatural "afterlife". Transhumanism differs from humanism in recognizing and anticipating the radical alterations in the nature and possibilities of our lives resulting from various sciences and technologies such as neuroscience and neuropharmacology, life extension, nanotechnology, artificial ultraintelligence, and space habitation, combined with a rational philosophy and value system." Pobrane z: http://web.archive.org/web/20130806172107 /http://www.maxmore.com:80/transhum.htm

3. Poprzez otwartość na nowe technologie ludzkość ma większą szansę na korzystne ich wykorzystanie aniżeli poprzez ich zakazanie.
4. Transhumaniści mają moralne prawo do wykorzystania technologii w celu zwiększenia osobistych zdolności psychicznych i fizycznych jak i poprawy kontroli nad własnym życiem. Pragną oni osobistego rozwoju wykraczającego poza obecne biologiczne ograniczenia.
5. Planując przyszłość, obowiązkiem jest wziąć pod uwagę perspektywę dramatycznego postępu technologicznego. Tragedią byłoby nie urzeczywistnienie się potencjalnych korzyści z powodu źle umotywowanej technofobii i niepotrzebnych zakazów. Z drugiej strony, tragedią byłoby również wymarcie inteligentnego życia z powodu jakiegoś kataklizmu lub wojny z udziałem zaawansowanych technologii.
6. Należy tworzyć miejsca spotkań, w których ludzie będą mogli racjonalnie omawiać działania, jakie należy podjąć jak i tworzyć ład społeczny, umożliwiający wdrażanie odpowiedzialnych decyzji.
7. Każda istota rozumna posiada prawo do dobrobytu (w postaci sztucznych, ludzkich, zwierzęcych (nie-ludzkich) lub pozaziemskich umysłów)[17].

Należy podkreślić, iż oficjalnie transhumanizm nie popiera żadnej partii, polityka i platformy politycznej, jednak przedstawiciele tego ruchu w celu pozyskania ogromnych funduszy na wsparcie i możliwą realizację idei, zgłaszają się do rządów państw, nie zważając na to jaką politykę stosują owe rządy w życiu społecznym - zgadzając się na aborcję oraz inne godzące w życie ludzkie procedery.

W osiągnięciach najnowszych technologii, transhumaniści upatrują szansę na osiągnięcie takich celów jak:

- wydłużenie życia ludzkiego (zahamowanie procesu starzenia), a w perspektywie nieśmiertelność,
- eliminacja chorób; zdolność panowania nad bólem, umiejętność samoleczenia, kontrolę snów,
- idealna kondycja fizyczna,
- rozwój inżynierii organów i tkanek, pozwalające na tworzenie sztucznych organów („części zamiennych"),
- nadzwyczajne zdolności umysłowe, genialna pamięć, telepatia,
- nieustająca młodość,
- rozwój sztucznej inteligencji i stworzenie możliwości przeniesienia ludzkiej świadomości np. do sieci neuronowych,
- natychmiastowe pozyskiwanie wiedzy i jej przetwarzanie,
- zacieranie barier między ludźmi (geograficznych, językowych, państwowych itp.),
- uzyskanie pełnej kontroli nad zasobami Ziemi (możliwość dowolnego wpływania na klimat, czerpanie energii z jądra Ziemi itd.),

[17] Źródło: Manifest transhumanistyczny opracowany przez Marcina Kalhorna. Pobrane z: http://katalogi.pl/235319-transhumanizm.-narodziny-nowego-cz%C5%82owieka..html

- eksploracja kosmosu (Sykulski, 2013).

Zwolennicy udoskonalania gatunku ludzkiego postulują, aby dzięki nowoczesnym technologiom, zdobyczom medycyny i techniki wyeliminować wszelkie biologiczne ograniczenia takie jak choroby czy starzenie się. Ponadto uważają, że ludzkość będzie coraz szybciej ewoluować w kierunku doskonalenia wszelkich umiejętności zarówno fizycznych jak i umysłowych. Człowiek przyszłości ma się stać istotą idealną, jednakże warto zadać sobie pytanie o to, czy efekt końcowy owej transhumanistycznej ewolucji będzie wpisywał się w tradycyjne pojmowanie człowieka i idei człowieczeństwa, bowiem zgodnie z założeniami czołowych działaczy ruchu, w perspektywie przyszłości będziemy mieć do czynienie z tzw. Postczłowiekiem, a więc istotą, która wykracza poza ramy klasycznie pojmowanego człowieka. Postczłowiek będzie posiadał większe możliwości fizyczne, a jego sposób działania nie da się porównać z człowiekiem klasycznym.

W ramach transhumanizmu istnieje wiele immortalistycznych koncepcji i projektów. Na uwagę zasługuje rosyjski projekt Rosja 2045, który przewiduje stworzenie serii Awatarów.

- Avatar A przewidziany na lata (2015 – 2020) - to robot, sterowany za pomocą myśli,
- Avatar B (2020 - 2025) – będzie oparty na przeszczepieniu ludzkiego mózgu do „ciała" robota,
- Avatar C (2030 – 2035) – zostanie skonstruowany poprzez stworzenie sztucznego mózgu, do którego będzie można przenieść naszą osobowość tuż przed śmiercią,
- Avatar D – (2040 – 2045) – to twór, dzięki któremu będziemy przenosić osobowości do naszych hologramów (Sykulski, 2013).

Owa krótka charakterystyka pokazuje, iż Awatar stanie się konstrukcyjną istotą, której część biologiczna będzie zminimalizowana, stechnicyzowana, a duchowy aspekt kompletnie wykluczony. Nie ulega więc wątpliwości, że transhumaniści chcą opanować naturę i zacząć w nią ingerować. Od wieków ludzkość zmaga się z zasadami natury, chociaż śmierć jest naturalna i prawdziwa. Każde ciało wykonuje swoje główne zadanie: rodzi się, a potem umiera. Transhumaniści stale próbują „oszukać śmierć", ale bez skutku. Chcąc przezwyciężyć ontyczny status człowieka, aspirując tym samym do roli Stwórcy. Czy nie grozi im jednak upadek na wzór wieży Babel? Z tych założeń można wywnioskować, że człowiek w teorii transhumanizmu stanie się Quasi (niby) Bogiem. Nie jest to nowa teoria. Wystarczy chociażby wspomnieć Nitzcheańską koncepcję nadczłowieka.

Ideę „nadczłowieka" wprowadził do światowej literatury Fiodor Dostojewski, rosyjski pisarz prekursor egzystencjalizmu, który zajmował się badaniem „mrocznej strony" natury ludzkiej, dokonując w swoich powieściach gruntownej analizy idei nadczłowieka. To właśnie w powieści *Zbrodnia i kara* najpełniej zobrazował on rolę człowieka uzurpującego sobie Boskie prawa. Młody student Raskolnikow zabija starą lichwiarkę, a swoją zbrodnię uzasadnia przekonaniem o swojej wyjątkowości i wyższości. W powieści Dostojewskiego nakreślony został wyraźny podział na jednostki wyższe

pokroju Napoleona czy Cezara i niższe, tzw. „wszy" - czyli motłoch. Raskolnikow gnębiony wyrzutami sumienia nie dorasta jednak do idei, której hołdował. Dostojewski, jako alternatywę dla złudnego wzorca nadczłowieka wprowadza postać prostytutki Soni, która „nawróciła" bohatera. Mamy więc tutaj do czynienia z przewrotnym zderzeniem słabości „wszy", która w efekcie staje się siłą kompromitującą moc nadczłowieka.

Podział ludzi można idealnie przedstawić na przykładzie pojęcia *nadczłowieka* w zdeformowanej i uproszczonej wersji, którą wykorzystali zwolennicy nazizmu. Idea *nadczłowieka* w interpretacji nazistowskiej uzyskała wymowę biologiczną, co doskonale prezentuje w swojej pracy Houston Stewart Chamberlain opisując powszechne dzieje cywilizacji przy pomocy darwinowskich, naturalistycznych pojęć takich jak rasa (Rasse), w tym „czysta" (rein) i „mieszana" rasa, wreszcie „czysta rasa" (Czecholińska, 2013).

Segregacje ludzkości na lepszych i gorszych niewątpliwie zawiera eugeniczny peirwiastek. Jak podkreśla Monika Madej-Cetnarowska w swoich pracach na temat transhumanizmu, motyw eugeniczny to główna iluzja nowego ruchu. Analizując powieść Jurija Nikitina (2006) *Transczłowiek* można wysnuć wniosek, iż najniższe warstwy społeczne, genetycznie najbardziej upośledzone, nie powinny mieć łatwego dostępu do pomocy, wsparcia medycznego, dzięki czemu skazane są na ułomność dzieci nie będą się rodzić, a jeśli już się narodzą, nie dane będzie im przeżyć (Madej-Cetnarowska, 2013, s. 68-85).

W tym miejscu należy zadać pytania o poszanowanie prawa do życia? Czyż nie mamy tutaj do czynienia z koncepcją „miłosiernej eliminacji", o której pisał Konstantyn Ciołkowski, rosyjski kosmita XX wieku i jeden z czołowych propagatorów miłosiernej eugeniki. Dlaczego zamiast likwidacji osób chorych, z ułomnościami i pewnymi niedoskonałościami, technologia nie będzie starała się walczyć z patologiami, a w ten sposób pomagać ludzkości, wykorzystując coraz większy postęp w dziedzinie nauki i technologii? (Madej-Cetnarowska, 2014, s.38). We wspomnianej powieści *Transczłowiek* główny bohater straumowany śmiercią ukochanej kobiety, porównuje świat śmierci do zniewolenia, które należy pokonać, obudzić pragnienie nieśmiertelności i życia wiecznego. Śmiercią należy gardzić, a nie szanować ją i korzyć się przed nią. W nowym transhumanistycznym świecie śmiertelna świadomość musi zostać przebudowana w świadomość życia.

Waleria Pride, jedna z barwniejszych postaci rosyjskiego transhumanizmu, współzałożycielka spółki „KrioRus", jest bardzo wdzięczna Nikitinowi za napisanie powieści, którą interpretuje jako rosyjski transhumanistyczny manifest. W nagrodę za ten utwór Nikitin otrzymał od niej możliwość bezpłatnego zamrożenia mózgu po śmierci (Sykulski, 2013)

Danila Miedwiediew, drugi z założycieli rosyjskiego ruchu transhumanistycznego i bliski współpracownik Valerii Pride nieustannie apeluje do rządu i osób publicznych, żeby pomogły w promowaniu progresywnej idei wśród społeczeństwa. Jeśli świat polityki i biznesu nie okaże finansowego wsparcia, to marzenie o przedłużeniu życia i opanowaniu możliwości ludzkiego ciała pozostanie pustym snem. Jednak po raz kolejny należy zadać pytanie, czy ów pusty sen nie będzie lepszy dla człowieka od mirażu

proponowanego przez transhumanistów, bowiem proponowana przez nich nieśmiertelność jest opcją tylko dla wybranych. Ciekawy jest fakt, iż nawet Jurij Nikitin, w swojej powieści *Transczłowiek* w jednym z dialogów zauważa postępowanie transhumanistów, oddając to słowami:

> Dobieracie sobie ludzi godnych nieśmiertelności i mówicie o tym głośno… czegoś takiego nie robili nawet faszyści (Nikitin, 2006, s.277).

W XX wieku poglądy teorii transhumanizmu głosił Julian Huxley, biolog, założyciel i pierwszy dyrektor UNESCO. W swojej pracy, *Religia bez objawienia* lub, w innym tłumaczeniu, *Religia bez Apokalipsy* (1927), a także w kolejnych swych artykułach twierdził, iż:

> Nie potrzebujemy już pomocy objawienia teologicznego
> i bezwzględnej metafizyki. Dla naszej wizji filozoficznej, wystarczy Freud i Darwin (Madej-Cetnarowska, 2015, s.150).

Powołując się na prace Madej-Cetnarowskiej, ten krótki cytat pokazuje system wartości Huxleya, a także jego negatywny stosunek do tradycji religijnej. Biolog wielokrotnie pisał, że we współczesnym świecie nie ma miejsca dla wiary w to, co nadprzyrodzone, a:

> […] z ewolucyjnego punktu widzenia, idea Boga stała się nieaktualna, wyczerpana, osiągnęła kres swojego rozwoju (ibid., s. 151).

Kolejnym przykładem transhumanisty jest Ray Kurzweil, amerykański naukowiec i przedsiębiorca, a przede wszystkim guru transhumanizmu. Wraz z NASA i Google stworzył w 2009 r. wydział futurologii na Singularity University w Dolinie Krzemowej w Kalifornii. Głównym celem wydziału jest „przygotowanie ludzkości na przyśpieszoną zmianę technologiczną" (Borska, s. 2014). Jednym z planów badań Kurzweila stało się opracowanie sztucznej inteligencji. Badacz uważa, iż ewolucja biologiczna i technologiczna podlega tym samym prawom i absolutnie nie można jej negować, a tym bardziej powstrzymywać. Zatem rozwój nauki i techniki nieuchronnie prowadzi do punktu, w którym powstanie istota nieśmiertelna, połączenie człowieka i robota, co radykalnie zmieni naszą cywilizację.

Czy będzie to jednak cywilizacja pozytywna? – to pytanie budzi szereg wątpliwości. W idei transhumanizmu „Rodzina ma ustąpić miejsca uniwersalnemu życiu" (Madej-Cetnarowska, 2015, s. 152) nastąpi zerwanie podstawowych wartości, jakimi są relacje międzyludzkie i rodzinne. Ludzie uwolnią się z więzi rodzinnych i uczucia zaborczości, a motywowani materialną obfitością, będą ewaluować w kierunku fizycznej, postludzkiej doskonałości (ibid., s. 154).

W tym kontekście zgadzam się z opinią wygłaszaną przez Łukasza Bartoszewicza, który twierdzi, iż:

> Transhumanizm – to ścieżka do upadku ludzkości […] Jesteśmy na progu rewolucji, która całkowicie zmienia naszą cywilizację po prostu staniemy się maszynami, jest to bardzo prawdopodobne (Bartoszewicz, 2014).

Krytyka transhumanizmu przybiera dwie formy: zastrzeżeń, co do możliwości spełnienia celów, jakie stawia sobie transhumanizm oraz zastrzeżeń, co do postulowanych przez niego zasad etycznych i moralnych.

Przeciwnicy idei wskazują na jego utopijny charakter. Rację ma genetyk i pisarz popularnonaukowy Steve Jones twierdząc, że inżynieria genetyczna, informatyka czy kognitywistyka być może będą w stanie uczynić z człowieka współczesnego tzw. transczłowieka (człowieka przejściowego), ale na pewno nie idealnego postczłowieka (najwyższe stadium ewolucji). Jones utrzymuje, że technologie te, których przykładem jest inżynieria genetyczna nigdy nie będą oferowały takich możliwości jak to się popularnie przewiduje (More, 1996).

Z kolei Fromm – niemiecki filozof, socjolog, psycholog i psychoanalityk wskazywał na nieco inny problem:

> Niebezpieczeństwo w przeszłości polegało na tym, że ludzie stawali się niewolnikami; niebezpieczeństwo przyszłości polega na tym, że mogą stać się robotami[18].

Bill Joy współzałożyciel Sun Microsystems, w swojej dezaprobacie posuwa się jeszcze dalej, ostrzegając, że poprzez popieranie transhumanizmu człowiek wcale nie będzie ewoluował ku doskonałości, ale spowoduje własne wyginięcie i to w ekspresowym tempie (Borska, 2014).

Neokonserwatywny ekonomista polityczny Francis Fukuyama (2002) w swej książce *Our Posthuman Future* (*Koniec człowieka*) wygłasza pogląd, że transhumanizm może tak naprawdę krytycznie zaszkodzić postępowym ideałom demokracji przez fundamentalną zmianę natury ludzkiej i ludzkiej „równości" (More, 1996).

Natomiast biokonserwatyści utrzymują, że każda próba zmiany naturalnego stanu człowieka (jak klonowanie, ingerencja w ludzki kod genetyczny) jest z gruntu niemoralna.

Podsumowując niniejszy referat uważam, że postęp w nauce jest ogromny, a jego wpływ na życie ludzi nieunikniony. Żyjemy w znaczącym momencie historii rodzaju ludzkiego, kiedy to stajemy przed szansą przezwyciężenia ludzkich ułomności i porzuceniem ewolucyjnych uwarunkowań natury.

Błędem byłoby niewykorzystanie szans, jakie daje nam kolosalny rozwój nauki, jednakże czerpiąc z jej zasobów powinniśmy zawsze odwoływać się do zasad moralności;

[18] Źródło: „Transhumanizm czyli marzenia o 'człowieku idealnym'", S. Borska, Pobrane z: https://wszystkoconajwazniejsze.pl/sylwia-borska-transhumanizm-czyli-marzenia-o-czlowieku-idealnym/

próbując odpowiedzieć na pytanie czy kolejny wynalazek konstruowany jest dla czy przeciw człowiekowi.

Abstract

The development of science and technology is a key phenomenon influencing human lives. The influence of the achievements of the human mind on the environment is unavoidable and creates an opportunity to overcome evolutionary restraints of nature. The article contains the discussion of transhumanism and the ideas of creating an ideal human being (i.e. posthuman), eliminating restraints, diseases and the process of aging, and achieving immortality. It compares the views of supporters and opponents of transhumanism and aims at answering the question whether transhumanism is a utopia, threat or chance for the humanity.

Streszczenie

Transhumanizm – utopia, zagrożenie czy szansa dla ludzkości? Rozwój nauki i technologii to kluczowe zjawisko wpływające i warunkujące na życie ludzi. Wpływ osiągnięć ludzkiego umysłu na otaczającą rzeczywistość jest nieunikniony i niewątpliwie tworzy szansę na przezwyciężenie ludzkich ułomności i porzucenie ewolucyjnych uwarunkowań natury. W niniejszym referacie analizie poddano pojęcie transhumanizmu, który wzbudza wiele kontrowersji, zastanowienia i niekończących się pytań. Założeniem powstałej idei jest wykreowanie idealnego stanu człowieka (tzw. postczłowieka), wyeliminowanie ograniczeń, chorób, starzenia się, a nawet osiągnięcie nieśmiertelności. Prezentowany referat definiuje poglądy wielu transhumanistów, jak również ich przeciwników, a wszystko po to, aby odpowiedzieć na podstawowe pytania: Czy transhumanizm zagraża, czy jest szansą dla naszej ludźkości? Przyszłość będzie należała do ludzi, czy jednak robotów?

Key words: human, posthuman, transhumanism, chance, menace, humanity, immortality, development, mind, perfection, science, technology.

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JĘZYK JAKO KERYGMAT NA PRZYKŁADZIE WYBRANYCH POEMATÓW KAROLA WOJTYŁY

1. Prolog

Artykuł jest poświęcony wczesnej twórczości poetyckiej Karola Wojtyły, w której można rozpoznać kerygmatyczny wymiar słowa. Język stanowi o różnorakich sposobach komunikowania się – treści, jakie zawiera w symbolicznej postaci znaków mają troisty charakter: socjologiczny, psychologiczny oraz teologiczny. Więź z tym, co transcendentne charakteryzuje dzieje całego rodzaju ludzkiego od zarania – wtedy język nie jest niczym innym, jak nieustannym dialogiem z czymś zewnętrznym.

Wielorakie przejawy bytu w słowie (Ricoeur, 1985), w aspekcie religijnym przygotowują człowieka do przyjęcia jedynego Słowa, w którym objawia się Bóg. Młodzieńcze utwory Karola Wojtyły są przykładem kerygmatu, w którym język zmierza nie tylko do poznania świata, ale przede wszystkim jest duchową drogą, aktywną czynnością głoszenia Ewangelii (Jankowski, 1989). Stąd kerygmat literatury staje się przejawem analogicznym do kerygmatu apostolskiego (Maciejewski, 1991), gdzie język jest oparty na autorytecie Boga.

Supranaturalistyczna legitymizacja słowa/języka wiąże go również z pojęciem Logosu, który nadaje transcendentalny sens ludzkiemu życiu. Wynika z tego funkcja etyczno – religijna samego języka; jego obecność tak w doświadczeniu indywidualnym, jak i zbiorowym decyduje o wartości jestestwa człowieka zakorzenionego w kulturze, która sięga do źródeł transcendentalnych. Wówczas w egzystencji ludzkiej dokonuje się *metanoia*, która w procesie werbalnego rytuału urealnia relację pomiędzy tym, co ludzkie i tym, co boskie.

W kontekście religijno–kulturowym twórczość Wojtyły zamyka się w triadzie Bóg–Człowiek–Natura, gdzie język stanowi najtrwalszą postać porozumienia.

2. Język jako kerygmat na przykładzie wybranych poematów Karola Wojtyły

Sakralizacja natury we wczesnej poezji Karola Wojtyły zarówno w wymiarze codziennym, jak i odwiecznym ma ścisły związek z funkcją słowa, wyrażającego prawdę objawioną, jakiej dostąpił poeta. W tym miejscu należy zatrzymać się nad teologiczną wartością tekstu literackiego, ponieważ to dopiero wymiar eschatologiczny nadaje właściwy sens jego twórczości.

Jerzy Szymik następująco komentuje obecność Boga w mowie ludzkiej:

> Dotykamy tu jakiegoś misterium języka. Polega ono na tym, że język w swojej najgłębszej ontycznej strukturze jest <nośnikiem misterium>, że

> tkwią w nim możliwości niesienia i wysłowienia tajemnicy. Możliwości zresztą zrealizowane, gdyż Boże Słowo i Boża mądrość funkcjonują w mowie ludzkiej. Na tym polega tajemnica języka: Boże Słowo staje się językiem, ludzka mowa transcenduje samą siebie, a jednocześnie realizuje tym sposobem samą siebie w stopniu najwłaściwszym dla swej istoty. (Szymik, 1994, s. 36)

Więź języka z tym, co Transcendentne charakteryzuje dzieje całego rodzaju ludzkiego od zarania – kultura nie jest niczym innym, jak nieustannym dialogiem ludzkości z czymś zewnętrznym. To *coś* w aspekcie religijnym, chrześcijańskim uzyskało status Boskości: w tajemnicy wiary niewidzialny Bóg objawia się widzialnym i znaczącym, mówi do nas, jest obecny w akcie Wcielenia i w Słowie.

Paul Ricoeur pisze:

> Właśnie dlatego, że otrzymuję jako godne wiary słowo (*la parole*), że Słowo *(le verbe)* zamieszkało między nami, nabieram ufności w powszechność przejawu bytu we wszelkiej mowie, która coś wysławia. Uzyskuję tym samym możność chłonięcia wszelkiego znaczącego słowa. I na odwrót, ponieważ mam oznaki, że byt przejawia się w słowie (*le verbe*) poza Ewangelią, w słowie (*la parole*) proroka lub myśliciela, poety współczesnego lub klasycznego czy archaicznego, te wielorakie przejawy bytu w słowie (*le verbe*) przygotowują mnie do przyjęcia jedynego Słowa (*le verbe*), Chrystusa jako głównego i rozstrzygającego przejawu. (Ricoeur, 1985, s. 354)

W ujęciu francuskiego filozofa widać, że odsłonięcie bytu jako Logosu aktualizuje się oraz spełnia ostatecznie w Chrystusie. Jego obecność jest gwarancją i potwierdzeniem eschatologicznego wymiaru ludzkiej mowy, w jaką wchodzą Słowa boskie. Proces ten nie dokonuje się w jakimś abstrakcyjnym, oderwanym od rzeczywistości obszarze, lecz w konkretnej historii świata, w dziejach ludzkości obdarzonych transcendentną komunikacją, pozwalającą nie tylko na przekazywanie wiadomości, ale także na poznawanie tych prawd, które wykraczają poza *stricte* naukowy, racjonalny ogląd.

Młodzieńcze teksty Karola Wojtyły wyróżnia głęboka samoświadomość religijna tak artystycznie, jak i światopoglądowo. Czytelnik już przy pierwszym spotkaniu z jego poezją odnosi wrażenie, że uczestniczy nie tylko w czysto literackiej, estetycznej przestrzeni danego utworu, ale staje się odbiorcą szczególnie ważnego przekazu, którego źródło znajduje się w samym Bogu. Trudno wyobrazić sobie tę poezję bez rękojmi Najwyższego. Odniesienia do sfery sacrum objawiają się tutaj na wszystkich poziomach organizacji świata przedstawionego, gdzie funkcję przymierza pomiędzy Boskim a ludzkim światem pełni słowo, zdecydowanie wykraczające poza swoją li tylko literacką rolę, sakralizując treści, jakie wyraża. Następuje w tym zjawisku znamienna i wyjątkowa identyfikacja gestu twórczego, aktu poetyckiego z etosem bycia chrześcijaninem.

Dlatego, podejmując zagadnienia Transcendencji w pierwszym okresie twórczości poetyckiej Karola Wojtyły, należy umiejscowić je w kerygmatycznej perspektywie badawczej Słowa jako Logosu, gdzie słowo poetyckie rozumiane jest jako pewnego rodzaju objawienie, proces twórczy dążący do poznania drogą przeddyskursywną, silnie nacechowany chrześcijańskim ekumenizmem. Celem w nim jest możliwie pełne obwieszczenie Bożej miłości.

Augustyn Jankowski w swej pracy „Kerygmat w Kościele apostolskim" (1989) uważa kerygmat jako synonim głoszenia Dobrej Nowiny o zbawieniu w Jezusie Chrystusie, jako czynność głoszenia słowa czy nauki Bożej. Składnikiem tak pojętego kerygmatu jest mowa o:

- spełnieniu się Bożych zapowiedzi podanych przez proroków

- przybliżeniu się, nawet obecności Królestwa Bożego (Por. Jankowski, 1989, s. 8)

A zatem kerygmat jest szczególnym głosem Boga, Chrystusa, Ducha Świętego zawierającym zbawcze działanie poprzez Słowo, ale:

> Ten związek słowa ze zbawieniem, po ludzku całkiem zrozumiały, nie ujmuje jeszcze istoty zbawczego działania słowa Bożego. Jak całe misterium zbawienia, tak i ten jego środek, jakim jest <żywe słowo Boże>, ma głębsze racje swojej skuteczności niż tylko psychologiczne czy socjologiczne. Tajemnica skuteczności tego słowa została nam częściowo objawiona w Piśmie św. [...] Bóg w Trójcy jest czynny i obecny. To on czynność głoszenia Ewangelii czyni świętą. (Jankowski, 1989, s. 8)

Przeniesienie interpretacji kerygmatycznej na obszar literatury w przypadku twórczości Karola Wojtyły jest zabiegiem o tyle umotywowanym, że pozwala nie tylko śledzić stylistyczno – biblijny ton wielu jego utworów, co znaleźć głęboko religijne korzenie tych tekstów, w znaczący sposób wykraczających poza estetyczną konkretyzację.

Jak słusznie zauważył Maciej Maciejewski:

> Kerygmat literatury jest pojęciem analogicznym i zakłada oczywiście kerygmat apostolski, owo Słowo zbawienia, które Ojcowie Kościoła utożsamiali z nasieniem Ducha Świętego, było ono bowiem tym samym Słowem Boga, które w Maryi poczęło Jezusa, stając się ciałem. A zatem nas bardziej będzie interesował proces wchodzenia człowieka w Słowo Boga, w tym wypadku tego człowieka, który jest kreowany przez słowo literackie. Kerygmat literatury o tyle jest więc kerygmatem, o ile <ciało> literatury powraca w Słowo odwieczne. (Maciejewski, 2003, s. 25)

Dalej zaś autor ten konkluduje:

> Pytania tyczące owego powrotu w Słowo z zaznaczeniem stopnia oddalenia czy przybliżenia stanowiłyby główny zabieg hermeneutyczny. Nie trzeba dodawać, że wzorca często trzeba „szukać w sobie", o ile takie wcielenie Słowa zaistniało. To podstawowe pytanie towarzyszyć musi również procesowi dydaktycznemu, który staje się swoistą katechezą. (Maciejewski, 2003, s. 25)

Gdy więc w procesie konkretyzacji estetycznej dojdzie do nie tylko nieuniknionej, ale wręcz pożądanej identyfikacji czytelnika ze światem postaci (autora, narratora, podmiotu lirycznego, bohaterów), wówczas wspomniane pytania zaczynają katechizować uczestników konwersatorium, którzy mają tego mniejszą lub większą świadomość (Maciejewski, 2003, s. 25).

Proces „wchodzenia człowieka w Słowo Boga" (Dybciak, 2005, s. 220) oraz „powrotu literatury w Słowo odwieczne" (Dybciak, 2005, s. 220) skierowany zarówno do człowieka znajdującego się w konkretnej sytuacji egzystencjalnej, jak i wszystkich pokoleń minionych, obecnych i przyszłych, gdzie chodzi o „każdego z osobna i wszystkich razem" (Dybciak, 2005, s. 220), oparty na autorytecie Boga, znalazł odzwierciedlenie między innymi w młodzieńczym poemacie Wojtyły pt. „Słowo – Logos":

> XI Rzeźbiarz Wszechmocny! Słowa powstanie
> najprzedziwniejsze w promieniach Mocy –
> I Słowo Ojca jest ukochanie,
> cudem najwyższym wszechmocnych oczu,
> i ciągłym Siebie odpoznawaniem,
> Światłem Miłości – złotym przeźroczem.
> Słowo się stało Ciałem – Ziszczeniem,
> rajskich obietnic ziemskim nasieniem.[19] (Wojtyła, 2003, s. 79)

W ten sposób poezja staje się osobistą modlitwą, a powołanie do poezji jest powołaniem do głoszenia odwiecznego Słowa:

> VI Słucham wieczornych zwierzeń ogrodu,
> widzeniem duszy widzę Cię – Słowo,
> wśród kondygnacji jakichś i wschodów
> siłę wstającą – jak rajski owoc
> potężną w dziejach ludzkiego rodu (Wojtyła, 2003, s. 77)

[19] Wszelkie cytowane w niniejszym artykule fragmenty wierszy Karola Wojtyły pochodzą z tomu *Poezje zebrane, Tryptyk rzymski*, 2003, (red.) L. Sosnowski, Kraków: Biały Kruk. Książka ta zawiera zarówno juwenilijne utwory Autora, jak i powstałe w okresie sprawowania papieskiego urzędu.

Co znamienne namysł nad słowem prowadzi podmiot liryczny do podjęcia wyjątkowo ważnej decyzji – do wyboru kapłaństwa:

> II Pacierz wieczoru szepcze poeta,
> prosi o myśli gotycki zasięg,
> błaga o słowo cudu: Effeta –
> - by się rozwarły podwoje w czasie (Wojtyła, 2003, s. 75)
>
> III - IV [...] Przeto się uczę wieczornej mowy,
> psalmów pokutnych, izraelowych (Wojtyła, 2003, s. 75)
>
> VIII [...] Kapłana trzeba słowom ofiarnym (Wojtyła, 2003, s. 77)

Dokonuje się na naszych oczach apostolsko – kapłańska legitymizacja słowa poetyckiego; świadomy powołania, namaszczenia twórca wynosi słowo do poziomu liturgicznego zespolenia się Ludu Bożego z Najwyższym. Już nie tylko artystycznym wyrazem, ale osobistym czynem potwierdza żywą obecność kerygmatu w Kościele.

Warto w tym miejscu zatrzymać się nad sensem tytułu całego poematu: „Słowo – Logos" występuje w nim w nierozerwalnej parze, nie tylko dla podkreślenia ich wzajemnej atrybutywności, lecz również po to, żeby wskazać właściwy kierunek interpretacji tych pojęć.

Sam termin *Logos* bowiem posiada różnorakie znaczenia. *Logos* oznacza nie tylko słowo, lecz także rozum i myśl. *Logos* – rozum, to biblijna mądrość, a zarazem Bóg, duch świata. *Logos* – myśl był niejednokrotnie utożsamiany z ideą platońską. *Logos* – słowo zawiera w sobie przede wszystkim element aktywności, dynamiczności, jest konkretnym przejawem istnienia. Chociaż *Logos* w języku greckim oznacza mowę lub słowo to jednak na gruncie filozoficznym czy religijnym nabiera głębszego sensu i oznacza rozum rządzący i stwarzający świat. Tutaj funkcja *Logosu* nie ogranicza się do pośredniczenia między Bogiem a światem, lecz jest on również pośrednikiem między Stwórcą a stworzeniem, człowiekiem – istotą obdarzoną intelektem oraz uczuciami moralnymi i religijnymi. W ten sposób sam *Logos* staje się rękojmią moralnego i religijnego życia, dzięki któremu człowiek przybliża się do Boga. *Logos* w takim ujęciu jest więc tym, który w sposób pełny może nadać sens ludzkiemu życiu, objawić nam Boga.

Innym bardzo ważnym punktem wyjścia dla określenia stosunku człowieka do *Logosu* jest jego funkcja etyczno-religijna. *Logos* jest bowiem sprawcą tego, że człowiek jest w stanie odróżnić dobro od zła, prawdę od kłamstwa, jawę od snu. *Logos* pełni zatem funkcje wybitnie kapłańskie w stosunku do duszy i sumienia człowieka. W jego postaci „na kształt blasku najczystszego światła wstępuje w nas prawdziwy kapłan, sumienie" (Wojtyła, 2003, s. 77).

W poemacie Karola Wojtyły Bóg objawia się człowiekowi przez słowo w dwojakim sensie, w Słowie-Logosie jako Synu i poprzez słowo jako narzędzie mowy. Słowo Ojca – Logos wniknęło w duszę człowieka:

XXV Toporom nie ma co na ofiarę
przeczystą zrąbać – żertwa niekrwawa.
Na kamienisku Słowo rozpalę. –
Wyjdą kapłanki uwite w bławat,
i z korowajem wynijdą, z darem,
i będą ludziom chleby rozdawać –
O pochyl głowę z nad obelisku
Słowo wcielone – o Christos, Christos! (Wojtyła, 2003, s. 85)

Słowo Boże wniknęło nie tylko w człowieka, ale także do wnętrza natury uświęcając ją: matka Natura, matka Ziemia oddają Stwórcy cześć, będąc jego nierozerwalną częścią. Co więcej sama Natura staje się Słowem Bożym ewokującym kerygmat(Maciejewski, 2003, s.25) według zasady: „Powiadam wam: Jeśli ci umilkną, kamienie wołać będą" (Łk 19, 40). W ten sposób „Słowo Bóg oznacza ostateczną głębię samego istnienia, twórczy grunt i sens całej naszej egzystencji" (Maciejewski, 2003, s. 25).

W powyższym poemacie, jak i w wielu innych młodzieńczych utworach Karola Wojtyły ziemia jest traktowana zarówno jako miejsce zamieszkania wszystkich stworzeń oraz człowieka, jak i przestrzeń duchowa, przemieniająca się z tego, co fizyczne, materialne w to, co spirytualne – następuje jej uświęcenie dzięki temu, że możemy odnaleźć w niej samego Boga. Ziemia okazuje się swoistym obrzędem, potwierdzającym ostateczną tożsamość tego, co ludzkie z tym, co boskie. Staje się wartością wieczną, zawierającą w sobie tajemnicę przejścia z życia do śmierci oraz z śmierci do życia – jest Paschą (Przejściem) ku wieczności. Jest ofiarą i miejscem odkupienia: „Oto obelisk wrośnięty w ziemię/Stygmatem stopy – krzyżowej drogi/w niebo wrośnięty" (Wojtyła, 2003, s. 87).

Mowa Ziemi jako kerygmat jest głosem samego Chrystusa. Na zakończenie Ewangelii Mateusza czytamy: „Oto Ja jestem z wami przez wszystkie dni, aż do skończenia świata" (Mt 28, 20). Zapewnienie, jakie Chrystus kieruje do apostołów jest jednocześnie nakazem głoszenia Jego Słowa, w którym Jego obecność wciąż jest żywa i oddziałuje na ludzi oraz świat. Ziemia jako kerygmat zmartwychwstałego Mesjasza, obok doczesnego, zawiera w sobie przede wszystkim wymiar Transcendentny, rozbrzmiewający za pośrednictwem obecności krzyża – eucharystycznego śladu, stygmatu, który dociera do wszystkich ludzi oraz każdego płodu ziemi: „Obelisk Święty krzyżowym mitem/w ziemię pszeniczną wrósł i w błękity" (Wojtyła, 2003, s. 77.) Dlatego w modalności Ziemi, w jej kerygmacie nie słyszy się tylko o Chrystusie, lecz słyszy się Jego samego – jest ona miejscem, gdzie słyszy się Słowo Chrystusa, a nie tylko Dobrą o Nim Nowinę: „O pochyl głowę z nad obelisku/Słowo wcielone – o Christos, Christos!" (Wojtyła, 2003, s. 85).

Cały rapsod Poety jest głęboko przeniknięty mocą Przymierza zawartego pomiędzy człowiekiem a Bogiem, odkupienia poprzez cierpienie:

XX O Obelisku, coś wrósł w niebiosa
swych ramion krzyżem, cierpiących rąk,
coś z Adamowej chudoby posad
naczerpał kielich goryczy – mąk,
coś róże zaplótł na swoich włosach,
cierniste róże matczynych łez –
O Obelisku! Spójrz po tych tłumach,
przeczystą różą drogi im umaj! (Wojtyła, 2003, s. 83)

Niezmiernie ważną rolę w poezji Karola Wojtyły pełni światło, jego poematy są jakby rozświetlone od środka; słowa oraz sam świat przedstawiony wibrują od szczególnej iluminacji: „w niebiosa białym widem wystrzelisz" (Wojtyła, 2003, s. 77), „ze słowa poeta wyśnił... Świetlisty strzał" (Wojtyła, 2003, s. 77), „natchniony w promieniach świtu" (Wojtyła, 2003, s. 78), „Światłem Miłości – złotym przeźroczem" (Wojtyła, 2003, s. 78), „promienny wieniec w koronie z róży" (Wojtyła, 3003, s. 79), „Słowo rozpalę" (Wojtyła 2003, s. 85).

Jest to światło transcendentne, w którym objawia się Bóg, najczęściej łączy się ono z niebem, z tym, co znajduje się na górze. Światło w tradycji Starego i Nowego Testamentu jest atrybutem boskości:

> Biblijny Bóg Ojciec – Stwórca świateł był Tym, który powołał światło do istnienia, był w nie przyobleczony jak w szatę [...]. Zmysłowe manifestowanie chwały Bożej miało charakter oślepiającego promieniowania Bożej istoty. Zewnętrzny znak chwały Bożej był więc specjalnego rodzaju zjawiskiem świetlnym unaoczniającym obecność Boga. Także ostateczne przyjście Chrystusa charakteryzowano za pomocą zjawisk świetlnych. (Kobielus, 1997, s. 172-173)

Ta luminescencja Boga, Syna Człowieczego i Świętego Ducha oznaczała najbliższy kontakt ze Stwórcą, pewien stan łaski oglądania Jego oblicza. Poza tym, jak twierdził św. Bonawentura: „Światło spośród wszystkich rzeczy materialnych najbardziej upodabnia się do światła wiecznego" (Kobielus, 1997, s. 182)

Co symptomatyczne nie tylko teologowie, Ojcowie Kościoła czy biblijni egzegeci w swych uczonych księgach ukazywali Najwyższego jako światłość świata, podkreślając jego blask, jasność oraz piękno. Ów nadprzyrodzony splendor występował również w modlitewnikach, z jakich korzystali wierni.

Stanisław Kobielus z iście benedyktyńską cierpliwością i dokładnością wymienia:

> Chrystus w hymnach brewiarzowych nazywany jest między innymi: Ojcowski blask; Wspaniałość Ojcowskiej Chwały; Przechodzący ze światła w światło; Światło światła i źródło jasności; Dzień dzień rozświetlający; Uczestnik Ojcowskiego światła; Prawdziwe światło nieba; Odwieczne

światło wierzących; Światło umysłów; Błogosławione światło niebian, Światło zbawienia. (Kobielus, 1997, s. 183)

Samo Słowo Boga wypełnione jest światłem spełniającym się w Eucharystii. Przenikająca poematy Karola Wojtyły iluminacja ma swoje źródło w jasności Bożej, która zstąpiła na ziemię.

Należy zwrócić uwagę na jeszcze jeden aspekt występowania Boga, a mianowicie ten, który pokazuje go jako Kreatora Słowa:

> W średniowiecznych naukach Bóg nazywany był Poetą, Biblia zaś traktowana była w dużej mierze jako księga poezji. Mojżesz, Hiob, Dawid, Salomon i Izajasz byli poetami. Boccacio posunął się aż do deklaracji, że teologia jest niczym innym jak poezją o Bogu. Plotyn twierdził, że Kosmos jest dziełem Poety – Kreatora. Poeta w średniowieczu traktowany był jako ten, który ujawnia, w jaki sposób człowiek może wejść w kontakt z Bogiem. Znamienny jest fakt, że wzorem w tym przypadku było Pismo Święte. Biblia była wielkim poematem Stwórcy, który umieścił ją obok innego swego poematu, jakim był świat. (Kobielus, 1997, s. 12)

Stwórca i Twórca stają się synonimami Najwyższego, w obszarze którego spełnia się nadnaturalna ranga słowa. Człowiek stający się jego powiernikiem uzyskuje wyjątkowe miejsce pośród świata oraz innych stworzeń – zostaje namaszczony mocą Pana.

Wspomina o tym Hildegarda z Bingen: „Tak Bóg przez swoje Słowo powołał do istnienia wszystkie stworzenia, podobnie i Słowo przyodział w ciało w człowieku, który jest Bożą prawicą, ponieważ istnieje dzięki mocy Jego potęgi" (Kobielus, 1997, s. 14).

Uwieńczeniem tych eschatologicznych perspektyw występujących w Słowie jest poemat Karola Wojtyły pt. „Magnificat". Tutaj podmiot liryczny występuje jako kapłan natchniony Bożym Duchem, aby wyrazić w mowie wiązanej to, czym obdarowała go Łaska Boga. Utwór jest przekazem, kerygmatem, głosem Boga. Towarzyszy temu poematowi prawda, jaką odnajdujemy w I Liście do Tesaloniczan: „Nieustannie dziękujemy Bogu, bo gdy przyjęliście słowo Boże, usłyszane od nas, przyjęliście je nie jako słowo ludzkie, ale – jak jest naprawdę – jako słowo Boga, który działa w was wierzących" (1 Tes 2, 13).

Podmiot zatem – alter ego Karola Wojtyły – rozprzestrzenia Słowo i głosi je jak przed wiekami Paweł Apostoł, głęboko przekonany, że u początku przekazu wiary jest sam Bóg, który posługuje się wprawdzie ludzkim słowem, ale w swej istocie jest ono Boże. Najwyższemu oddaje hymn pochwalny, swoją cześć:

> Uwielbiaj duszo moja chwałę Pana Twego;
> Ojca wielkiej Poezji – tak bardzo dobrego.
>
> On młodość moją rytmem cudnym obwarował,
> On pieśń mą na dębowym kowadle ukował.

Rozebrzmij duszo moja chwałę Pana Twego,
Sprawcy Wiedzy anielskiej – Sprawcy łaskawego (Wojtyła, 2003, s. 89)

Okazuje się więc, że akt poetycki wyrastający z kerygmatycznego wymiaru Słowa jest najwyższym aktem człowieka – jest aktem mistycznym, odsłaniającym inny porządek, dokonującym dzieła uświęcenia i przebóstwienia człowieka. Dialog liryczny posiada pierwiastki transcendentalne. Zawiera on w sobie wyjątkowy stan łaski twórczej, kiedy poezja staje się modlitwą.

Abstract

The article is devoted to the poetic works of Karol Wojtyla, in which we find the words spreading the truth of the Gospel. Language creates various methods of communication – the content comprised in symbolic forms of signs has a triple nature: sociological, psychological, and theological. Juvenile Karol Wojtyla's poems are an example of biblical meaning, in which language is a spiritual path and an active step to proclaim the Gospel (Jankowski, 1989). So the language is based on the authority of God. The language is also associated with the concept of Logos, which gives the transcendental meaning of human life. In religious and cultural context, Wojtyla's creativity is focused on the triad of God - Man - Nature, in which the language is the most permanent form of agreement.

Streszczenie

Artykuł jest poświęcony wczesnej twórczości poetyckiej Karola Wojtyły, w której można rozpoznać kerygmatyczny wymiar słowa. Młodzieńcze utwory Karola Wojtyły są przykładem kerygmatu, w którym język zmierza nie tylko poznania świata, ale przede wszystkim jest duchową drogą, aktywną czynnością głoszenia Ewangelii (Jankowski, 1989). Supranaturalistyczna legitymizacja słowa/języka wiąże go również z pojęciem *Logosu*, który nadaje transcendentalny sens ludzkiemu życiu. W kontekście religijno – kulturowym twórczość Wojtyły zamyka się w triadzie Bóg – Człowiek – Natura, gdzie język stanowi najtrwalszą postać porozumienia.

Key words: communication, dialogue, God, Gospel, language, Karol Wojtyla, kerygmat, *Logos*, man, poetry.

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MAN VERSUS GOD: THE MEANINGS OF THE "PLAYING GOD" METAPHOR

1. Introduction

We live in the age of spectacular breakthroughs in the field of human science and any new development which may alter the human future evokes both positive and negative feelings. While some argue that human capacities to make incredible discoveries are to be admired, others stand in a strong opposition to any experiments or changes introduced by man. The field of synthetic biology is believed to allow human beings to acquire knowledge about our organism and therefore to be better prepared for any dangers and challenges awaiting humanity. The greater the discovery, the more passionate the discussion it stimulates. A useful term which helps to express one's attitude on the newest discoveries is the "playing God" metaphor. "Playing God" is an intriguing phrase which can be interpreted in many different ways. The phrase is used to express our concern about the progress in science and the consequences of the scientific research that we have had a chance to see and those that are still to come.

This article comprises three parts. The first one presents the analysis of the different meanings of this metaphor, shows how the phrase is described in the articles devoted to ethics and investigates how the motif of man wielding God's power is understood by theologians and secular thinkers. The second part focuses on the interpretation of the works of literature, in which the motif of man "playing God" can be found. The purpose of the last part is to analyse some selected American films in which the "playing God" metaphor can be distinguished. The plotlines of the films are shortly summarized and the interpretation of the "playing God" metaphor is provided.

2. The origins and the meanings of the metaphor

A metaphor has an incredible power. A good metaphor conveys many thoughts and reflections and therefore creates a clearly visible and colorful picture that stays in one's mind for a long time. Strangely enough, a vaguely formulated metaphor can do exactly the same thing. As a result, this unique literary device can both lead to the proper understanding of a given phrase and it may have the opposite effect – it may lead to misinterpretation. In the case of the phrase "playing God", it definitely does both things at the same time (Efron, 2005).

"Playing God" is a catchy phrase that has gained popularity in recent times, especially in the past decades, when the most shocking experiments were carried out and new discoveries announced. The in vitro fertilization, research on the human DNA,

successful cloning of Dolly the sheep and other ground-breaking achievements are connected with accusing the scientists of "playing God". It is pointed out that "playing God" to improve our health or the environment should not be considered wrong (Rutherford, 2012). Still, there are examples of scientists who made a great discovery, but who have been accused of usurping God's powers. For instance, J. Craig Venter created a first man-made bacterium named "Mycoplasma Laboratoriums", which immediately led to the accusation of "playing God" and stimulated a discussion concerning human intervention in the world (van den Belt, 2009).

"Playing God" is a very broad term encompassing a great number of different interpretations and it is impossible to provide an unambiguous definition of the phrase (Daniel, 2010). As the theologian Ted Peters argues, the term is not to be found in any lexicons, but it is a widely used expression (Peters, 2007). The term may be described as a "buzzword" enthusiastically used in the news on synthetic biology as well as a "rhetorical maneouvre" used by those voicing their opposition against technological expansion (Link, 2013, p. 443). The term is also used in the large body of scholarly literature dealing with current issues in scientific research (Dabrock, 2009). "Playing God" is so popular a phrase that it is used as a title in almost every publication devoted to scientific studies (Efron, 2005). It makes headlines all over the world – "Playing God in the Lab" or simply "Playing God" on the covers of *Newsweek* and *Business Week* are only two among the many examples (van den Belt, 2009).

The "playing God" formula is an important element of popular culture and the motif can be found in a variety of movies, especially those in which the typical "mad scientist" appears. Mary Shelley's *Frankenstein* seems to be one of the most popular books adopted by film producers which show the man of science overwhelmed with the desire to manufacture life. The idea of creating life was presented in films, for example, in *The Bride of Frankenstein*, or *The Curse of Frankenstein* (Chapman, 2015). The theme of a frantic scientist who "plays God" and shows no respect for Nature began to gain popularity in the 1930s and the 1940s and the films produced during those two decades are, for example, *The Raven*, *Island of Lost Souls* and *Man Made Monster*. Madness and the theme of man trying to claim the Almighty's powers and disrespecting Nature can be also found in the horror film *Dr. Jekyll and Mr. Hyde* (Stone, 2009).

As depicted in the films, man is the one responsible for causing chaos: he is filled with the desire to achieve more and more and, as a result, he is defeated by Nature. Man unsuccessfully uses science (*Piranha*, *Bats*), he tinkers with the nuclear power (*Godzilla*) or contributes to natural catastrophes (*The Day after Tomorrow*). The abuse of power and attempts to control the world are shown in connection with the desire to be rich (*Chinatown*), to live forever (*Indiana Jones and the Last Crusade*), to be powerful (*The Lord of the Rings*), or to manufacture and control Nature (*Jurassic Park*).

The idea of man gaining new powers and extending abilities is becoming more and more controversial. The incredible progress in the area of nanotechnology makes scholars concerned with the question of whether it is possible that experiments could lead to the emergence of "posthuman" or "transhuman" beings or "superior species". But is being

superior morally acceptable? Is life going to lose its value? Will technology enable scientists to create more clever people? (Peters, 2014, pp. 173-174).

Once scientists pass the tipping point of what is thought to be "too far" in the scientific experimentation, the merciless accusation of "playing God" appears (Dabrock, 2009, p. 47). The term is thought to have "very little cognitive value" and it is used to warn people against getting involved in the process of testing human DNA (Peters, 2007, p. 2). Among the possible interpretations are: arrogating God's power to create (Link, 2012), exposing hubris (Peters, 2007), or describing the feeling of "awe and concern" while admiring man's ability to explain "how the fundamental machinery of life works" (The President's Commission, 1982, p. 54)[20]. Generally, the metaphor is used to emphasize the fact that scientists overestimate their abilities, manipulate human organism or claim powers that belong only to God (De Castro and Alvarez, 2003).

The phrase "playing God" is used to criticize scientists and their extraordinary undertakings. Not only was the formula used by religious authorities, such as John Paul II, or political leaders like George Bush, but also it was adopted by Greenpeace protesters (Efron, 2005). The term is also applied to criticize medical doctors for making decisions concerning human life and expressing a prideful belief in their abilities. Doctors are accused of "playing God" by trying to "alter life and influence human evolution" (Peters, 2007, p. 179).

The use of the formula often evokes mixed feelings. According to Philip Ball, the phrase became "meaningless, dangerous cliché " due to different meanings with which it appears in various publications on Craig Venter's accomplishments (Erler, 2010, para. 1). The charge of "playing God" could be also understood as a "sheer prideful presumption to trying to alter what God has ordained and nature has produced" (Kass, 2009, pp. 17-18). "Playing God" indicates that people attempt to be God-like, but they are not as wise and knowledgeable as He is and therefore they cannot deal with the unpredictable results of "playing God". Possibility of making a mistake while experimenting with human life cannot be eliminated (President's Commission, 1982).

It may be assumed that theologians can provide us with an authoritative definition of the "playing God" formula. Much to our surprise, a liberal theologian Ted Peters states that the phrase cannot be described as a theological expression because "it articulates a secular rather than a religious vision". Additionally, Willem B. Drees, also a theologian, argues that even those who do not believe in God use the term to express their criticism of new discoveries. The clue to the understanding of this attitude is that people associate the God from the phrase with nature rather than with the biblical Almighty. It is pointed out that the uniqueness of nature is in danger of being disrespected by today's scientific progress (van den Belt, 2009, pp. 263-265).

[20] President's Commission for the Study of Ethical Problems in Medicine and Biomedical and Behavioral Research. (1982). *Splicing Life: A Report on Social and Ethical Issues on Genetic Engineering with Human Beings*. Retrieved from: https://bioethics.georgetown.edu/documents/pcemr/splicinglife.pdf

Secular thinkers are also aware of the fact that there are certain existing rules that cannot be violated, even though one does not believe in the existence of any divine being to which ordaining such rules could be attributed. To use the term "playing God" against scientific research may be a way of raising awareness in the society by criticizing thoughtless attempts to achieve fame and success. In the secular understanding, the "playing God" metaphor can mean that people are misguided by the illusion of being omnipotent, while their actual abilities are in fact limited (van den Belt, 2009).

The "playing God" term may be also understood as a "slippery slope" argument. Scientists may not be able to control the research, which may, as a result, bring devastating consequences for the human race. Man, however, is not a prophet who can definitely predict what will happen in the future so this assumption is mistaken. Although research may indeed lead to some unwanted outcomes and one may feel uneasy about such circumstances, it is not enough to stop further studies of the human body (Link, 2012, pp. 444-447).

3. "Playing God" in the works of literature

3.1. The Bible

"So God created man in his own image, in the image of God he created him; male and female he created them." These words describe the beginning of the world–the creation of Adam and Eve who instead of rejoicing in life in the Paradise disobeyed their creator[21].

According to the very first lines of Genesis, people extended their powers over nature and broke their relationship with God forever. Adam and Eve, beguiled by the snake, ignored God's orders and ate the fruit from the Tree of Knowledge of Good and Evil[22]. The story of the first people is often retold in connection with man's weaknesses and the propensity to cross certain boundaries (the NBAC Commission, 1997).

Another passage from the Bible tells the story of people overwhelmed by pride and desire to rule the world and achieve benefits. This is the narrative about the "Tower of Babel", a giant structure, which may have enabled people to be extremely powerful. God realized that by speaking the same language and communicating very well with each other they would be able to achieve everything. Preventing such circumstances, God mixed their languages once and for all and dispersed them all over the world so that they never finished building the Tower[23]. The message behind this story is that people are bound to fail when they act against God's will (Peters, 2007). The people exposed their pride in their limitless abilities and they were convinced that they can constitute their own

[21] Genesis. *The Holy Bible: New International Version* (pp. 1-3), 1984, The United Kingdom: International Bible Society.

[22] Genesis. *The Holy Bible: New International Version* (p. 3), 1984, The United Kingdom: International Bible Society.

[23] Genesis. *The Holy Bible: New International Version* (p. 11), 1984, The United Kingdom: International Bible Society.

rules. Making a clone is compared to building the Tower as scientists use "microscopic cells instead of bricks" to gain domination over the world (McConnell, 2003, pp. 19-20).

3.2. The Myth of Prometheus

The story of Prometheus, included in the Greek mythology, is one of the most popular ones and almost everyone is familiar with the fascinating story of the courageous Titan who stole the totem of power – the fire. In spite of the fact that for some the myth may only be a simple fable and an obligatory item on a reading list in a primary school, it also has a wider, specific meaning when considered in the context of the extensive studies on human life.

The myth is centred around the figure of Prometheus, whose valiant attempt to make the Earth a brighter place by stealing fire aroused the gods' anger and resulted in the dire consequences for the Titan. Zeus, being devoid of pity and mercy, could not let the Titan go unpunished. Prometheus suffered damnation for his transgression and felt eternal pain having his liver eaten by the eagle day after day (Morford and Lenardon, 1985).

The central motif of the myth keeps recurring in the writings on genetic engineering in connection with the "playing God" formula. Scholars relate to Prometheus as to the one who "played god" and present different interpretations of the myth in the context of new discoveries in science. On the one hand, Prometheus can be described as an example of the hero resembling gods and at the same time, having the features that can be attributed to man: tremendous enthusiasm for adventure and a desire to make "dangerous discoveries" (Zylinska, 2010). It is also claimed that the myth of Prometheus is unique because it gives an account of the very beginnings of technology and presents a human being who tries to understand the world that undergoes continual changes. On the other hand, Prometheus' action can be understood as the attempt to make a difference in the understanding of who man really is and changing the established rules. Man is naturally predestined to explore new areas of life to be "fully active in the process of hominisation" (Zylinska, 2010, pp. 152-156).

Taking into consideration the traditional interpretation of the myth, the story passes on the following message: under no circumstances should one be governed by overconfidence and pride. According to Ted Peters, a Lutheran theologian, gods from Olymp are replaced by nature so if people intervene in the natural world, the punishment will be unavoidable (Peters, 2007).

According to Ronald Dworkin, the promethean attempt to "play god" is somehow understandable as man has always tried to "play with fire" and be like Prometheus, "the patron saint of dangerous discoveries" (Zylinska, 2010, p. 152). People indeed "play god" and deal with the results of such an attempt as the opposite action would be a "cowardice in the face of the unknown" (Dworkin, 1999, para. 9).

3.3. Frankenstein

"It was on the dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet" –

these are the very first lines of the fifth chapter of Mary Shelley's *Frankenstein* which introduce the reader to the entire process of reanimating the body and the horror unleashed by this experiment (1992).

Frankenstein is often mentioned in connection with the "playing god" metaphor and the whole novel is described as a "governing myth of modern biology". The story can be interpreted in many various ways but in today's world the novel is perceived only as a simple narrative about a creepy creature brought into being by a frantic scientist. This image has been reinforced by innumerable American film adaptations and different re-readings. However, the story is not as simple as it may seem and it requires a deep analysis as various meanings can be distinguished (van den Belt, 2009, p. 261).

The President's Commission recalls Mary Shelley's gothic novel to emphasize the notion that tinkering with life leads to a tragic end. Mary Shelley shows that instead of gaining power over creation, people lose it. It was extremely difficult for Frankenstein to regain control over his creation which turned out to be hostile instead of friendly. The moral of the story is that people who try to extend their powers will be harshly punished (1982). *Frankenstein* is perceived as a "cautionary tale of remarkably durable appeal", whose aim is to warn people against "playing God" and advise them to put an end to scientific studies (Efron, 2005, p. 97).

Scholars investigated the story in more detail and searched for the possible reasons why the creation of the monster led to the course of events which brought harm and chaos. They assumed that the fact that the doctor left the creature alone and made it feel vulnerable might have been one of the reasons. According to Steven Jay Gould, who attempted to reinterpret the novel, "playing God" by producing life or exposing pride did not lead to the disaster. It was the issue of "bad parenting" that was the reason why the creature decided to harm its creator in reprisal. Victor never cared for his creation and that is why it became evil and hateful (Interesting Literature, 2012).What is more, Victor's alienation and uncommunicativeness might have also contributed to the catastrophe as the whole undertaking was a closely guarded secret never revealed to anybody (van den Belt, 2009).

Frankenstein is frequently used in various contexts in ethical discussions. The expression "Frankenfoods" was applied by Prince Charles to describe genetically grown foods and it was a direct analogy to the novel. J. Craig Venter was called "dr. Frankenstein" which is also connected with the main character of Shelley's novel (van den Belt, 2009, p. 261).

People living in the 21st century believe that "playing God" is dangerous to our safety and the outcomes of some innovative undertakings may lead to the creation of "Frankenstein creatures". It should, however, be emphasized that our perspective on such an issue depends on the age we live in. It cannot be forgotten that the people living in the future may become accustomed to the great technological advances and will not be disrupted by the existence of artificial life (Link, 2012, pp. 444-445).

There is a strong connection between *Frankenstein* and the "playing God" metaphor. The phrases like "treading in Frankenstein's footsteps" or "playing God" are used in connection with the violation of certain rules. Mary Shelley wanted to emphasize

that her gothic novel was not pure fiction, but an account of the revolutionary theories that emerged in the 1800s (van den Belt, 2009, pp. 259-260).

The theme of "playing God" in *Frankenstein* is clearly presented and can be understood as claiming divine right to create life. Victor Frankenstein succeeded in creating a living creature, but he did not manage to maintain control over it. The monster soon killed Victor's friends and relatives, making the doctor distraught with grief. Victor's thoughtless attempt to "play God" brought chaos and incredible suffering. The conclusion that can be drawn from the story is that man is not to claim power that is beyond human understanding. It should be remembered that there are certain rules which cannot be broken and the matters of human life should be approached with humbleness and caution (Mckee, 2007).

4. "Playing God" in the American films – 1982-2005

4.1. *Blade Runner* (1982)

Ridley Scott's *Blade Runner* is one of the best science fiction films; it tells the story of great technological progress which leads to the creation of androids – robots which resemble human beings and which soon rebel against their creators.

The film shows the potential of technology which makes it possible for scientists to create human-like robots. "Replicants", as they are called, are created to accomplish some dangerous tasks in the distant areas of the Universe and to serve people. Four robots manage to escape from the colony they live in and they try to find their creator. Rick Deckard, the so-called "blade runner", is given a mission to kill the rebels, which turns out to be a task beset with many difficulties.

The undertakings of the scientists in the film can be described as a quintessence of "playing God". The scientists from the company which produces replicants extend their powers and give life to the creature without thinking about the consequences. They feel a desire to wield the power that can be attributed to God alone. They try to control the length of the creatures' lives to prevent them from developing some human characteristics and feelings. What is more, the robots' lives are constantly controlled and after a period of four years they are programmed to die. Any attempt to rebel against people cannot be tolerated and the robots who are disobedient must "retire", which means that they must be murdered. Despite the fact that replicants can feel some emotions, they are deprived of any rights and treated cruelly.

The creator of the replicants, dr. Tyrell, is described as a merciless, cruel person whose ambition is to make robots which would do everything for him. He wants to be all-powerful and to decide how long the creatures would live. Tyrell can be compared to doctor Frankenstein and Prometheus as he wants to "appropriate the power of creation". He shows no compassion and he creates replicants only for money. The Greek Titan as well as Victor and Tyrell were full of pride and soon they were punished for their attitude. In *Blade Runner*, the replicant Roy Batty is the one who takes revenge on his maker (Jenkins, 1997, para. 5).

4.2. *Jurassic Park* (1993)

Steven Spielberg's *Jurassic Park* is one of the most popular American films that won hearts across the world, earning over one billion dollars and winning multiple prestigious awards (Box Office Mojo, 2015).

The main plot focuses on a multi-millionaire John Hammond who has a plan to open an extraordinary entertainment park. Extraordinary, as the main attraction would be live dinosaurs cloned from the mixture of a dinosaur and a frog DNA. A group of experts is invited to assess the security of the park. Having encountered the first animals, the visitors are equally shocked and amazed. They realize that a live dinosaur is no longer a figment of imagination but a real creature they have a chance to admire. The idea of reconstructing the world that existed almost 60 million years ago seems like a dream coming true. But the dream soon becomes a nightmare when the prehistoric creatures take control over the island. The visitors struggle for survival when blood-thirsty dinosaurs start hunting and devastating everything in their path.

The film depicts the breach of the special relationship between God and man. The scientists can be accused of "playing God" as they created life in a laboratory using scientific techniques and completely ignored the natural laws. The brutal interference with nature resulted in complete chaos and brought disaster upon visitors and the park management.

The moral behind the story is that usurping powers over nature and attempting to gain the divine power to give life is to be condemned. John Hammond, the propagator of the whole undertaking, can be described as the one who takes the role of the Almighty and reveals himself to be proud and arrogant. The price to pay for such a transgression is incredibly high as many people lose their lives or suffer from injuries.

The consequences of "playing God" are disastrous. Mother Nature makes people realize that their omnipotence is only illusionary and the consequences of attempting to be God-like are impossible to be predicted. The series of unfortunate events, such as a breakdown of security system and a great storm contributed to the final disaster and gave people a lesson that nature cannot be controlled. The scientists "played God" as they arrogantly assumed a right to create life without thinking about whether such an attempt is acceptable at all. Man is prone to error and, therefore, one should not overestimate one's abilities, but remember that human beings are narrow-minded and incapable of anticipating the outcomes of their actions.

Michael Crichton, the author of the book on which the film was based, expresses his concerns about the morality of different experiments. He notes that scientists cross the crucial line between man and nature and he firmly expresses his dissatisfaction with those who try to change the natural world. He claims that the human experiments lead to the creation of the "unnatural" beings which become hostile towards humanity (Mckee2007, pp. 27-28).

4.3. *A.I. Artificial Intelligence* (2001)

Steven Spielberg's *A.I. Artificial Intelligence* is the movie that touches upon the theme of man "playing God", the topic of the uniqueness of human character and the consequences of some breakthroughs in the fields of robotics and cybernetics.

The film tells the story of a high-tech company which produces intelligent robots designed to work as people's servants. The head of the company, professor Hobby, attempts to cross yet another boundary – he constructs a robot-boy who can, unlike other robots, share the feeling of love with another person. The robot is named David and he is designed to cooperate with people. He is a product whose purpose is to help Monica and Henry Swinton overcome their grief after a terrible tragedy – their son Martin is in a coma and he has a slim chance of recovery. Being in despair, the parents agree to "purchase" David and make him a member of their family. When Martin unexpectedly recovers, Monica decides to get rid of the robot and leaves him in a forest, hoping never to see him again. David, alone and confused, depends on himself and struggles to find a way to meet his mother again.

I would go as far as to say that David can be described as a little Frankenstein creature – he is brought into life and then abandoned. However, unlike Frankenstein's monster, David does not want to take revenge on Monica or his creators, but he truly loves his family and he only wants this feeling to be reciprocated. He is so trusting and loving that he cannot come to terms with the fact that he became a useless item that can be immediately forgotten. Much to his disappointment, everyone seems to be hostile towards him and treats him like an inferior being – a machine which is soon to be destroyed.

The "playing God" motif presented in the film can be described as an irresponsible attempt to make life and create a combination of human and artificial beings. The endeavor to create artificial intelligence is controversial as unique human qualities are somehow manufactured. Scientists in this film "play God" because they try to manipulate human character and produce beings who will serve people as slaves.

The Bible, *Frankenstein*, and films like *Terminator* and *Blade Runner* show that the creation becomes hostile and disrespects its creator who "played God". The film *A.I. Artificial Intelligence* is different – it presents the gentle reaction of the created being: David does not want to hurt the ones who gave him life and he displays some positive features that characterize man. Humans in this film "play God" in a cruel way as they brutally destroy the robots they themselves created (Forest, 2009).

4.4. *Bruce Almighty* (2003)

One can barely cope with one's own problems, not to mention the problems of the entire mankind. The main character of Tom Shadyac's *Bruce Almighty* is given God's power to rule the world and find solutions to people's problems. Completing the task is obviously extremely difficult.

Bruce Nolan, a young TV reporter, can no longer cope with difficulties and claims that God's unfairness is the source of all evil incidents he has to experience. Unexpectedly, God encounters Bruce and gives him the divine knowledge and powers so

that the young man can rule the world and take advantage of God's omnipotence. The man soon realizes that he is capable of undertaking extraordinary actions which can change his life for the better – they can help him develop his career in television and enjoy life to the full. The problem appears when God meets Bruce again and reminds him that the divine power should be used with caution. Being swamped with an incredible number of people's prayers, Bruce feels overwhelmed and hopeless. He realizes that he loses control over his life and his unfortunate choices ruined his relationship with his girlfriend.

Drawing conclusions from the film, it should be remembered that "playing God" is not as easy as it may seem. It is painfully clear that man is not capable of exercising powers that belong to God. Although Nolan is warned not to overuse the unique power, he starts using it for his own benefit. He is extremely egoistic and blinded by the desire to achieve more and more. Bruce "plays God" in a literal sense as he takes the role of God and he has a power to introduce changes into the world. He soon realizes that he cannot be God and that it is impossible for him to control everything and everyone. He finally accepts his weaknesses and shows humility, asking the Almighty to make him a regular man again.

Bruce Almighty is a unique film as both comic and tragic elements are combined in this film. Bruce suffers the consequences of "playing God", but he discerns the truth about his arrogance and egoism, which eventually leads to a happy ending. The film both entertains and gives a lesson to be remembered.

Bruce Almighty uses the "playing God" motif, depicting Bruce as a man who makes many mistakes while trying to be God. The comedy presents the topic of being God and using His great power. The film can make us reread the story of Genesis and look at some issues from a different angle. There is a question how the way in which biblical events are shown in this film can influence our understanding of the first lines of Genesis as the viewer can observe how some miracles are performed by the main character and God. The example of this can be Bruce using the power of speech to maintain control over his car. Bruce uses his power mainly for his own satisfaction and pleasure and he soon becomes aware of the fact that "playing God" is not as easy as he thought. He realizes that he is not powerful enough to be like God and that his actions made him unhappy. He admits that he was wrong to accuse God of being unjust and he concedes defeat. The conclusion that can be drawn from the film is that the attempt to be like the Almighty leads to devastating consequences (van Henten, 2005).

4.5. *The Island* (2005)

Michael Bay's film *The Island* is a perfect example of the combination of drama, suspense, mystery and joy. It depicts a fascinating story that forces us to think about the value of human life in the times when manufacturing human clones is a large-scale business.

The Island tells the story of people who survived a great catastrophe that led to the contamination of the whole planet. The survivors live in a special building which protects them from getting infected with life-threatening diseases. The mysterious "Island" is the

only place free from contamination and winning the special lottery is the only chance to be transported there and to start a new life. The two main characters, Jordan Two Delta and Lincoln Six Echo discover the truth about the facility whose main purpose is to manufacture human clones to provide organs for transplantation. The people living there are in fact cloned at the expense of the humans from whom they were cloned. Shocked by the terrifying news, Jordan and Lincoln escape from the place and try to acclimate to new surroundings. They are chased by the authorities of the company who do not want the wider public to know about the existence of the clone-based society.

The uniqueness and dignity of human life are one of the most important issues that are shown in the film. Although the clones are in fact capable of feeling, memorizing and reasoning and their cognitive abilities are fully developed, they are treated as products manufactured to help people become healthier and more powerful. The scientists working in the Merrick Biotech have no compunction about murdering innocent people. A clone is presented as an inferior being that can be deprived of basic human rights and killed at will.

The motif of man "playing god" is clearly visible in this film. The head of the Merrick Biotech, doctor Merrick, tries to claim powers to create and manipulate human life to fulfill his ambition which is to lead the world into the new age of spectacular improvement. He claims that his clone factory is a "Holy Grail of science" and that the results of his research on human body will revolutionize the field of medicine and help to find cures for the most dangerous diseases that bring death or cause suffering. The doctor puts himself in the place of God, making decisions when to begin and end life. He displays hubris and overconfidence in his attempts to control life.

The possibility of making a human clone is thought to be one of the most exciting issues. The popularity of this theme can be seen in *The Island* which tells the story of a group of clones created by man to serve his needs. Michael Bay points out that the reason behind cloning is man's ambition to be the master of life – to "play God". Merrick seems to resemble the main character of *Frankenstein* as he wants his experiment to help humanity. Thinking that he has God's powers, he tries to determine the clones' fate. However, unlike Victor, he does not feel embarrassed by his actions against nature and he does not want to stop his research, but improve it (Roach, 2005).

Conclusion

Taking everything into consideration, the motif of man "playing God" has greatly inspired American film producers and it is appearing more and more frequently in the popular culture. Hollywood filmmakers draw upon the current developments in science and medicine and combine action scenes with those which show moral dilemmas that film characters must solve. In various American films "playing God" is a powerful device which shows the incredible potential of people to make a difference in the world. The beginning of the 21st century is the time rich in films that show man who "plays God" and bears the consequences of such an attempt.

Science fiction can be described as a dominant genre as the portrayals of evil creatures and scientific experiments are presented in the majority of the films I described.

The motif is usually associated with the dangers of scientific actions, especially the attempts to experiment with DNA and to create living organisms – both animal (*Jurassic Park*) and human (*The Island*). Not only does the theme appear in the science fiction productions, but it can also be found in genres such as comedy (*Bruce Almighty*).

Another point to consider is the reason behind "playing God". On the one hand, man "plays God" for the purpose of entertaining people, like in *Jurassic Park,* and his intention is not to cause harm to anybody. On the other hand, "playing God" by creating living organisms can be perceived as the attack on humans because the created beings are mistreated or predestined to death (*The Island*, *A.I. Artificial Intelligence*, *Blade Runner*).

Alluding to the very first statement of my article, I firmly believe that a metaphor has indeed an incredible power. The "Playing God" metaphor helps people both criticize and praise new discoveries in science. New inventions influence almost every aspect of our life and the "playing God" metaphor seems to be a useful expression that is used by people to formulate their opinions about some novelties. The phrase evokes different emotions, conveys different meanings and helps to reflect different attitudes. It provokes a whole variety of questions concerning the role of man in the world, the meaning of life and the consequences of the scientific research.

Abstract

We live in the age of spectacular achievements in the field of biotechnology. The idea of scientists making a thorough analysis of different areas of science theretofore inaccessible is no longer surprising, yet it both frightens and fascinates us. Once scientists pass the tipping point of what is thought to be "too far" in the experimentation in genetics and medicine, the merciless accusation of "playing God" inevitably appears. "Playing God" is an intriguing expression which provokes questions about the meaning of life, the role of man in the world and the consequences of the genetic research that are still to come. This article will analyse different meanings of this metaphor and show how it is presented in the publications devoted to ethics as well as in the works of literature and some selected American films. Another purpose of the study is to investigate how the motif of man usurping divine powers is understood by theologians and secular thinkers.

Streszczenie

Żyjemy w epoce niesamowitych odkryć w dziedzinie biotechnologii. Badanie dotąd niepoznanych gałęzi nauki jednocześnie fascynuje i wzbudza niepokój. Naukowcy którzy, według wielu ludzi, zdają się przekraczać granicę pomiędzy tym co dozwolone a zabronione w eksperymentowaniu z ludzkim organizmem natychmiast oskarżani są o „zabawę w Boga". Metafora ta jest intrygującym wyrażeniem, które prowokuje pytania na temat znaczenia ludzkiego życia, roli człowieka w świecie i przyszłych konsekwencji badań genetycznych. Poniższy artykuł prezentuje różne znaczenia tejże metafory oraz kontekst w jakim występuje ona w publikacjach z dziedziny etyki, dziełach literatury oraz wybranych filmach amerykańskich. Kolejnym celem artykułu jest przedstawienie

poglądów teologów i osób świeckich na temat motywu człowieka uzurpującego sobie boskie moce i prawa.

Key words: biotechnology, genetics, "playing god" metaphor, experiments, literature, American films, research, power.

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Part 2:
Some Contemporary Dilemmas in Language Studies

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ON SOME LEXICAL AND SEMANTIC ASPECTS OF TABOO LANGUAGE

1. Introduction

The English word *taboo* has its roots in the remote regions of the South Pacific and derives from the Polynesian notion of *tabu*, which literally meant 'to prohibit' or 'forbidden.' It was used to indicate any sort of prohibition (Radcliffe-Brown, 2014). Prohibitions applied chiefly to the behaviours that were deemed either too transcendent or hazardous, which ultimately led to devastating consequences. It was believed that any contact with a tabooed idea, irrespective of the accidental or intentional defiance, would result in a misfortune spawned by some supernatural force (Encyclopedia Britannica). Hence, touching a tabooed person or object was highly deprecated and anyone doing so nevertheless became a *tabu* himself (Radcliffe-Brown, 2014).

Tabu encompassed many affairs of daily life, including fishing, picking fruit, but also death, marriage, childbirth, and passage rites (Encyclopedia Britannica). Freud (2004) puts forward a distinction between taboos that may be considered permanent or temporary:

> Among the former are those attaching to priests and chiefs, as well as to dead persons and anything belonging to them. Temporary taboos may be attached to certain particular states, such as menstruation and child-birth, to warriors before and after an expedition, or to special activities such as fishing and hunting. A general taboo may (like a Papal Interdict) be imposed upon a whole region and may then last for many years. (p. 24)

The concept of taboo was so popular that it was not limited to the Polynesian regions only, but was eventually adopted by other cultures. It was implemented in the English language in the second half of the 18th century by Captain James Cook, who was at that time on his first voyage to Tahiti (Encyclopedia Britannica). Captain Cook (1967) would write: "When dinner came on table not one of my guests would sit down or eat a bit of anything that was there. Everyone was *Tabu*, a word of very comprehensive meaning but in general signifies forbidden […]" (p. 129). These words clearly show the essence of the taboo and the exact meaning it conveys. Cook continues by acknowledging that: "[t]aboo as I have before observed is a word of extensive signification" (p. 176).

Today, taboos are present in virtually all languages of the world. It is hardly possible to find any society that would not develop their own list of prohibited activities.

As stated above, most of the taboos revolve around religious issues – the vegetarianism of Hindu religion, rules of food preparation in Judaism, forbidden consumption of pork in Islam, or refraining from eating meat on Fridays amongst Roman Catholics. There are also social aspects of taboos such as women dining with men which in some cultures, for example Tahitian culture, is regarded inappropriate (Allan, Burridge, 2006). "In principle, any kind of behaviour can be tabooed", Allan and Burridge observe (2006, p. 11). Also, the language behaviour that constitutes an indispensable part of man's daily existence is more often than not tabooed. This paper is going to focus on some of the issues concerning aspects of taboo language as such with a special attention turned to the lexical and semantic mechanisms governing it.

2. The concept of taboo language

2.1. Definitions of the word *taboo*

Definitions of the word *taboo* which can be found in contemporary dictionaries appear to match the original semantic overtone presented above. *Oxford Advanced Learner's Dictionary (OALD*) defines *taboo* as: "a cultural or religious custom that does not allow people to do, use or talk about a particular thing as people find it offensive and embarrassing; a general agreement not to do sth or talk about sth." *Merriam Webster* delineates the notion as: "a rule against doing or saying something in a particular culture or religion."

What is of great importance, though, is the adjectival use of *taboo*. According to *Merriam Webster*, the term denotes: "forbidden to profane use or contact because of what are held to be dangerous supernatural powers; banned on grounds of morality or taste." Interestingly, both *OALD* and *Collins Dictionary* mark the existence of the phrase *taboo word.* Its explanation is presented in *OALD* as follows: "a word that many people consider offensive and shocking, for example because it refers to sex, the body or people's race." Indeed, there is a tendency to employ the word *taboo* to mean 'offensive' or 'grossly impolite' (Hughes, 2006).

Social taboos, then, can be extended to linguistic taboos. One of the components of every single language is the existence of the words or phrases that one ought to avoid as they are offensive, embarrassing or pernicious (Crystal, 2003). Thus, the notion of *taboo word* will be extended even further in the course of the present dissertation to the concept of *taboo language* – the concept which incorporates all obscene language restricted in a way to be used in public (Mercury, 1995).

2.2. Lexis of taboo language

Linguists use the term *meta-language of swearing* whose aim is to describe taboo language specifically (Wajnryb, 2005). Taboo language itself is a most broad term which encompasses a few dozen of others. They may be grouped into several categories, depending on their use, tone, strength, and degree of impoliteness. It is more than probable that one may encounter expressions like: *foul*, *taboo*, *vulgar*, *obscene*, *coarse*, *off-colour*, *crude*, *strong* or *salty* language. In most cases they overlap and indeed may be used interchangeably. But there are also instances where a clear division should be made.

This part presents a sort of glossary of the terms with succinct definitions which directly refer to taboo language.

Foul language is interwoven with **swearing** – swearwords are examples of foul language. According to *Collins Dictionary*, *foul* equals "obscene; vulgar". Foul language can be associated with abuse or aggression, but it can be also used without offending anyone, for instance: *Shit, I forgot to bring my report*, *Fuck! So good to get out of the office and relax*. The latter is additionally an indication of feeling relaxed or restful (Wajnryb, 2005, p. 19). In general, foul language is interconnected with taboo language, and both are used to denote conventionally crude language.

Expletive, used interchangeably with **epithet**, is essentially an abusive word or phrase uttered as an exclamation in emotional circumstances. It amounts to a sudden outburst of emotions (sometimes suppressed) (Wajnryb, 2005). It is "a rude word that you use when you are angry or in pain" as *Longman Dictionary of Contemporary English* (2005) puts it. Expletives are used without addressing anybody personally. Rather, they are turned on the user. Examples include: *Mother of God!*, *Fucking hell!*, *Blow me down!* (Wajnryb, 2005, p. 19), *Fuck me!*, *Holy shit!* (Jay, 2009, p. 155).

Cursing or **cussing** is the activity of wishing someone evil, pain or harm by means of calling some supernatural or higher being and directing it at a specified target (Wajnryb, 2005). Any misfortune may be inflicted upon the other person, e.g. *Go to hell!*, *Damn you*!. This has usually to do with religious matters (Pinker, 2007, p. 342). Nowadays, curses are more often used in a figurative way, for example: *Rot in hell!*, *Eat shit and die!*, which makes them sound like abusive swearwords (Wajnryb, 2005, p. 18).

Insults are connected with the language of abuse. An insult ensues from swearing at someone when the person at whom insults are hurled takes exception to those biting words. It is usually taken literally, for example: *You ugly, fat, pimply idiot*! (Wajnryb, 2005, p. 19), and the effect is achieved via casting aspersions on "appearance, mental ability, character, behaviour, beliefs and/or familial and social relations" (Allan et al., 2006, p. 79). Insulting forms include name calling as well, for example *asshole!*, *bitch! pussy!*, *mongrel!*, *cow!*, *prick!*, *wanker!*, *Baldy!*, and so forth*(Jay, 2009,*. A more sophisticated version of an insult is an *invective*. It is to insult, but with the use of irony, puns or wordplay (Wajnryb, 2005). *Cambridge Learner's Dictionary* offers the following definition of *invective*: "criticism that is very forceful, unkind, and often rude."

The notion of **slur**, though similar to insult, appears to comprise a rather wider semantic content. It is "a disparaging remark; an aspersion" (The Free Dictionary) used commonly to defame or deride certain targets. Slur utterances can be defined as contempt-laden acts, and "different slurs derogate members of different classes" (Croom, 2011, p. 333). They are largely considered to be among the most taboo expressions that exist in language and are characterised by some scholars as *hate speech* (Hornsby, 2001). They may pertain to race-based features (racial slurs), for example: *nigger*, *chink*, or sex-based features (Croom, 2013) for example: *bitch*, *faggot*, *dyke*, *dicksucker*, *slut*, *fairy*. In the last few years, the notion of racial (or ethnic) slurs, technically referred to as *ethnophaulisms*, sparked heated debates as people's sensitivity to use certain terms increased. Typically, ethnophaulism, a word coined by A. A. Roback, is indeed defined as a pejorative epithet

for a member of an ethnic group (Palmore, 1962). Palmore (1962) notes that "[a]ll racial and ethnic groups use ethnophaulisms to refer to other groups" (p. 442). Although disdainful in most contexts, slurs may not at all times be intended to be derogatory. A slur can be used within a particular group as a means of "in-group solidarity" (Croom, 2013, p. 177) or as an "affectionate, ironic, or jocular epithet" (Hughes, 2006, p. 328).

Vulgarity is yet another term that everyone speaking language is possibly acquainted with. *Oxford Learner's Dictionary* defines vulgarity as: "the fact of being rude or not having good taste; a rude object, picture, etc." The notion is exemplified in a phrase: *a pornographic magazine full of vulgarities*. Wajnryb (2005) describes vulgarity as "[a] form of swearing that makes use of foul language by breaking taboos related to intimate language. It is broader than *obscenity* but is loosely used interchangeably, e.g. *Wow, look at those tits*, *I have to take a crap*. (p. 22). Obscenity often involves indecent, dirty words used with respect to sexuality (Crystal, 2003), or body's functions or products (*shit, fuck*) (Wajnryb, 2005), defecation, sexual intercourse, genitals or incest. It may take various forms, from extremely shocking *Jesus fucking Christ* to relatively trite *piss off, tit* (Hughes, 2005). In the distant past, taboos on religion were considered obscene. The modern application to sexual and racial areas was adopted only in the eighteenth century (Hughes, 2005).

Blasphemy is strongly connected with religion and involves the use of foul language on most occasions. Blasphemy is normally defined as a contemptuous attitude towards God or gods (Crystal, 2003) or an inappropriate "use of religious symbols or names, either by swearing or abuse" (Hughes, 2006, p. 31). *Chambers Dictionary* offers the following definition of blasphemy: "speaking about God or sacred matters in a disrespectful or rude way; an action, word or sign that intentionally insults God, or something held sacred, in such a way." Blasphemy should be distinguished from profanity since a blasphemous act is deliberate, whilst profanity is more habitual (Hughes, 2006). Nonetheless, blasphemy is often followed by the use of profanity (Encyclopaedia Britannica). Wajnryb (2005) notes that the factor which determines whether a particular word or expression is blasphemous or not is the swearer's intention – the word *Jeez* will not be perceived as blasphemous any longer as it has become too common and conventional. It would be blasphemous, however, if directly intended as an offence for a Christian.

2.3. Notions of euphemism, dysphemism and orthophemism

Since taboo language as a rule cannot be used in all personal settings, there is a strong need to create such language instruments that will allow language users to express thoughts in a manner that will not insult anyone, enable them to bring the taboo subjects under (public) discussion, and help eliminate linguistic, and therefore, social indiscretions. The most typical device thanks to which something unpleasant or embarrassing may be expressed is euphemism – an expression that relates to the taboo topic in a recondite or indirect way, often without even mentioning the thing itself (Crystal, 2003; MacMillan Dictionary). Burridge (2005) compares euphemisms to "a kind of linguistic dressing" that "can be decorative, ornamental, flavour-enhancing,

concealing" whose level of offensiveness is significantly reduced (p. 36). A *four-letter word* is a popular example of a euphemism used instead of an actual swearword. The notion of euphemism is normally associated with the focus on politeness and impoliteness inasmuch as polite behaviour, by virtue of being non-offensive, is by extension non-dysphemistic (Allan et al., 2006).

The use of euphemistic expressions may be applied to many areas of human existence. They may be touching upon: religion *Gee*; occupation *sanitation engineer*, or society (in describing one's poverty), for instance *in awkward financial situation* (Gao, 2013). Holder (2002) mentions sexual behaviour, defecation, charity, education, alcohol, death, marriage, female employment, abortion, job security, drugs, and mental health among other things.

Languagewise, euphemisms are sometimes characterised as amalgams of words which are to bear a figurative meaning. In short, they use metaphors consisting of plain words spoken or written daily, for example: *sleep with, make love, go to bed with, make out* and so on. Others are pompous in tone, elevated in terms of abstraction or nomenclature like: *consummation, erection, copulation, orgasm, intercourse, ejaculation, fellatio* and *cullilingus* (borrowings which retained original spelling forms), *perspiration, urination, micturition* (Hughes, 2006). Some may be subjects to modifications, for instance *shit* and its euphemistic counterpart *sugar* (Allan, Burridge 1998).

Euphemisms, as it turns out, are not the only means of indirect linguistic expression. As stated earlier on, they will always soften the power of a taboo subject, but there must be some parallel element in language which will act otherwise. Indeed one does exist – the so-called *dysphemism*, defined as "[a] derogatory or unpleasant term used instead of a pleasant or neutral one. The opposite of euphemism" (*Oxford Dictionaries*), immensely colloquial and accordingly tabooed. One resorts to using dysphemisms on the grounds of disdain, frustration, anxiety or distaste towards an object or person with the intention of wounding or humiliating them, which every so often include insults or name-calling (Allan et al., 2006), for example *blockhead, not have a full deck of cards*. Other dysphemistic expressions may not overtly be brimming with insulting content but dwell on various aspects: *to snuff it* or *be pushing up the daises* alluding to death, *to have a bun in the oven* telling of a pregnant woman, *to be pissed* for being drunk, *to take a technicolor yawn down the great white telephone* meaning 'to regurgitate'. Scores of sexually-oriented metaphors like *screw, poke, bed-pressing* are also claimed to be dysphemistic (Hughes, 2006).

Having broached the subject of euphemism and dysphemism, it would be advisable to introduce some supplementary terms that will help place the aforementioned notions in a comprehensible system. Aside from euphemism and dysphemism, there might be yet another concept distinguished: one that can be placed somehow in between. This concept is called *orthophemism*, meaning that the word used does not convey the message in an evasive, overly tactful way. Nor does it sound curt or astringent, for instance: *faeces, menstruate* (Allan et al., 2006).

As Allan and Burridge observe, all the three terms can be assigned to one core collection of the so-called *X-phemisms*. Hierarchically, X-phemisms are hypernyms to

orthophemisms, euphemisms, and dysphemisms (the three may be labelled *co-hyponyms).* The general concept that binds them together is *cross varietal synonymy*, meaning that the hyponyms have the same referent, but carry different connotations (the context in which they occur also vary) (Allan et al., 2006).

3. Semantic aspects of taboo language

The concept of a *swear word* or a *taboo word* exists in most cultures and is viewed as inappropriate in polite contexts. Intriguingly, some cultures such as: the Japanese, Malayans, the Finns, American Indians and the bulk of Polynesians do not use strong language whatsoever (Bryson, 1990). Notwithstanding these peculiar exceptions, the fact remains that swearing, being the manifestation of taboo language, is still considered a basic component of language. In essence, linguistic taboos stem from social taboos. Bryson (1990) remarks that swearing involves at least one of the following: filth, the forbidden, and the sacred. What is more, most cultures differentiate between relatively mild swearing and highly profane.

Swan (1995), like many other researches, enumerates three main categories in English which are normally tabooed:

1) words relating to religion,
2) certain words used with regard to sexual activity and the associated parts of the body,
3) words connected with the elimination of bodily wastes.

Allan and Burridge (2006) propose a somewhat more detailed division:

1) bodies and their effluvia,
2) the organs and acts of sex, micturition and defecation (= SMD organs),
3) diseases, death and killing,
4) naming, addressing, touching and viewing persons and sacred beings, objects and places,
5) food gathering, preparation and consumption.

The analysis of vocabulary items connected with the individual taboo issues in this paper will be narrowed down to the more popular division suggested by Swan and mingled with the ideas formulated by Allan and Burridge.

a) **religion:** Words connected with the Christian religion are generally considered holy and preferred in formal and respectful situations. If used otherwise, they may be thought of as shocking and perturbing. The examples include: *damn, blast, hell, God, Jesus, Christ*. (Swan, 1995).
b) **bodies and bodily effluvia; elimination of wastes:** The category incorporates genital organs, especially those of women, being "organs of sexual desire", sources of stimulation, gratification as well as micturition and defecation (Allan et al., 2006, p.41). In polite settings, the terms are often replaced with more technical or euphemistic elements, like: *urinate, defecate* (Swan, 1995), *person* (='penis', in legalese) (Burridge, 2005), or substitutes, for example: *go to the*

lavatory (Swan, 1995). The list of bodily products contains ear-wax, menstrual blood, urine, semen, faeces, snot, saliva, sweat, and vomit (Allan et al., 2006). It is frequently the case that insults take form of those SMD body parts, their effluvia and toilet accessories as well, for example: *piece of shit, asshole, cunt, prick, old fart, dickhead, asswipe,* which is a relatively recent phenomenon in English (Burridge, 2005; Allan et al., 2006; Pinker, 2007). The male organ is commonly compared to instruments used for battering, chopping and stabbing (*rod, stick, shaft, gear stick, sword*), firearm (*cock, pistol, bazooka*), and food items (*sausage, pud/pudding, marrow, tubesteak, gristle, beef bayonet, white/dark meat* (depending on race)). Ejaculation is replaced with terms such as: *shoot, bang, discharge, fire* (Allan et al., 2006; Wajnryb, 2005). The most offensive terms for the male organ are: *prick, cock, fuck stick, cunt stabber/plug, throbbing sugar stick, one-eyed trouser trout, love spurter, pink torpedo, oral tube, cum gun* (Leigh, Lepine, 2005). Favourite names given by men for the female sex organ are: *pussy, cunt, twat, bush, honey pot, lips, muffy, furburger, fanny, love-box, tunnel of love, pencil sharpener*, and those slang terms which are strictly associated with food, for example: *lunchbox, lobster pot, tuna, pancake, jelly roll, muffin, cherry, jam* (the penultimate and the final one alluding to menstruation) (Leigh et al., 2005; Allan et al., 2006). According to Swan (1995), the strength of the word *cunt* is by far the greatest (exhibited by placing four asterisks). The following words: *arse, arsehole, balls, bollocks, cock, dick, prick, tits, piss*, and *shit* are also really strong (three asterisks), and the remaining ones: *ass, asshole, crap*, and *fart* are marked as mildly offensive (two asterisks).

c) **sexual activity:** Although sex evokes chiefly positive associations, being the source of mutual pleasure and a mode of human reproduction, it is still considered a taboo subject, whose semantic field is replete with swear terms. This could be attributable to the fact that sex is very often linked with connotations which one may particularly dread: exploitation, disease, illegitimacy, incest, jealousy, spousal abuse, cuckoldry, desertion, feuding, child abuse, and rape (Pinker, 2007). Taboos on male homosexuality and dissipated wives seem to remain the strongest (Allan et al., 2006). At present, linguistic taboos generally revolve around: masturbation, oral and anal sex, orgasm, homosexuality, rape, incest and paedophilia.

- Masturbation is believed to be taboo because: it is done for sheer pleasure, not for procreation; it may be addictive; it involves manipulation of genital organs, prompting the emission of effluvium; it was long believed that seminal fluid and vaginal secretion were refined blood containing generative seed whose waste was presumably more devitalizing than the loss of blood. *To masturbate* is an orthophemism which replaces euphemistic or dysphemistic (often slang) expressions for the act. Words for male masturbation include: *rodwalloping, beat the bishop/beaver, jerkin' the gherkin, wank, beat one's meat* (Allan et al., 2006). A *wanker* is sometimes designated as: *meat beater, milkman, wank bag,*

bonestroker, virtuoso of the skin flute (Leigh et al., 2005). *Finger, diddle, fishfinger* are among verbs for female onanism. Words applicable to both sexes are: *frig, five finger exercise, finger fucking, jerk/jack off, whack off, beat off, toss off, wank (off)* (Allan et al., 2006). Allan and Burridge (2006) point to the presence of the particle *off*, which "(…) captures the release from pent-up desire which motivates masturbation" (p.148).

- Oral and anal sex, which basically do not lead to procreation, are subjects to taboos as well. Allan and Burridge (2006) observe that there are no true euphemisms for oral sex. One of them might be *give me oral pleasure*. For oral-genital sex the most orthophemistic terms are *fellatio* and *cunnilingus*, whose colloquial counterparts are *give head, give French, sit on one's face, give/do a blowjob, suck off, tongue*. These are rather orthophemistic in the porn industry. Slang terms related with food consumption are sometimes utilised when talking about oral sex as in: *I want to eat you up*, *I want to suck you dry* (p.194). For oral-anal sex (known as *anilingus*) there are two euphemistic terms: *rim job* and *rimming* (Allan et al., 2006). Those who practice anal sex may be referred to as: *anal astronauts, arse pirates, back-door commandos, booty bandits, chocolate runway pilots, sausage smugglers, turd burglars, sperm burpers, B.Bs (=bum-boys),haemorrhoid hitmen* (Leigh et al., 2005).
- Orgasm has its (euphemistic) alternatives: *climax, spend oneself, the big O, seminal discharge, coming, come/cum* and dysphemistic ones: *spunk, spoof*. A man may also *spit white, get his rocks off, drop his load, shoot, die* and *explode*, the latter two being hyperboles alluding to the effect of sexual satisfaction (Allan, Burridge 2006). Allan and Burridge (2006) remark that "[i]nsults concerning orgasm typically refer to premature ejaculation by the male and frigidity on the part of the female partner" (p. 152).
- Homosexuality has always been strongly tabooed on the religious, social and political grounds. Today, the term *queer*, though originally dysphemistic, comprises gays, lesbians, bisexuals, and transsexuals, who are delineated generically by the euphemistic alphabetism LGBT (alternatively with GLBT). Yet, *queer* is still used dysphemistically within the straight community. And so are the terms: *invert, pervert, pansy, queen, fairy, faggot, homo, poof, poofter, degenerate, sod, shirt-lifter, anal bandit*. (Allan, Burridge, 2006). Likewise, the nominal use of the adjective *gay*, which in modern English denotes a homosexual person and thus is an orthophemism, is infused with pejorative connotation to such an extent that it is oftentimes used to mean anything that is considered unmasculine or just to name somebody as stupid (Sinclair, 1992; Thurlow, 2001; Isaacs, 2014). Dysphemistic terms involve the positions assumed while sexual intercourse as well: normally the passive partner is called a *pogue, punk, faggot, fairy, she-man*. The active person semantically appears to lack the negative connotation. They are usually called *wolves, studs* and *butches*. (Allan et al., 2006).

- Rape, incest and paedophilia are other subjects that are strongly tabooed and short on euphemistic expressions (the three are essentially orthophemisms). *Child molestation* and *the sexual abuse of children* may possibly serve as euphemisms, although they are derived from inherently dysphemistic verbs *molest* and *abuse*, which signals the revulsion on the part of society against the adult culprit. *Roll your own* is a popular metaphor for incest between adults (Allan et al., 2006).

The list of potential taboo topics is not solely restricted to these since, as already stated, any topic can be actually tabooed. Hughes (2006) additionally notes the volatile quality of taboos: "[t]oday, former taboos against religious exclamations are less stringently observed, while gross sexual terms are increasingly current. The category that now most conforms to genuine taboo is that of race" (p. 464).

Indeed, swearing terms are by no means stable – their primary meanings may be subjects to ulterior changes transpiring throughout centuries. This is because taboo language is by and large emotive rather than referential, which means that plenty of swear words have a specific referent, but at the same time they are aimed to carry the attitude of the speaker. This leads to ambiguity, as observed by Dong (1967). To illustrate that he provides a sentence: "Fuck Lyndon Johnson", to which he ascribes two alternative renditions: either an appeal to copulate with Lyndon Johnson or the expression of antipathy towards her (p. 4). Pinker (2007) talks about *denotative* and *connotative* functions of a word. The connotation is "an emotional colouring and it is different from what the word actually refers to (denotation)" (p. 331). Plus, "[t]he connotations of taboo terms are contaminated by the taboo topics, which the terms denote", Allan (2007) remarks (p. 1055). Therefore, words like *shit* have more swearing potential than their orthophemistic counterparts (*faeces*, *excrement*). The examples of words that have undergone some semantic changes include:

harlot: original meaning: rogue, vagabond → prostitute
faggot: original meaning: shrewish woman → naughty child → male homosexual
bugger: original meaning: heretic → sodomite → practitioner of bestiality → chap, fellow (Hughes, 2006, p. 253).

It is more than riveting that a good number of vituperating terms had formerly referred to creatures, males, or both males and females. But then they got to be applied exclusively to women. The word *harlot* is the example of this process and Hughes (2006) enumerates many more epithets that have undergone a similar shift. He calls the phenomenon "the feminization of the opprobrious terms" (p.163). Wajnryb (2005) emphasises the increased pejoration that appears along with the similar narrowing of use to women and calls it *the semantics of deterioration* (p. 134). The instability of certain terms may also arise from the fact that they deal with issues which are avoided or recondite to the speakers. It should be noted as well that many an epithet, for instance 'bastard', confuses speakers of the same language but of different nationalities, such as

Australian, American or English (Hughes, 2006). Moreover, the etiquette and social reasons had an impact on the creation of new vocabulary or borrowing lexical items corresponding to taboo words. Having examined the history of swearwords, Hughes (2006) concludes that:

1) Not all rude words are of Anglo-Saxon origin;
2) Dozens of the classically derived terms were borrowed in the Renaissance and the Augustan period;
3) A couple of Anglo-Saxon words and expressions, such as: *sleep with, weapon,* have always been neutral or euphemistic;
4) All polite or standard terms come from the Renaissance and Augustan period.

As for other changes in the semantics of swearwords, one is particularly visible, namely the weakening, sometimes referred to as *semantic bleaching* (Jones, 2014), whereby some taboo terms lose their intensity as a result of incessant reiteration or haphazard use. This applies to all categories of swearing, starting with religious, through copulatory to excretory. Give or take a hundred years ago it was highly condemned to use expletives like: *damn, for God's sake*, *shit, fuck,* and *cunt*. For many centuries, animal terms such as: *sow*, *shrew*, *pig*, *swine*, *bitch* had had a great emotive force, but at the end of the day their meaning weakened just to be used with reference to "a worthless person". The trend has been also observed in words like*: arse*, *asshole*, *fart* and *prick*, among others. The phenomenon encompasses swear words used both in British and American English. It does not only affect more specific British and American terms (British: *twat*, *berk*, *prat*; American: *cocksucker*, *motherfucker*), but also more general words (British: *bastard*, *sod*, *git*; American: *punk*, *son of a bitch*) (Hughens, 2006). Leigh and Lepine (2005) put the emphasis on the fact that *fuck*, originally used as a sexual term, is little by little losing its hold in the area of sexuality and is being used increasingly in more figurative locutions instead. Its impact has become so negligible that it is seldom perceived as offensive by younger people It should be remembered, however, that the degree of offensiveness of certain epithets is still contingent on the context given, the mixture of personal and social factors, and also the bluntness of the insult (Hughes, 2006).

The problem of the degree of obscenity is not entirely soluble since not all words can be classified as merely *vulgar*. As stated earlier on, some are classified as milder expletives while others as fully taboo-loaded. According to the academics and native English speakers, *cunt* is the word with the greatest level of crudification. It started to be deemed obscene from the outset of the 18th century (Wajnryb, 2005). Oddly enough, it is hardly syntactically flexible. When set beside *fuck*, whose flexibility of use is enormous, *cunt* seems to be restricted to nominal use only. (Wajnryb, 2005). Wajnryb (2005) points to the fact that phrases like: *cunt off, cunt you*, *get cunted*, *go cunt yourself*, *a cunting X* simply do not exist. Nonetheless, *cunt* has an enormous intensifying potential. Next to the mentioned *cunt* and *fuck*, words: *cock*, *arse*, *shit*, *piss*, and probably *nigger*, are believed to be in the group of the exceptionally crude terms (Leith, 2013). Pinker (2007) observes a very thought-provoking pattern which applies to the most universal curse in English, namely *fuck you*. Syntactically, it requires a direct object as do some other verbs for

copulation (*screw*, *hump*, *ball*, *dick*, *bonk*, *bang*, *shag*, *pork*). Their toned-down counterparts, such as: *have sex*, *make love*, *sleep together*, *go to bed*, *have intercourse*, *mate*, *copulate* are evidently intransitive and followed by a complement in the form of an oblique object introduced by a preposition (so as to mark the sexual partner). The crux of the matter is that those intransitive verbs or, more specifically, idioms, are usually more polite than the verbs followed by objects. Furthermore, they lack a distinctive verb root so they fail to convey an action with a manner of dynamics. Neither do they place the emphasis on the effect. Also, they are *semantically symmetrical* – they can be substituted for another intransitive construction in which the partner is part of a plural subject rather than occurring in a prepositional object, for instance: "John and Mary had sex", "John and Mary were intimate" (p. 354-355). Pinker (2007) likens these to non-sexual verbs like: dance, talk, and trade, which imply a joint action. Hence, those who engage in it do it voluntarily, which in the long run generates no negative connotations

Conclusion

In sum, taboo terms are characterised by exceptional versatility of use and meaning. Many ensue from social taboos which were or still are strongly denounced by the society. Their meanings may be subject to changes, such as the weakening and gradual loss of impact, which leads to their more and more liberal use, especially among younger generations. By reason of their emotive nature, expletives are particularly inclined to change their semantic layers. Every so often, their lexical meaning seems not to be of utmost importance. Rather, the connotations they have play a leading role.

Abstract

The notion of taboo entered the lexicon of the English language in the 18th century, and has been in use ever since. Essentially, taboo centres around behaviours that are considered inappropriate in society; this also includes language behaviour. The paper is thus devoted to the presentation of the concept of taboo language – a concept incorporating the disagreeable language whose use in public is generally frowned on. Throughout the paper, the meta-language of swearing will be explored as well as the mechanisms governing it. The article, then, encapsulates some basic lexical and semantic aspects of taboo language.

Streszczenie

Pojęcie 'tabu' zostało wprowadzone do leksykonu języka angielskiego w 18 wieku, a jego popularność nie maleje. Zasadniczo tabu koncentruje się na zachowaniach, które uważane są za niestosowne w społeczeństwie. Pojęcie to obejmuje jednak również zachowanie językowe. Z tego względu niniejszy artykuł poświęcony jest prezentacji tak zwanego języka tabu – języka, który obejmuje te środki wyrazu, których użycie może nie być aprobowane. Tekst skupia się na tak zwanym meta-języku języka tabu, którego celem jest opis omawianego w artykule konceptu. Ponadto, przedstawione zostaną sfery których

język tabu może dotykać. Artykuł kumuluje zatem podstawowe wiadomości z zakresu leksykalnych i semantycznych aspektów języka tabu.

Key words: taboo, taboo word, taboo language, euphemism, semantics.

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TABOO LANGUAGE IN AMERICAN TV SERIES: THE PRAGMATIC PERSPECTIVE

1. Introduction

People are known to have been utilising swear words since the olden times, and the tendency does not seem to have been reduced by any means. It is generally thought that we curse more than ever, the ramifications of which are quite profound. Swearing is so inherent a tendency that it occurs at a very young age: "[c]hildren of both sexes use swear words from as young as one year old, and swearing persists into old age […]" (Allan, Burridge, 2006, p. 78). In addition, the assumption that the act signifies one's poor education or defective linguistic performance is too far-fetched (Allan et al., 2006). Jay (2009) points to the fact that some people who suffer from Alzheimer's disease or brain dysfunctions of various kind start to use swear words even though they did not use to swear in the past. Also in terms of gender, it is generally held that men have a propensity for swearing more frequently than women (Allan et al., 2006). Yet, swearing, though in some instances therapeutic or restorative, is a thorny issue which in social settings is frowned upon.

So common have some of the swear words become that they often serve merely as fillers in a conversation. Some of the terms have lost their semantic force, whereas others have become more crudity-laden. In essence, those coarse words or, more precisely, taboo words are deeply rooted in social taboos. Lexical items of that ilk are of tremendous interest from the linguistic perspective. For this reason, the aim of this paper is to analyse taboo language as used in contemporary American TV series, which, I believe, reflect relatively well the actual use of taboo language in context.

The objective of the paper should therefore be understood in two ways: firstly, it is my intention to delineate the pragmatic underpinnings for the use of taboo language and secondly, I am going to confront the theoretical material gathered with the empirical analysis with an eye to ascertaining the actual use of taboo language. Hence, this paper is divided into two parts. The first part is particularly dedicated to bringing forward the psychological functions of swearing as well as providing the pragmatic characteristics of taboo words and expressions in English specifically. This classification is made via speech acts. The second part is devoted to the analysis of cusswords that occur in American TV series. The amount of profanity is determined and the pragmatic aspects of foul language are examined.

2. Contextual bases for the use of taboo language

2.1. Psychology and functions of swearing

Swearing is one of the most typical, non-standard manifestations of taboo language. It is a form of a linguistic activity involving the use of taboo words (Stapleton, 2010). Wajnryb (2005) defines swearing as a "regular word in ordinary language and metalinguistic term used to describe a kind of language" (p. 21). The former has to do with vowing or making a serious declaration. The latter pertains to the use of obscene language. The views concerning the act of swearing differ though the dominant belief is that it is in almost all cases harmful. The reasons for resorting to swearwords also vary and hinge upon the objectives the speaker attempts to achieve while exchanging thoughts (Jay, 2009).

Jay (2009) likens swearing to "using a horn on your car, which can be used to signify a number of emotions" (p. 155). Hence, the emotional spurt seems to be the basic factor which triggers foul utterances. Swearing, as a matter of fact, introduces a direct, brief emotional component into the discussion, usually in order to express frustration, anger or bewilderment. It resembles an outburst that gives vent to emotions, particularly negative ones, which we experience and which can actually replace a violent bodily activity (Crystal, 2003). This type can be said to be of a cathartic function:

> When we are extremely angry and we feel the need of expressing our anger in violence, the uttering of these forbidden words may provide a relatively harmless verbal substitute for going berserk and smashing furniture; they may act as a kind of safety valve in our moments of crisis. (Hayakawa, 1990, p. 48)

By exclaiming the forbidden, the negative emotions such as annoyance or dissatisfaction can be relieved profoundly which might be viewed as beneficial for people's mental health. Apart from that, it is an alternative for aggressive behaviours indeed.

There is another type of swearing, the function of which is to intimidate or abuse someone. What is more, "[t]hese insulting swears can be name calling or wishing someone harm, so it is no wonder they are often a defining feature of hate speech, verbal abuse, sexual harassment and obscene phone calls" (Grohol, 2009, para. 6). Abusive swearing is usually derogatory in tone as directed towards others. It may take the form of name calling (Andersson, Trudgill, 1990). Such names are sometimes referred to as *invectives*.

What should be noted is the fact that swearing may have some positive or humorous effects, particularly in jokes, storytelling, ironic or sarcastic commentaries or sex talk. In certain contexts its humorous effect can be achieved by mentioning something that is normally forbidden (Jay, 2009). It is very often used to lay emphasis and show one's attitude towards something. This type of swearing does not have to be emotional – its purpose is, in fact, not to ridicule but to entertain.

2.2. Pragmatic aspects of taboo language

The ubiquity of taboo terms is arguably amongst the most pronounced features of the majority of languages. English is no exception in this respect as it does abound in coarse words used on a regular basis. Thence, they lend themselves to being grouped according to their pragmatic properties, such as: exclamations, questions expressing surprise, maledictions, and so forth.

2.2.1. Exclamations

In exclamations, taboo terms are mostly connected with sex, religion, and bodily products. Swan (1995) further categorises the exclamations into those of annoyance and those expressing surprise. The former can be used in cathartic swearing, for instance *Damn (it!), Blast (it)!, Hell!* when one stubs their toe against something hard. The latter often draw upon religious terms as well, for example: *My God!*, and some may apply directly to the speaker, for instance: *Damn me!* (Swan, 1995, p. 576). Others include bodily excreta, as in: *Holy shit!*

Napoli and Hoeksema (2009) point out that it is not an uncommon phenomenon to tamper with the phonological make-up of expletives so that their offensive overtones can be disguised. This entails vocalic and consonantal transformations as in *shit* which is changed into *shoot* (or alternatively into *sugar, shivers* or *shucks*). It is also possible to insert "r" alongside consonant change, as in *darn* (from *damn*) or add a diminutive plus consonant change, as in *golly* (from *God*). Other may be substituted depending on culture (e.g. *God > Jove*, *Holy Moses > Holy cow*) (Napoli et al., p. 621; Allan et al., 2006, p. 39).

2.2.2. Name calling

Taboo terms are readily used in name calling combined with the expression of intense emotions like hatred, indignation, envy or disrespect. Among the most popular epithets there are: *bastard*, *prick*, *cunt*, *wanker*, *bitch*, *slut*, *boob*, and so on (Swan, 1995; Napoli et al., 2009). A large number of epithets derive from reproductive organs, bodily effluvia and sexual behaviour. Most of them appear preceded by the pronoun 'you' (e.g. *You anus!*) but may be also used in other structures with the aim of insulting, for example: *That guy's a real asshole!* (Swan 1995, p. 576). It is notable that a plethora of those words can be used with positive connotation, for instance to indicate how lucky a person is. Some taboo terms are also used to express sympathy, as in: *The poor bastard/schmuck/fuck; he couldn't help himself* (Napoli et al., 2009, p. 622). Napoli and Hoeksema (2009) remark that terms pertaining to illness or bodily imperfections, such as *You pimple face!* (p. 622) are used "almost exclusively in name calling" (p. 622). Terms arousing a feeling of one's mental subnormality are quite prevalent too. These include: *Retard!*, *Cretin!*, *Dickhead!*

Animal terms form a battery of insults which are normally treated as metaphors owing to the fact that a person who is compared to an animal is at the same time attributed with certain behaviour that this animal may exhibit. The phenomenon is known as zoosemy and makes use of animals, such as *fox*, *vixen*, *sow*, *pig*, *cow*, *pussy*, *bitch*, *ass*, *rat*, *swine*, *cat*, etc. Typically, names of female animals are used while referring to women

and male homosexuals. For instance, *cat* is used to denote a spiteful woman whereas *pussy* is targeted at a man who is thought to be "effeminate, homosexual" (Kiełtyka, Kleparski 2005, p. 22; Allan, et al., 2006).

Wajnryb (2005) brings forward an interesting analysis of insults on the basis of gender. He arrives at a conclusion that men insult women utilising five categories of words which imply:

1) women's promiscuity (*slut*),
2) flirtation and unfulfilled promise of a sexual tryst (*dicktease*),
3) unattractiveness and social ineptitude (*witch*),
4) meanness (*cunt*), and
5) women's being demanding or imposing (*bitch*).

Words insulting men, on the other hand, can be categorised in three major groups:

1) the ones questioning male sexuality (regarded extremely offensive among heterosexuals, like *homo*, *wimp*, *fag*),
2) the words implying meanness and social ineptness (*bastard*, *son of a bitch*), and
3) the words denoting unattractiveness (*nerd*, *jerk*).

Many of these are used either by women or men but always with reference to another man.

2.2.3. Maledictions and surprise

Maledictions generally take the form of imperative verbs, such as *damn* and *screw*, followed by objects, for example: *Damn that child!* (Swan, 1995, p. 577). Other make use of more refined formulae, as in: *Go to hell!*, *Drop dead* (Napoli et al., 2009, pp. 622-3). Amid these insulting expressions, Swan (1995) distinguishes an "insulting request to go away", the component of which is normally the particle *off*, for example: *Fuck/Bugger/Piss off!* (p. 577).

For expressing surprise *wh-* questions are employed in combination with taboo terms. The examples include: *What the hell do you think you're doing?* (Swan, 1995, p. 576), *Who the hell/devil/heck/fuck are you?* (Napoli, et al., 2009, p. 629), *How the hell did Larry's body end up in the lake?* (Corpus of American Soap Operas).

2.2.4. Intensifiers

Many taboo terms have developed into intensifiers which function as adjectives or adverbs of degree. Some of them lack the pejorative sense as in: *She's spitting mad*, *We're gonna be hecka busy later*, *He was dead serious* (Napoli et al., 2009, p. 627), *Where's the bloody switch?* (Swan, 1995, p. 577) *He's hell bent on doing it* (Napoli et al., 2008, p. 350). Further, some phrases, such as *hell bent*, *butt ugly*, or *damn clever*, function as elative compounds in exactly the same way as ordinary adjectives modified by adverbs. Other appear in comparison structures, for example: *He was funny as hell.* (Napoli et al., 2008, p. 350). Napoli and Hoeksema (2009) note that occasionally the taboo term is embedded in a verb phrase and is used solely to intensify, e.g. *Let's get the [hell/fuck] out of here.* (p. 627). Taboo terms as intensifiers may also be seen in the process of infixation,

where they are inserted in an existing word, for example:, *fan**bloody**tastic* (Wajnryb, 2005, p. 35).

2.2.5. Items of negative polarity

Often taboo terms are used as items of negative polarity, for example: *I can't see a damned/fucking/frigging/bloody thing* (Napoli et al., 2009, p. 632). Curiously enough, certain items may appear in a sentence without explicitly expressed negation, for example: *They did dick/shit about it, that's what they did.* (Napoli et al., 2009, p. 632).

Expressions of unconcern comprise an interesting subset of polarity items and they usually consist of the verb *give* with a taboo term placed thereafter (Swan, 1995), e.g. *give a nit/shag/sod* (Napoli et al., 2009, p. 632).

2.2.6. Affirmation and refusal

Taboo terms can express affirmations which appear in an array of constructions, such as *You bet your (sweet) ass/booty I am.*, *Damn right/straight.*, *Sure shit.* (Napoli, et al., 2009, p. 630). More often than not, a taboo term is put before *yes*, *no*, and *yeah* as in *Hell yes!*, *Fuck no!*, *Shit yeah!* (Napoli, et al., 2009, p. 631).

Swan (1995) specifies expressions which are most likely to be used in the situations of refusal too. These include: *I'll be damned/fucked if I will*, *buggered if I will*, *Stuff it (up your arse/ass)!*, *Get stuffed!*, *Balls (to sb)!*, *Bollocks!* (p. 577).

The division presented above is not complete whatsoever, in the sense that the theoretical framework for the use of taboo terms is not always cut and dried. They are employed in numerous sentence constructions and they tend to be different in terms of force. Scarcely ever do they appear in context with their literal meanings. Conversely, they are used in figurative contexts where they function as idioms and rhetoric devices (Crystal, 2003). All the same, the aim of intensifying seems to be the common denominator of the majority of them.

3. Pragmatics of taboo language in American TV series

3.1. TV and profanity

Currently, it is generally thought that the amount of profanity on television has been on the increase over the last few years. Swearing, disfavoured by convention, should not always be a hallmark of poor quality, however, as it makes the characters more credible and serves as a powerful tool for enhancing the reality of the presented content. If used sensibly, swearwords add emphasis and create the desired effect. Nonetheless, many point at the purposelessness of the taboo terms as redundant vulgarities.

My objective in this paper is to investigate foul language in American TV series. I will attempt to present its analysis and the results with the number of swearwords in the given episodes, the frequency of the terms used, and, more importantly, their use in context.

3.2. Taboo terms in American TV series

For the purposes of language analysis, 15 randomly selected episodes have been brought under scrutiny. I have chosen American series since most of them are immensely popular worldwide and highly acclaimed by the public. All of them have been broadcast in the span between 2010 and 2015, which means that they are relatively modern and hence may provide topical results upon being examined. Their duration is not shorter than 27 minutes and not longer than 47 minutes. It should be noted that the series are produced to be broadcast on cable television, which has actually more lenient regulations as regards coarse language than the state television does.

Tables 1 and 2 show the quantitative analysis of the corpus data. Table 1 shows the number of swearwords used in the episodes of contemporary TV series. As it may be easily seen, there is a substantial number of taboo terms used which proves that modern TV-series might be said to be replete with taboo terms indeed. The numbers range from 2 to 97. There are as many as 506 crude terms registered altogether and the average number amounts to 33,73 per episode.

Table 2 shows the taboo terms which have been most frequently used in the studied TV series. The *F*-word is by far the most commonly used word in the TV series and appears in various derivatives. However, there are episodes in which it is not uttered even once. *God* also occurs with high frequency in miscellaneous contexts (though it is now debatable whether it is still considered taboo). *Shit* is the third most commonly used word.

Words used to a smaller extent (i.e. uttered 5 times or less) are labelled as "other" and they are presented in Table 3.

Table 1. *Number of swearwords*

NAME OF THE SERIES	SEASON NUMBER	EPISODE NUMBER	DURATION	NUMBER OF SWEARWORDS
Bates motel	3	9	40 mins	18
Dexter	8	5	47 mins	31
Togetherness	1	4	27 mins	48
Looking	2	10	29 mins	71
Devious Maids	1	3	41 mins	12
Grace and Frankie	1	1	35 mins	33
Stalker	1	18	43 mins	2
Episodes	1	1	29 mins	20
iZombie	1	1	42 mins	25
Girls	1	2	27 mins	52
You're the Worst	1	1	30 mins	27
American Horror Story	3 (Coven)	11	45 mins	26
American Horror Story	1	4	39 mins	25
House of Lies	1	1	33 mins	98
Breaking Bad	5	12	46 mins	18

Table 2. *Most frequent taboo terms*

Word:	**Number:**
Fuck	139
God	68
Shit	49
Ass	27
Hell	26
Bitch	18
Damn	17
Screw	13
Asshole	12
Jesus	12
Piss	8
Bullshit	8
Dick	7
Other	102

Table 3. *Words used less frequently*

5 times:	*whore, tit, cock, hand job, crap, bastard*
4 times:	*slut, balls, boner, cum, wank*
3 times:	*idiot, pussy, bloody, nuts, cunt, butt, jerk (off)*
2 times:	*rod, blow job, suck, squirt*
1 time:	*bugger, boob, nigger, rat, prat, carrottop, cow, rube, pig, rot, blow, poo, vagina, Lord, dildo, bonk, puss, frigging, shaft, fag hag, bottom, twink*

Qualitatively, all of the terms presented in tables may be assigned to at least five categories:

1) "The Big Six" words (six words which are believed to be exceptionally crude, i.e. *fuck*, *cunt*, *shit*, *ass*, *piss* and *cock* according to Leith (2003)),
2) religious terms (i.e. those items which, depending on one's individual morals and context in which they occur, may be perceived as blasphemous and therefore offensive, for instance: *God*, *Jesus*, *Lord*),
3) terms associated with body and sexual activity (terms associated with body, e.g. *pussy*, *butt*, *tit*, and sexual activity, e.g. *dildo*, *bonk*, *cum*, *shaft*, and so on),
4) scatological items (words deriving from the excretory system, such as *crap* and *asshole*),

5) other strongly or mildly offensive terms (offensive terms, such as *idiot*, *nigger*, *bullshit*, are connected with intense emotions and insult; mildly offensive words, on the other hand, involve the terms with the lesser charge of offensiveness, for instance: *frigging*, *bloody*, *rat*) (Swan, 1995; Jay, 2009).

Figure 1 shows the proportion between the use of the six categories of taboo terms.

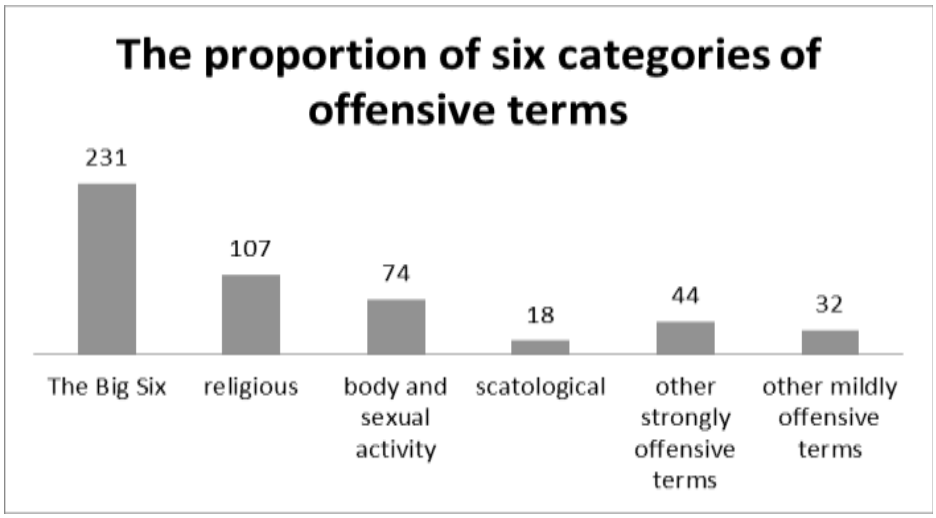


Figure 1. The proportion of six categories of offensive terms.

The words belonging to the "Big Six" group constitute the majority of all the taboo terms registered (231 instances). The second group comprises religious words, uttered 107 times. Words connected with body and sexual activity appear as frequently as 74 times. Scatological terms form the most infrequent group with the number of 18. Other strongly offensive terms have been articulated 44 times and mildly offensive ones 32 times.

3.3. Pragmatic aspects of taboo terms in TV series

In view of the paper's quantitative limits, the presentation of the data will be narrowed down to a few examples of taboo terms representing their pragmatic application (Table 4). The examples outline the versatility of use of the terms. The examples below serve a sketchy illustration of the entire data that was collected.

Table 4. *Corpus data*

No.	Series' title	Corpus data	Category	Pragmatic application	Connotation
1.	Looking	So where does that put us? And the thing is, now, the *fucking* cat is out of the bag.	The Big Six	emphasis	Negative
2.	Bates Motel	Put your *damn* gun down.	Mildly-offensive	emphasis/ anger	Negative

3.	Looking	How the *fuck* did that happen?	The Big Six	emphasis/ surprise	Negative
4.	AHS	*Goddamn* it, come here!	Mildly-offensive	anger	Negative
5.	Bates Motel	I'm *screwed*. I'm totally *screwed*!	Sexual activity	lamentation/ being in dire straits	Negative
6.	You're the worst	I've had a really *shitty* day	The Big Six	lamentation	Negative
7.	Dexter	Right, you don't wanna *piss off* the nanny	The Big Six	annoyance	Negative
8.	AHS	I don't believe in this *shit*.	The Big Six	talking nonsense	Negative
9.	Bates Motel	He *screwed* us over.	Sexual	deception/ emphasis	Negative
10.	iZombie	Look at all this *crap.*	Scatological	difficult/ disgusting situation or item	Negative
11.	Devious Maids	When she finds out she's gonna fire my *ass.*	The Big six	synecdochal function	Negative
12.	AHS: Coven	You stupid *rube*!	Strongly offensive	insult	Negative
13.	AHS: Coven	*Go to hell*, *witch bitch*!	Strongly offensive	malediction/ insult	Negative
14.	You're the worst	Means *shit* to me.	The Big Six	negative polarity	Negative
15.	Girls	*Jesus*, it feels so good!	The Big Six/ Religious	emphasis/ expression of delight	Positive
16.	Episodes	There you are! Oh, you *bloody bastards*. You've done it again!	Mildly offensive	lauding someone for their attainments	Positive
17.	Looking	I'm gonna *piss* and we're gonna go.	Body	literal use	Negative

Examples of taboo terms presented in Table 4 were employed in a variety of situations and grammatically they took various forms. They appeared in declarative, interrogative, negative and exclamatory sentences.

In the gathered language corpus there were hardly any instances where they were applied in positive contexts; they were used either to congratulate somebody on their achievements (no. 16) or to express delight at hearing good news or bodily pleasures (no. 15).

Due to their great emotive force, a good number of taboo terms were utilized as a means of emphasis and employed to intensify and pronounce on the emotional state of the speaker. The most common emphasiser was the *F*-word, which modified various parts of speech (e.g. no. 1). It strongly focussed on emotions, especially negative ones, and for this reason was often linked with the emotions of anger and frustration (no. 3, 4).

Plenty of taboo terms were used in more figurative contexts. Many expletives could be examined from a metaphorical perspective. Many terms expressed lamentation or being in a predicament (no. 5), annoyance (no. 7), talking nonsense (no. 8) or deception (no. 9). Excretory words appeared very often to describe a difficult or disgusting situation or item (no. 10). It has been noticed that occasionally taboo terms were employed with a synecdochal function (no. 11).

There was a significant number of insults registered. Generally they were associated with aggression and spoken face to face (no. 12). Often they took the form of maledictions or requests to go away (no. 13).

Although predominantly taboo terms were used figuratively, their more literal use was also common. A vast majority of these were connected with body organs (no. 17). A plethora of terms connected with sexual activity were used and at times did contain unusually explicit descriptions of the act.

On the whole, taboo terms used in American TV series were adopted in many contexts and were, as a rule, connected with strong, usually negative emotions. The preponderance of intensifying terms corroborates the assumption that they are widely used as emphasisers.

Conclusion

The aim of this paper was to analyse taboo language with a special insight into its presence in contemporary American TV series. What was of vital importance was to look at the use of taboo language in context. Also, amidst growing disapproval of the vulgarity on television, the amount of profanity was to be examined. It has been observed that the examined episodes did contain a rather considerable amount of taboo content. In the 15 episodes analysed, as many as 506 crude terms were registered. They were used in an array of contexts, such as: anger, surprise, pleasure, and expressions of unconcern. Many of them were employed in figurative utterances. Literal meanings were frequent too – a good deal of obscenity having to do with bodies and vivid descriptions of sexual activity has been noticed. Words associated with religion also appeared and constituted quite a large group. On account of their emotive force, taboo terms can be said to be relatively pragmatically consistent – being associated with the inherently forbidden actions or objects, they will always add intensity to the utterances. Their meanings are, more often than not, determined by the context in which they occur.

Abstract

Swearing is one of the most typical manifestations of taboo language. The pragmatic applications of swear words vary, and can by analysed from many a point of view. In the present paper, the classification of taboo terms is done via speech acts. An empirical material has been gathered from the popular TV series since at present it is generally thought that the amount of profanity on television has been on the increase over the last few years. The phenomenon surely not only contributes to the more liberal use of bad language, especially amongst younger generations, but it also reflects the actual use of opprobrious terms which we tend to intone every once in a while. For this reason, the paper focuses on the quantitative and pragmatic properties of taboo language as used in a few contemporary TV series.

Streszczenie

Przekleństwa są jednym z typowych przejawów języka tabu. Ich pragmatyczne zastosowanie jest zróżnicowane i może być badane z wykorzystaniem wielu technik. W niniejszym artykule, analiza języka tabu została przeprowadzona dzięki klasyfikacji przekleństw ze względu na akty mowy. Materiał empiryczny został pobrany z popularnych seriali telewizyjnych, jako że obecnie uważa się, iż ilość niestosownego języka w telewizji wzrosła w ciągu ostatnich lat. Zjawisko to z pewnością nie tylko przyczynia się do bardziej liberalnego użycia przekleństw szczególnie przez młodsze pokolenia, ale również odzwierciedla rzeczywiste ich użycie w życiu codziennym. Z tego powodu, niniejszy artykuł skupia się na ilościowej i pragmatycznej analizie języka tabu we współczesnych serialach telewizyjnych.

Keywords: swearing, speech acts, pragmatics, TV and profanity.

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THE TRANSLATION OF PUNS IN THE BIG BANG THEORY

1. Introduction

The Big Bang Theory, produced by CBS, is one of the most popular comedy series in the United States and almost in the whole of Europe. It has the overall viewership of about 20 million (Mitovich, 2014), which allows it to be considered the highest-rated show since the last season of *Friends* appeared. The story of nerds contains about 4.3 jokes per minute (Locker, 2014), the majority of which is based on puns. Due to the fact that the sitcom is aired via only one satellite channel in Poland and the seasons appear later, the viewers use the American channels or their Internet websites to watch further episodes. Those who do not speak English, search for the newest episodes with Polish subtitles.

The purpose of this paper is to examine the issue of the Polish unauthorised translations of *The Big Bang Theory* with the special regard to the parts containing puns, and to ascertain whether the original humorous effect is reproduced.

2. Puns – linguistic perspective

2.1. Definition of pun

Online Etymology Dictionary informs that the name pun was first recorded in English in Dryden in the 1660s and is probably a clipping of a word 'pundingron', which is perhaps a humorous alteration of Italian 'puntiglio' meaning equivocation, trivial objection, and a diminutive of Latin 'punctum' (point). There are some sources (for example Oxford University Press Blog) that claim that pun appeared in 1669, in the first edition of *Oxford English Dictionary* (Liberman, 2010).

Oxford Advanced Learner's Dictionary Online defines a pun as "the clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same". Such use of one word instead of another which has a similar pronunciation, or playing with various meanings of a word causes ambiguity which seems to be the source of humour within a literary work or other cultural works, such as films or TV series.

Delabastita (1993) defines pun as a textual phenomenon in which particular features crucial in the structure are used in such a way as to create communicatively comprehensible and equivocal confrontation of formally similar linguistic forms which have different meanings. Formal resemblance is expressed as far as pronunciation and spelling are concerned. Thus the effect of ambiguity is created and an unexpected semantic layer (layer of meaning) between the signifier and the signified is added (Sanderson, 2009). The signifier is a word or symbol through which meaning is carried. In the case of puns, it is the word or group of words that constitute the pun. On the other

hand, the signified refers to the meaning that the signifier carries, thus it is the habitual meaning of the word or word group constituting the pun.

According to Delabastita (1996), pun may be expressed by phonological, polysemous, idiomatic, morphological, and syntactical structures. It is crucial to pay attention to the fact that in many cases two or more linguistic features are used to constitute one single pun (Delabastita, 1996). As it is stated in Delabastita's (1993) definition of pun, the message behind it must be 'communicatively significant'. The fact that pun is communicatively significant means that it has a communicative effect within a work or utterance. Such effect can be humorous, attention-getting (frequently appearing in newspaper headlines) or persuasive (often in marketing material) (Diaz-Perez, 2008).

Contexts allowing a successful perception of puns can be verbal (which e.g. result from our expectation of grammatical correctness or thematic and conventional coherence) (Delabastita, 1996) or situational (e.g. referring to the setting in which a statement occurs) (Delabastita, 1993).

2.2. Origin of pun

"In the beginning was the pun" – Samuel Beckett (1957) states in his novel *Murphy*. Although we do not know if puns existed from the early days of languages we can find puns in all languages, even in those which do not use alphabetic writing systems. For example, the basis for Mandarin puns are the sounds and appearance of Chinese logograms (Lems, 2013).

The amount of the historical details concerning puns is not impressive, however, there are some records of their usage in the distant past. For example, many Egyptian words, though written in a different way in hieroglyphic or hieratic script were pronounced in the same way. The Egyptians believed that, because of their figurative value, the ambiguity of words was significant. Thus, many myths, such as that men (remtj) came from tears (remtj) of the sun god, are based on puns (Pinch, 1994). Puns also played an important role in dreams' interpretation (Pinch, 1994).

There are also some records of puns from the 6th century. One of the well-known punsters at that time was Pope Gregory (Crystal, 1994). In Bede (731) there is an account of Pope's first meeting with the inhabitants of England, who actually were the boys set for sale in Rome (Crystal, 1994). Gregory wanted to know where they came from and if their country was pagan. He was attracted by their quaint appearance: pale faces and fair hair. He created a pun upon hearing that they were Angles: he said they must be the descendants of Angels from heaven because of their Angelic faces (Crystal, 1994).

Records of puns may also be found in the Quran because punning is a very important part of the Quran's rhetoric and it helps people to depict the words and to better understand their sense (Dastjerdi and Jamshidian, 2011).

Another abundant source of puns are Shakespeare's works. This author, artistically very prolific, created many puns with the use of such words that the readers could immediately notice the coincidence between them (Kjerkegaard, 2011). For example, in the *Sonnet CXXXII* he plays on words 'eye' and 'I', 'morning' and 'mourning' or 'ruth' and 'truth' (Kjerkegaard, 2011).

2.3. Classification of puns

To describe and compare puns various criteria can be used. They can be classified, for instance, in terms of their formal structure or according to the linguistic features (i.e. pronunciation, spelling) (Delabastita, 1996). As far as the latter are concerned, we can distinguish four main kinds of pun: the homonymic puns (lookalike puns), the homophonic puns (soundalike puns), the paronymic (close-sounding puns) and texting puns (alphabetic, numeric and simplified spelling) (Lems, 2013).

The homonymic puns are usually signalled by polysemous words and their double meaning dependant on context. Polysemous words are spelled and pronounced in the same way and their meanings are interrelated (e.g. 'ruler' as a measuring stick or a king; 'mole' as a burrowing mammal or a spy) (Lems, 2013). According to Lems (2013), this kind of pun may be based on one word or a word within a larger unit, for example a compound noun.

The homophonic puns may be created with words which sound alike but have different spelling and meanings (Lems, 2013). This means that a phrase or a sentence contains a word which sounds the same as a different word with a different spelling and meaning.

The paronymic puns form a category of puns which often come from the misuse of a word which has close sound to another but the meaning of which is totally different (Lems, 2013). The close-sounding pun is generated by the replacement of one word by another which sounds alike but has a different meaning.

Texting puns constitute the newest category of the phenomena connected with the development of texting and technology and they illustrate the need of simplifying the spelling of some words to shorten the time of their writing (Lems, 2013). The texting puns are created by alphabetic, numeric and simplified spelling and are based on substituting parts of words or phrases by using numbers or symbols which sound like the substituted syllable or phrase (Lems, 2013). For example, in the word 'create', the syllable 'ate' may be replaced with number 8 sounding alike ('cre8').

2.4. Function of pun

Puns play different roles in different works depending on the context and the type of the medium. One of the most popular functions of paronomasia (i.e. punning) within works of culture is the humorous effect that it evokes. Paronomasia is known for its poetic and critical function in poetry and other types of literary works.

Puns also play an important role in the media especially in advertising and in newspapers' headings. What is more, pun may have an educational role since its understanding demands advanced knowledge of language and context in which pun is used. The ambiguity which is one of the most important features of puns (Gottlieb, 1997) is visible in many films, cartoons, TV series or in numerous advertisements on the television where puns are used to create attention grabbing slogans. According to Leigh (cited in van Mulken, et al., 2005), 10 to 40% of all advertisements use puns. This fact emphasizes their persuasive role (Leigh, 1994). Some companies use the same strategy to

produce names or slogans which attract people's attention and create a more positive image of their activity (Lems, 2013).

In the field of literary works puns play two major roles: poetical and critical. While Shakespeare made use of the poetical function of pun, Orwell is the representative of its latter application. For example, Shakespeare in his Sonnet CXXXII plays on the words 'I' and 'eye' or 'morning' and 'mourning'. They help to create connections between certain images and contribute to the profound meaning of metaphors. On the other hand, Orwell in his *Animal Farm* or *Nineteen Eighty-Four* uses puns to express the critique of communism (Rodden, 2009).

Understanding puns in a foreign language may be really difficult to non-native speakers. But this difficulty may be taken advantage of in the process of teaching a language because puns require the double processing of the sound and the meaning of words (Lems, 2013). Understanding jokes is a part of the process of language acquisition and it leads to gaining language proficiency (Cook, 2000). Using puns in a foreign language classroom may help students gain proficiency and build metalinguistic awareness of language (Lems, 2013).

3. Translating puns

3.1. Audiovisual Translation

The analysis of the translation of puns in *The Big Bang Theory* with a special focus on their humorous effect would not have been possible without a prior looking at the field of audiovisual translation (ATV), which includes translation of films, programmes, web pages, and theatrical plays among others (Chiaro, 2013).

AVT developed after the 1920s., when the talking pictures were introduced and as the response to the growing popularity of Hollywood films (Chiaro, 2009). AVT consists of two main modes of transferring source film dialogue into the target language through subtitling and dubbing. Another mode is voiceover, which is popular just in several countries (Szarkowska, 2005).

AVT deals with strongly interconnected verbal and visual codes of an audiovisual product, from among which only the verbal level may be influenced and operated by the translator. In AVT, the translator has to pay attention to many communicative channels within a work. Szarkowska (2005) emphasizes four possible channels that need considering while translating. These are: the verbal auditory channel (e.g. dialogue, lyrics), the non-verbal auditory channel (e.g. music, sound effects), the verbal visual channel (superimposed titles, written signs on the screen) and the non-verbal visual channel (e.g. picture composition and flow).

As far as the semiotic (meaning-making) composition of translation is concerned, the structure which is influenced by other channels is called polysemiotic (consisting of many channels influencing the meaning) (Szarkowska, 2005). Therefore, all types of AVT are polysemiotic. They may be further divided into isosemiotic ones (the meaning of the translation and the original is carried by the same channel), which include dubbing and voiceover where both in the original and in the translation the same verbal-auditory channel is used; and into diasemiotic ones (the translation and the origin are carried by

different channels) which include subtitling based on the change between the original, verbal auditory, channel and the verbal visual channel through which the target language version is passed (Szarkowska, 2005).

3.1.1. Subtitles

Subtitles are an abbreviated version of dialogues heard on the screen, translated into the target language and presented at the bottom of the screen simultaneously with the corresponding scenes (Chiaro, 2013). The process of subtitling includes the three basic constraints: elimination, rendering and condensation. Elimination focuses on the omission of some elements so as to shorten the target language version of dialogue without changing the meaning of the source text (including omission of hesitations or repetitions). Rendering relies on avoiding the taboo items, slang or dialects, and condensation works by reducing the complexity of original syntax in order to make the subtitles more easily readable (Antonini, cited in Chiaro, 2013).

3.1.2. Dubbing

Dubbing is based on the replacement of the source language dialogue of the characters with the target language dialogues recorded by other actors imitating the characters' voices. It must be in sync with the original in terms of timing, phrasing, and lip-movements (Luyken, et al., cited in Chiaro, 2013). Jacob Karol – the Austrian film producer is said to be the first person who adapted dubbing in 1930 (Chiaro, 2013).

3.1.3. Voice-over

The minor mode of AVT is voice-over, which is actually an unsynchronized form of dubbing. Usually, the male voice dubs all of the dialogues of the original version, regardless of gender. The original soundtrack may be heard in the background. Sometimes, the voice-over consists of two voices: male and female dubbing the utterances of the characters of the corresponding gender (Chiaro, 2013).

Baker (1997) points to the fact that different countries prefer different modes. In English-speaking countries, where there are relatively few films imported, the foreign films are dubbed or subtitled. France, Italy, Germany and Spain (the FIGS group) use dubbing, whereas the Netherlands, Norway, Sweden, Denmark, Greece, Slovenia, Croatia, and Portugal - subtitling. What is interesting, countries encompassing large communities speaking two languages i.e. Belgium or Finland use double subtitles with two different languages. The minor group consists of countries preferring voice-over. These are, for example, Poland and Russia (Szarkowska, 2005).

3.2. Pun translation strategies

Delabastita (1997) states that many scholars and literary authorities believed that the nature of pun is its untranslatability. Delabastita (1996), however, claims that although pun is a complex phenomenon which combines different linguistic features, the intricacy of pun does not exclude the possibility of its translation. He emphasizes the vital role of

the linguistic perspective during the process of the translation, especially in the case of those puns which seem to be very difficult, or impossible, to translate (Delabastita, 2007). It means that the translator should at first analyse the linguistic structure of the source language pun and think of some similar linguistic phenomena in the target language that can render close meaning to the original. According to Delabastita (2007), genre conventions of a translated work, textual functions of puns, translation norms, cultural taboos, poetics and ideology constitute another group of crucial factors which need to be considered by the translator of puns along with the linguistic perspective.

Delabastita (2007) provides several useful translation techniques which may help the translator:

1) *pun → pun*: the source text pun is translated and a target-language pun is created. It may be different than the original pun in terms of its linguistic basis, formal construction, semantic structure, textual effect and/or contextual setting;

2) *pun → non-pun*: the original pun is transferred into a non-punning phrase which may save both senses of the wordplay, or choose only one of the senses and translate it while omitting another;

3) *pun → related rhetorical device*: the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, poetic metaphor, paradox, etc.) in the process of recreating the effect of the original pun;

4) *pun → zero*: the fragment of text containing pun is omitted;

5) *pun in source text (s.t.)= pun in target text (t.t.)*: the translator renders the pun and its immediate environment in its original form, i.e. without actually 'translating it';

6) *non-pun → pun*: the translator introduces a pun in such places in the target text where the original has no puns in order to compensate for other puns lost elsewhere in translation (or for some other reasons);

7) *zero → pun*: completely new textual material is added to the text containing wordplay and having no apparent precedent or justification in the source text except as a compensatory device;

8) *editorial techniques*: explanatory footnotes, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem, etc.

What is worth emphasizing is that the above mentioned techniques do not correspond to the general idea of 'straight' translation. They involve many forms of textual 'manipulation', so they are rather related with the technique of adaptation (Delabastita, 2007). According to Sanderson (2009), pun as one of the sources of humour allows the translator to go beyond the word for word rendition and the strict rules of translation.

3.3. Translating puns – problems

The translation of puns is a very recondite process and scholars can enumerate an array of problems and constraints which the translator can encounter during the process of the translation. Diaz-Perez (2014) defines a translation problem as a portion of the text which makes the translator unsure of which translation technique to choose. It may be also a part of text which demands special attention and creativity (Kaussmaul, cited in Diaz-Perez, 2014).

The first difficulty is noticing a pun and determining if it actually is a pun, and not just a mistake or a slip of the tongue as Delabastita (1997) indicates. This differentiation between an intended pun and an accidental kind of it may have an influence on the whole work of the translator and impact its result.

Translation of puns demands the linguistic manoeuvring to a large extent due to the interlingual asymmetry of puns (Sanderson, cited in Diaz-Perez, 2014). Therefore, sometimes it is very difficult to render a target language pun based on the same linguistic phenomenon as in the source text (Diaz-Perez, 2014). Not only may the differences between forms and meanings of words and linguistic structures within certain languages cause problems, but also the discrepancies between the rhetorical systems and philosophical or cosmological traditions may contribute to the level of difficulty of the translation problem (Delabastita, 2007). According to Delabastita (2007), the lack of the understanding of a wide context as well as cultural background of the source language may cause translation problems.

Carra (2009) states that another major difficulty may be constituted by the so-called 'realia'. In fact, puns based on the cultural and historical events and names may be problematic for the translator. Thus, when the problem concerning 'realia' occurs, the translator should be conscious of the sender's and recipient's mutual knowledge because the success of the humorous act depends on the shared knowledge between them (Mateo, cited in Carra, 2009).

Solska (2012) suggests other key factors which inhibit the process of pun translation. She shows that the lack of context triggers difficulties in processing puns, and thus translation problems may occur. Her research shows that especially puns combining lexical ambivalence with structural ambivalence cause serious problems, first at the level of understanding and then at the level of translating (Solska, 2012).

Hœpffner (2012) claims that the level of the difficulty of the translated text increases when there are too many puns. The translator faces serious obstacles since it is very difficult to render and keep all of the meanings of a word or phrase.

Sanderson (2009) indicates one more constraint: the duplicity of channels, a mixture of visual and audio ones which usually triggers serious difficulties because the content generated by both need to be considered by the translator (Sanderson, 2009).

4. Translating puns in practice

4.1. The Big Bang Theory

The American TV series entitled *The Big Bang Theory*, which is directed by Chuck Lorre and Bill Prady is a story of two physicians working at the Caltech in Pasadena.

Sheldon Cooper and Leonard Hofstadter are roommates, best friends and physicists with an extraordinarily high IQ. Although gaining a double PhD was not a big problem for them, the normal social contacts seem to be totally out of their reach. The series concentrates on their lives, but there are also numerous references to pop culture works (like comic and fantasy books, films and video games). Puns, along with the social struggle of the main characters and the contrast between their academic knowledge and their neighbour Penny's logical thinking, are the main sources of humour in the series.

4.2. The translation of puns in *The Big Bang Theory*

For the purposes of this article, I have chosen twenty-one examples of puns from *The Big Bang Theory* scripts and I have analysed their Polish translations which are widely available in the form of subtitles. The type of pun and the translation technique was applied during translation have been taken into account to determine whether the original pun has been translated or omitted in the Polish version. The attention was also paid to the question whether the original humorous effect has been reproduced. In order to do this as lucidly as possible, I have put the chosen examples in the tables comparing the English (source) language version (SL) with the Polish (target) language version (TL). Different meanings of a word on which a pun is based are marked as meaning one (m1) and meaning two (m2). However, because of the space constraints, only the exemplary puns are discussed in the main text and the remaining ones are presented in tables at the end of this article.

To elucidate the meanings of some words or phrases, the definitions from *Cambridge Dictionary Online, The Free Dictionary Online, Urban Dictionary Online* and *Słownik Języka Polskiego Online* were used.

4.2.1. Pun – non-pun technique

The English title of The Big Bang Theory which contains the homonymic pun was reproduced as a non-pun phrase in the Polish version (Table 1.1.). The original title is an allusion to the Big Bang theory, which is the name for the cosmological model of the universe that evolved from the high density state (Wollack, 2014). The English version seems to be a very good choice concerning the fact that the main characters are physicists. The word 'bang' is a basis for the pun because apart from its use to name the physical theory, it also works as a colloquial synonym of the verb 'copulate'. This, however, also refers to the content of the series for one of its most important motifs is the main characters' looking for a successful relationship with women. On the other hand, the Polish version *Teoria Wielkiego Podrywu* seems to render the semantic layer concerning relations between men and women only, with no reference to the cosmological model of the universe.

Table 1.1. *Pun – non-pun technique*

SL	TL
The Big Bang Theory	Teoria Wielkiego Podrywu
Type	Homonymic
Pun	'bang'= m1: The Big Bang Cosmological model; m2: to copulate

Another pun of this type (Table 1.2.) can be found in the episode 23 from season 8. Mrs Hofstadter had an argument with Sheldon's mother and now she apologises to Sheldon for her behaviour. Sheldon is sure that his religious mother will forgive Mrs Howstadter as the Bible says. The pun created by Sheldon means on the one hand that Sheldon is aware that his mother must forgive Mrs Hofstadter because of her religion which states that people should forgive each other. On the other hand it means that Sheldon will not accept his mother's dislike to Mrs Hofstadter because he values Hofstadter's education and academic achievements. The Polish translation renders only the level of religious meaning of the phrase.

Table 1.2. *Pun – non-pun technique* (Source: Season 8, episode 23)

Character:	SL	TL
Mrs Hofstadter:	I'm terribly sorry that I upset your mother.	Przepraszam, że zdenerwowałam twoją mamę.
Sheldon:	Oh, it's all right. She'll forgive you. She has to or she goes to hell.	Wybaczy pani. Bo jak nie, to skończy w piekle.
Type	Homonymic	
Pun	'go to hell' = m1: go to the place for sinners according to the Bible; m2: an offensive phrase meaning 'go away, stop talking'	

4.2.2. Pun – pun technique

The example of the pun-pun technique can be found in the episode 23 from season 5 (Table 2.1.). When Howard mentions his allergy to nuts, his father-in-law, Mr. Rostenkowski who is a very strict retired policeman and does not like his daughter's fiancé very much recalls the story of his partner from work having the same allergy who was killed by his own wife. The original pun ('She was nuts') was reproduced in Polish in the similar way concerning the meaning. But in the Polish version the pun was based on another colloquial phrase 'mieć nierówno pod sufitem' or 'mieć nierówno pod kopułą' meaning being crazy. In this case the translator referred to *nuts* mentioned in the dialogue and played on the phrase creating Polish pun 'mieć nierówno pod łupiną'.

Table 2.1. *Pun – pun technique* (Source: Season 5, episode 23)

Character:	SL	TL
Mr. Rostenkowski:	Walnut?	Orzecha?
Howard:	No, thank you. I'm allergic.	Nie, dziękuję. Mam alergię.
Mr. Rostenkowski:	Oh, sure. My partner used to have that. He's dead now.	Jasne, mój partner też miał alergię. Już nie żyje.
Howard:	From nuts?	Przez orzechy?
Mr. Rostenkowski:	Nah, his wife shot him. But she was nuts, so in a way…	Nie, żona go zastrzeliła. Ale miała nierówno pod łupiną, więc w pewien sposób…
Type	Homonymic	
Pun	'nut' = m1: a fruit having an edible seed closed in the hard shell; m2: in an idiom 'to be nuts' meaning crazy	

In another episode, Sheldon shows the pictures from his childhood to Leonard's mother who asks about his unhappy appearance. The English pun ('one of the hairiest moments of my life') is based on the description of the main character's puberty with the word 'hairiest' meaning both connected with the growth of hair on the body and the fact that this period was frightening and unhappy for him (Table 2.2.). The translator reproduces a pun in the Polish version with the word 'syfny' having negative connotations: meaning both the acne which appears during puberty and the feeling of dissatisfaction and depression. The humorous effect and the pun is also produced in the translation: 'Akurat wszedłem w okres dojrzewania. Dosłownie i w przenośni był syfny'.

Table 2.2. *Pun – pun technique* (Source: Season 8, episode 23)

Character:	SL	TL
Sheldon:	Oh, and here's a picture of me receiving my bachelor of science degree.	Na tym zdjęciu otrzymuję dyplom licencjata.
Mrs Hofstadter:	You don't look very happy.	Nie masz wesołej miny.
Sheldon:	Well, I had just begun puberty. It was figuratively and literally one of the hairiest moments of my life.	Akurat wszedłem w okres dojrzewania. Dosłownie i w przenośni był syfny.
Type	Homonymic	
Pun	'hairiest' = m1: covered with hair; m2: frightening	

The argument between Sheldon and Leonard is a source of another pun (episode 23, season 8). The pun ('double mother suckler') is based on the name for someone who steals the attention of the two mothers with reference to the phenomenon occurring

among the elephant seals and the coarse word ‘motherfucker’, an allusion to which may reflect to Leonard’s hurt feelings (Table 2.3.). The Polish translation (‘podwójny matko-chłepca’) is based on the semantically similar words. The first meaning of the pun in Polish refers to weaning and the second contains the literal translation of the swear word.

Table 2.3. *Pun – pun technique* (Source: Season 8, episode 23)

Character:	SL	TL
Sheldon:	Well, now I have to correct you. A-As a bit of an elephant seal buff, the more accurate comparison would be when two mother seals actively seek to nourish the same pup. So I believe the term you're looking for is a double mother suckler.	Muszę Cię poprawić. Wiem co nieco o słoniach morskich. W tym zjawisku samice same oferują mleko jednemu młodemu. Termin, o którym myślisz to podwójny matko-chłepca.
Type	Paronymic	
Pun	‘mother suckler’= m1: especially about baby animals fed with milk from mother’s breast; m2: close sounding to the coarse word ‘motherfucker’ meaning an extremely insulting name for someone you hate	

4.2.3. Pun s.t. – pun t.t technique

In the episode 3, season 1 of the series, Leonard comes into his apartment after the intentional running into Penny. He took her post deliberately just to have an occasion to talk to her. But, when she comes home with another man Leonard feels embarrassed. He gives her the post and comes back to his apartment. He sits on the sofa and muses. And that is the opportunity for Sheldon to comment on that situation. He uses an idiomatic phrase ‘Penny for your thoughts’, which means ‘Tell me what you are thinking about’. But, this phrase at the same time corresponds to the name of Leonard’s beloved – Penny. This pun (Table 3.1.), based on an idiom and the girl’s name, is homonymic. The technique used in this case is based on the literal translation of the idiomatic phrase into Polish, which presents only one meaning of the word ‘penny’ in the SL.

Table 3.1. *Pun s.t. – pun t.t. technique* (Source: Season 1, episode 3)

Character	SL	TL
Sheldon:	Penny for your thoughts.	Pens za twoje myśli.
Type	Homonymic	
Pun	‘Penny for your thoughts’= m1: ‘Disclose your thoughts’; m2: girl’s name	

4.2.4. Pun - rhetorical device technique

In the episode 20, season 4 Amy explains to Sheldon the principles of the Meme Theory, which states that gossip spreads very fast. He admits that he is familiar with this theory in practice. In the original version the double pun can be found in this portion of

text (Table 4.1). First of all, there is a play on close-sounds of the name of the character and the insulting phrase. On the other hand, there is a pun on the word 'pooper' meaning bottom or a boring person, which refers to Sheldon. The Polish version also contains the reference to the bottom part of the human body, but is a bit distant in terms of semantics. Nevertheless, at least a rhyme was created instead of the original pun which produces the humorous effect.

Table 4.1. *Pun – rhetorical device technique* (Source: Season 4, episode 20)

Character:	SL	TL
Amy:	Meme theory suggests that items of gossip are like living things that seek to reproduce using humans as their host.	Sugeruje ona, że plotka jest niczym żywa istota, która rozmnaża się dzięki swoim nosicielom.
Sheldon:	I'm no stranger to memetic epidemiology. At Johnson Elementary School, the phrase Shelly Cooper's a smelly pooper spread like wildfire.	Ta tematyka nie jest mi obca. W szkole podstawowej fraza Shelly Cooper wsadza w kuper rozprzestrzeniła się niczym pożar.
Type	Homonymic	
Pun	'Shelly Cooper/ smelly pooper'= m1: a diminutive form of the name of the main character; m2: 'smelly pooper' meaning colloquially bottom or in a phrase 'party pooper' referring to a very boring person; the so called wet blanket	

4.2.5. Pun – zero technique

In the episode 22, season 8 of the series Leonard and Penny are going to the college from which Leonard graduated because he is to deliver a speech during the important ceremony. Leonard asks his fiancée whether she has packed her luggage yet. The original pun ('You're packed') based on the word 'packed' meaning not only that Penny has to pack her luggage but also that she is a messy person was omitted in the Polish version. What is more, the meaning of the whole of Sheldon's utterance is semantically changed and it refers to the fact that Penny should take her things from the bathroom floor.

Table 5.1. *Pun – zero technique* (Source: Season 8, episode 22)

Character:	SL	TL
Leonard:	Okay, we should leave in about an hour. You all packed?	Za godzinę ruszamy. Spakowana?
Penny:	Uh, yeah, I just need to throw in a few last minute things – you know, makeup, underwear, clothes.	Jeszcze tylko duperele. Kosmetyki, bielizna, ciuchy.
Sheldon:	If your bathroom floor counts as a carry-on you're packed	Zgarnij z podłogi w łazience.

Type	Homonymic
Pun	'packed' = m1: having the things put in the luggage; m2: crowded; it may also refer to a messy person or his/her surroundings

As the examples presented in this part indicate, the process of translation of puns demands creativity and a profound insight into the text. On the basis of my analysis, I can conclude that the majority of puns were not rendered in the Polish version, which disturbs the original humorous effect. Nevertheless, seven puns out of twenty-one were reproduced, mainly with the intended effect. Three puns were translated literally. In one case there was rhyme produced instead of the original pun and in another example, the pun was omitted in the translation. The most frequently occurring type of pun was homonymic based on the words' similarity in terms of pronunciation and spelling (thirteen out of twenty-one). Then there were six paronymic puns and only two examples of homophonic type.

Conclusion

On the basis of my analysis, it is visible that pun translation techniques described in the theoretical part were applied with a fairly positive result.

The conclusion that may be drawn from the analysis is that pun is deeply ingrained in culture and its understanding and translation depend on the right perception of the words and cultural references used. This helps to understand the reasons why some Polish viewers have negative opinions about *The Big Bang Theory*, claiming that it represents an impenetrable humour. The Polish literal translation of puns, which in the original are based on the popular idioms or cultural background, do not make sense in Polish. However, it must be acknowledged that the Polish translations used in this paper are unauthorised in a sense that they may have been created both by professionals and amateurs who publish their translations of the scripts in the Internet. Therefore the poor versions may have been triggered by the lack of professional knowledge. Needless to say, the translation of puns demands not only professional knowledge, but also great creativity and language intuition in both the source and target language and this should be every translator's attempt.

Abstract

The article examines the translation of puns in a very popular American TV series entitled *The Big Bang Theory* from a linguistic perspective. First of all, it contains the definition of a pun, the classification of puns into different types, their origin and development and the role they play in various works. The text also focuses on the audiovisual translation, including the following techniques: dubbing, subtitling and voiceover. What is more, some strategies of translating puns are presented. The last part of the article contains some examples of puns from *The Big Bang Theory*. The nature, type and role of these puns is presented. Then the analysis of their Polish translations is

conducted, which helps determine whether they have been translated or omitted and which translation strategy has been used by the translator.

Streszczenie

Artykuł bada proces tłumaczenia przykładów gry słownej z popularnego amerykańskiego serialu pt. „The Big Bang Theory". Pierwsza część zawiera definicję gry słownej, jej rodzaje, pochodzenie oraz funkcje jakie pełni w dziełach kultury. W dalszej części pracy przybliżony zostaje proces tłumaczenia audiowizualnego, w szczególności dubbingu, napisów oraz lektora. Przytoczone są także wybrane techniki ułatwiające tłumaczenie gry słownej. Część praktyczna składa się z porównania przykładów pochodzących z oryginalnego skryptu serialu z ich polskimi tłumaczeniami, co ma na celu sprawdzenie jaki rodzaj gry słownej występuje najczęściej, czy została ona przetłumaczona i jeśli tak, jakich technik użyto, by tego dokonać.

Key words: pun, translation, The Big Bang Theory, translation strategy, translatability of puns

Extension of section 4.2.
Tables with further examples

4.2.1. Pun – non-pun technique

Table 1.3. *Pun – non-pun technique* (Source: Season 8, episode 2)

Character:	SL	TL
Leonard:	But, uh, even with your mother here, you are deliberately hogging all the attention from my mom. You're like one of those elephant seal pups that steals the milk from two mothers!	Masz swoją mamę, a mizdrzysz się do mojej. Jak młody słoń morski, który kradnie mleko od dwóch samic!
Sheldon:	Do you mean what marine biologists refer to as "super weaning"?	Masz na myśli zjawisko nadkarmienia w biologii morskiej?
Leonard:	Yes, you are a super weaner!	Tak, jesteś łapczywy!
Type	Paronymic	
Pun	weaner/winner = m1: 'weaner' is a person or an animal that weans; m2: 'winner' is a person who prevails in a competition	

Table 1.4. *Pun – non-pun technique* (Source: Season 1, episode 4)

Character:	SL	TL
Mrs Cooper:	Oh, you got yourself a loom, how nice.	Oo, kupiłeś sobie krosno, ładne.
Sheldon:	Thank you.	Dziękuję.
Mrs Cooper:	Honey, why did you get a loom?	Po co ci ono?

Sheldon:	I was working with luminous fish, and I thought, hey, loom!	Pracowałem nad świecącą rybką i nagle pomyślałem, hej, kupię sobie krosno!
Type	Homophonic	
Pun	loom/ luminous= m1: 'loom': an apparatus used to weaving; m2: 'luminous': emitting light	

Table 1.5. *Pun – non-pun technique* (Source: Season 4, episode 20)

Character:	SL	TL
Sheldon:	Everyone was set atwitter. Although oddly, no one tweeted.	Wszyscy go pocieszali. Ale nikt nie zatweetował.
Type	Paronymic	
Pun	atwitter/tweeted= m1: 'atwitter' meaning being excited about something or 'a twitter' meaning a small bird; m2: 'tweet' meaning write a post on Twitter or a sound made by bird	

Table 1.6. *Pun – non-pun technique* (Source: Season 5, episode 5)

Character	SL	TL
Bernadette:	Oh, God, you're right. I took our love and threw it under his bus-sized mother. I need to apologize.	Macie rację. Rzuciłam naszą miłość na pożarcie jego spasionej matce. Powinnam przeprosić.
Type	Paronymic	
Pun	'bus-sized' = m1: very big, in size of the bus, m2: an allusion to the adjective 'big-sized' meaning someone who wears clothes of a big size	
Technique	pun→ non-pun	

Table 1.7. *Pun – non-pun technique* (Source: Season 7, episode 8)

Character	SL	TL
Man with Flowers:	Thank you.	Dziękuję.
Sheldon:	No, thank you. Delivery men are the unsung foot soldiers of our nation's commerce. It's because of people like you, people like me can limit our human contact. I'd shake your hand, but, well, you know.	To ja dziękuję panu. Kurierzy są bezimiennymi filarami handlu. Dzięki ludziom takim jak pan, tacy jak ja mogą ograniczać kontakty międzyludzkie. Uścisnąłbym panu dłoń, ale… sam pan wie.
Man:	I'm not a delivery man, I'm a doctor. Although I do often deliver alarming biopsy results to my patients.	Nie jestem kurierem, tylko lekarzem. Ale często przynoszę alarmujące wyniki biopsji.
Sheldon:	That's humorous.	Zabawne.

Man:	All, right.	Powiedzmy.
Sheldon:	Yeah, I bet you leave your patients in stitches. That was also humorous.	Pana pacjenci muszą umierać ze śmiechu. Taki żarcik.
Type	Homonymic	
Pun	'to put someone in stitches' = m1: make someone laugh; m2: to lay sutures	
Technique	pun→ non-pun	

Table 1.8. *Pun – non-pun technique* (Source: Season 7, episode 19)

Character:	SL	TL
Sheldon:	Because I'm trying to decide between getting an Xbox One or a PS4. Oh, pee, why'd I say that?	Zastanawiam się, Xbox One czy PS4, który lepszy? Powiedziałem „pszczy"…
Type	Paronymic	
Pun	PS4/ pee = m1: PS4 is an abbreviation of the name of the popular games console PlayStation; m2: 'pee' is a colloquial synonym of urination	
Technique	pun→ non-pun	

Table 1.9. *Pun – non-pun technique* (Source: Season 8, episode 20)

Character	SL	TL
Bernadette:	So, Josh, what do you do?	Josh, czym się zajmujesz?
Josh:	I'm studying oceanography down in San Diego.	Studiuję oceanografię w San Diego.
Bernadette:	Oh, how nice. I loved Finding Nemo.	To miło. Uwielbiam "Gdzie jest Nemo".
Raj:	Enough chitchat. How do we know you are who you say you are?	Skąd mamy wiedzieć, że jesteś tym za kogo się podajesz?
Josh:	Why would I lie?	Po co miałbym kłamać?
Raj:	Okay, you got me there. You here looking for money?	Słuszna uwaga. Liczysz na pieniądze?
Josh:	No.	Nie.
Raj:	A kidney, cornea, piece of his liver?	Nerkę, rogówkę, płat wątroby?
Josh:	No.	Nie.
Raj:	You're in a Beatles cover band and you need Howard to replace your dad as Ringo.	Gracie covery Beatlesów I chcesz, żeby Howard został nowym Ringo?

Bernadette:	Why don't you help with the coffee?	Pomóż z kawą.
Raj:	Okay, but something smells fishy. And not just because you work around sea animals. That actually sounds interesting, and I'd like to learn more about it.	Coś mi tu śmierdzi. I to nie dlatego, że badasz ryby. To akurat brzmi ciekawie.
Type	Homophonic	
Pun	'fishy' = m1: in the phrase 'something smells fishy' meaning that something is dishonest; m2: 'fish'= sea animal	
Technique	pun→non-pun	

4.2.2. Pun – pun technique

Table 2.4. *Pun – pun technique* (Source: Season 2, episode 22)

Character	SL	TL
Howard:	All right, this is an exact duplicate of the Wolowitz Zero-Gravity Human Waste Disposal System as deployed on the International Space Station.	To kopia Bezgrawitacyjnego Systemu Utylizacji Odpadów z Międzynarodowej Stacji Kosmicznej.
Raj:	Don't you mean the Wolowitz Zero-Gravity Human Waste Distribution System?	Masz na myśli Bezgrawitacyjny System Dystrybucji Odpadów?
Leonard:	Good one.	Dobre.
Howard:	Yeah, ha, it's hilarious. Now, here's an approximation of the spare parts available on the Space Station. We gotta find a way, using nothing but this, to reinforce this so the waste material avoids the spinning turbine.	Komiczne. To są części zapasowe dostępne w stacji kosmicznej. Musimy je wykorzystać, by zasilić to tak, aby odpady ominęły turbinę.
Raj:	You mean so it doesn't hit the fan?	Żeby nie gruchnęła wieść?
Type	Homonymic	
Pun	'fan'= m1: literally in the slang phrase 'shit hit the fan' meaning the physical contact of the excrements with the power of oscillating air or a desperate situation in which one loses control over the events; m2: a machine using an electric motor and rigid revolving parts to produce the movement of air.	

Table 2.5. *Pun – pun technique* (Source: Season 4, episode 20)

Character:	SL	TL
Sheldon:	I've been thinking about Dr. Greene's efforts to make science palatable for the masses.	Myślałem o wysiłkach doctor Green, by uczynić naukę zjadliwą.
Leonard:	Oh, yeah? What about it?	I co?
Sheldon:	That's all. I've just been thinking about it. Now, I'm thinking about fractal equations. Now I'm thinking about the origin of the phrase train of thought. Now I'm	Nic. Tylko myślałem. Teraz myślę o fraktalach. Teraz myślę o etymologii powiedzenia "pociąg do nauki". Teraz o pociągach.

	thinking about trains.	
Type	Homonymic	
Pun	'train'= m1: in the phrase 'train of thoughts' meaning the series of thoughts appearing one after another; m2: 'train' as a long vehicle travelling along the metal trucks	

Table 2.6. *Pun – pun technique* (Source: Season 7, episode 7)

Character:	SL	TL
Howard:	Look who's here to put the Jew in jewellery night.	Dziś na babskim będzie pożytek z Żydka.
Type	Paronymic	
Pun	Jew/jew = m1: a person whose religion is Judaism; m2: a part of a word 'jewellery' meaning usually precious object worn as a decoration	

4.2.3. Pun s.t. – pun t.t. technique

Table 3.2. *Pun s.t. – pun t.t. technique* (Source: Season 4, episode 20)

Character	SL	TL
Amy:	Bernadette just asked about my sexual encounter with you. The meme has reached full penetration.	Bernadette zapytała o zbliżenie. Mem osiągnął pełną penetrację.
Sheldon:	Pun intended?	Zamierzona gra słów?
Amy:	No. Happy accident.	Nie. Szczęśliwy zbieg okoliczności.
Sheldon:	This is remarkable. Took less than 24 hours.	Zdumiewające, w niecałą dobę.
Amy:	I should let you know that she asked for details about our dalliance.	Zapytała o szczegóły naszych igraszek.
Sheldon:	Interesting. So it went beyond the mere fact of coitus to a blow-by-blow, as it were.	Ciekawe, czyli poczuła potrzebę dogłębnej relacji.
Amy:	Pun intended?	Zamierzona gra słów?
Sheldon:	I'm sorry. What pun?	Że co?
Type	Homonymic	
Pun	1) 'penetration'= m1: the act of moving into an object; the insight into something; m2: referring to the sexual intercourse 2) 'blow-by-blow' = m1: very detailed; m2: slang term referring to sexual relationship	
Technique	1) pun SL→ pun TL 2) pun→ pun	

Table 3.3. *Pun s.t. – pun t.t. technique* (Source: Season 8, episode 21)

Character:	SL	TL
Raj:	I would have included the others, but you know exactly what would've happened. They would've taken over the project and bossed us around.	Zaprosiłbym chłopaków, ale wiesz jakby to wyglądało. Rozstawialiby nas po kątach.
Leonard:	I get it. Uh, just this morning, Sheldon wouldn't let me put almond milk on my Grape-Nuts because he said it was a theoretical nut conflict.	Rozumiem. Sheldon nie pozwolił mi dodać mleka migdałowego do musli, twierdząc, że to orzechowy konflikt.
Type	Homonymic	
Pun	'nuts' = m1:almond is a type of nut; m2: Grape-Nuts is the name of the popular breakfast cereal; m3: nuts meaning crazy or angry	
Technique	pun SL→ pun TL	

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Part 3:

Language of Art and Fiction

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HOW THE LANGUAGE IN *1984* REFLECTS THE AUTHOR'S WORLDVIEW

The present article puts forward a thesis that in works of fiction the author's worldview manifests itself through choice of words and the stylistic peculiarities associated with them. This holds especially true regarding Orwell's *1984*, as the work is abundant with neologisms, which, as it is proven in the article, may serve as metaphors because they possess a distinct expressive feature. Therefore, special emphasis should be put on studying the previous works of the author and his biography, as it may provide a substantial contextual base.

1. The author and his culture

George Orwell's actual name is Eric Arthur Blair. He was born in 1903 in India into the family of a lower British official and a daughter of a tradesman and died in 1950 due to tuberculosis. He studied at Eton College and in 1922 went to Burma as assistant district superintendent in the Indian Imperial Police. His service in Burma as well as his participation in the Spanish War influenced his character as a writer and set an overall motif in his work of a "sensitive, conscientious, and emotionally isolated individual"[24] who struggles with the oppression of the environment he is part of.

Since childhood he dreamt of being an author, and claimed that "he might write a book in the style of H. G. Wells's *A Modern Utopia*"[25]. He had a disposition for imagining stories and playing out entire conversations in his mind due to the feeling of loneliness he had because of a considerable age gap between his siblings, among other reasons. He believed that this gave a start to his literary aspirations. Until the age of twenty-five he also had a compulsive habit of describing everything he saw and looking for the right words for the description. Since the age of sixteen Orwell knew what kind of books he wanted to write in the future:

> I wanted to write enormous naturalistic novels with unhappy endings, full of detailed descriptions and arresting similes, and also full of purple passages in which words were used partly for the sake of their own sound.[26]

[24] Retrieved from: http://www.britannica.com/EBchecked/topic/433643/George-Orwell
[25] Retrieved from: http://en.wikipedia.org/wiki/George_Orwell
[26] Retrieved from: http://orwell.ru/library/essays/wiw/english/e_wiw

In his essay *Why I Write* Orwell states that the themes of the writer's work are largely defined by "the age he lives in"[27], and that even before establishing an author's career "he will have acquired an emotional attitude from which he will never completely escape"[28]. Such influence can be traced in Orwell's own work, for example, in *The Road to Wigan Pier* he writes: "For five years I had been part of an oppressive system, and it had left me with a bad conscience. [...] I was conscious of an immense weight of guilt that I had got to expiate"[29]. This prompted Orwell to empathise with the working class, and made him want to experience the life of the lower classes:

> Therefore my mind turned immediately towards the extreme cases, the social outcasts: tramps, beggars, criminals, prostitutes. These were "the lowest of the low", and these were the people with whom I wanted to get in contact. [...] But at least I could go among these people, see what their lives were like and feel myself temporarily part of their world. Once I had been among them and accepted by them, I should have touched bottom, and — this is what I felt: I was aware even then that it was irrational — part of my guilt would drop from me.[30]

Together with the imagery of horror, foulness and want, which Orwell witnessed during the Spanish Civil War (Orwell, 1943), this experience would form a substantial basis for his work, oozing through in descriptions of the oppressed in *1984* and *Animal Farm*. The political situation that he witnessed also strikingly resembles the matter of affairs described in *1984*:

> [e]veryone believes in the atrocities of the enemy and disbelieves in those of his own side, without ever bothering to examine the evidence. […] And stranger yet, at any moment the situation can suddenly reverse itself and yesterday's proved-to-the-hilt atrocity story can become a ridiculous lie, merely because the political landscape has changed[31].

Logically Orwell felt fearful that due to constant propaganda and alteration of reports there will be no objectivity in what goes down in history no matter who emerges victorious in the conflict, as both sides "dealt extensively in lies"[32]: "I saw, in fact, history being written not in terms of what happened but of what ought to have happened

[27] Retrieved from: http://orwell.ru/library/essays/wiw/english/e_wiw
[28] Retrieved from: http://orwell.ru/library/essays/wiw/english/e_wiw
[29] Retrieved from: http://orwell.ru/library/novels/The_Road_to_Wigan_Pier/english/e_rtwp
[30] Retrieved from: http://orwell.ru/library/novels/The_Road_to_Wigan_Pier/english/e_rtwp
[31] Retrieved from: http://orwell.ru/library/essays/Spanish_War/english/esw_1
[32] Retrieved from: http://orwell.ru/library/essays/Spanish_War/english/esw_1

according to various 'party lines'"[33]. We can see how this ties closely to what will become the premise of *1984*:

> [t]he implied objective of this line of thought is a nightmare world in which the Leader, or some ruling clique, controls not only the future but the past. If the Leader says of such and such an event, 'It never happened' — well, it never happened. If he says that two and two are five — well, two and two are five[34].

Overall, *1984* can be treated as a warning against totalitarian regimes, and, one could say, a satirical image of their realities. This jest can be clearly seen in Newspeak, through satirical portrayal of contracted word forms typical for totalitarian regimes.

> Ingsoc and Minitrue are inspired by the Russian syllabic abbreviations used for concepts relating to the government and society of the USSR, such as politburo, Comintern, kolkhoz ("collective farm") and Komsomol ("Young Communists' League").[35]

Orwell distinguishes between four reasons for writing: "1. Sheer egoism 2. Aesthetic enthusiasm 3. Historical impulse 4. Political purpose"[36]. For Orwell the first three motives originally bear more significance than the last, but, as he himself admits, his experience during his service in Burma as well as the Spanish Civil War has led him to deal extensively with politics: "[i]n a peaceful age I might have written ornate or merely descriptive books, and might have remained almost unaware of my political loyalties"[37]. Bearing in mind all the above mentioned reasons a writer can have for expressing himself, Orwell wanted to "make political writing into an art"[38], therefore the translator should be capable of transmitting not only the underlying political cause with all its connotations, but also the aesthetic impact of the original.

Setting aside Orwell's motives for writing on topics closely interlinked with politics, it should be noted that in *1984* the idea that language itself is moulded by political influence is strongly highlighted. Orwell noted that political language (and bad language use in general) relies heavily on using well-known, pre-made phrases, hence a parallel can be drawn with Newspeak in *1984*, where only the basic words are left in order to supress expressiveness and ensure orthodoxy. As Orwell puts it: "Orthodoxy, of whatever colour, seems to demand a lifeless, imitative style"[39]. The situation in the real world seems to differ in means, but in effect it is essentially the same. By implementing

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[33] Retrieved from: http://orwell.ru/library/essays/Spanish_War/english/esw_1
[34] Retrieved from: http://orwell.ru/library/essays/Spanish_War/english/esw_1
[35] Retrieved from: http://en.wikipedia.org/wiki/Newspeak
[36] Retrieved from: http://orwell.ru/library/essays/wiw/english/e_wiw
[37] Retrieved from: http://orwell.ru/library/essays/wiw/english/e_wiw
[38] Retrieved from: http://orwell.ru/library/essays/wiw/english/e_wiw
[39] Retrieved from: http://orwell.ru/library/essays/politics/english/e_polit

phrases instead of simple verbs, foreign words, words which cannot be universally defined, and dying metaphors, which serve merely as set phrases that economise effort of searching for the right word, the language user creates artificial sophistication and vagueness. Quoting Orwell: "[s]uch phraseology is needed if one wants to name things without calling up mental pictures of them"[40].

If Orwell intended to make political writing into art and wanted to form a colourful example of how language can affect thought, Newspeak can be treated as a warning that "[p]olitical language [...] is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind"[41].

2. Neologisms as a stylistic device and how to identify them

2.1. The role of the author when translating neologisms

According to Karl Bühler's classification, mentioned in Munday (2001, pp. 73-74) and Zauberga (1999, pp. 15-16), the expressive text type is one of the three major text types, together with the informative and vocative text types. The expressive text type is "author-oriented", the informative is "content-oriented" and the vocative is "reader-oriented" (Zauberga, 1999, pp. 15-16). Drawing from the "[f]unctional characteristics of text types and links to translation methods", provided by Munday (2001, p. 74) (adapted from Reiss, 1971), it is possible to pinpoint the main attributes of the expressive text type:

> **text type**: expressive; **language function**: expressive (expressing sender's attitude); **language dimension**: aesthetic; **text focus**: form-focused; **TT should**: transmit aesthetic form; **translation method**: 'identifying' method, adopt perspective of ST author. (Munday, 2001, p. 74)

Unlike informative or operative texts, the image of the author plays a distinct role in expressive texts, therefore the translator should convey "not only the message of the source text but also the specific way the message is expressed," and ensure the effect and function of the original (Zauberga, 1999, p. 19). Since in expressive texts, to which fiction undoubtedly belongs, the author and his message is in the centre of focus, it is important for the translator to know what elements require extraordinary attention. Newmark (1995, p. 40) provides a set of guidelines that answer this question: a translator should take especial care to identify and reflect any unusual elements of the text, as they form the author's persona. These are:

> unusual ('infrequent') collocations; original metaphors; 'untranslatable' words, particularly adjectives of 'quality' that have to be translated one-to-two or –three; unconventional syntax; neologisms; strange words (archaisms, dialect, odd

[40] Retrieved from: http://orwell.ru/library/essays/politics/english/e_polit
[41] Retrieved from: http://orwell.ru/library/essays/politics/english/e_polit

> technical terms) – all that is often characterised as 'idiolect' or 'personal dialect'. (ibid., p. 40)

All of these details "constitute the 'expressive' element", and one "should not normalise them in a translation" (ibid., p. 40). Since neologisms coined by Orwell in *1984* are new and novel for the language, and since they have been carefully coined by the author with a specific function in mind, it is essential for the translator to understand the ulterior motive behind each word and convey it accordingly.

Nevertheless, there is more to translation than simply awareness of particularities in the author's text. As far as artistic translation is concerned, knowledge of a wide range of problems is essential, including: "knowledge of both the languages involved, cultural and literary traditions, awareness of the personal and social world of the translated author" and so on (Kazakova, 2006, p. 10).

By studying the author's biography, his previous works and by understanding the underlying reasons for his style of writing, which is undoubtedly important in author-oriented expressive texts, the translator not only eases his work, but also achieves greater accuracy of the translation. The translator tries "to render the effect the SL text has on *himself* (to feel with, to empathise with the author)" (Newmark, 1995, pp. 48-49). Viktor Golishev, who translated *1984*, states that the translator should "love the book, the author, the country", as it allows him to "resonate with the author"[42]. By doing so, the translator is able to follow the thread of the author's ideas and see the hidden purpose between every line.

2.2. Neologisms and their function in the text

Bearing in mind that the present article deals with a work of fiction, the motivation for coinage of neologisms is largely dictated by the context of the literary text, not a "larger-scale pragmatic need" (Wales, 2001, p. 268). Therefore literary neologisms mostly remain nonce words (e.g. "Hopkin's *twindle* in *Inversnaid*"), however, it is possible for literary neologisms to fill lexical gaps (e.g. "Milton's *pandemonium* and Shakespeare's *bare-faced*") (ibid., p. 268). An example connected with the topic of the present article would be "Newspeak." While having a set, distinct meaning:

> [c]oined by Orwell (1949) and explained in his Appendix to "1984" as referring to a set of vocabularies invented by the totalitarian authorities of Ingsoc which were specifically designed to be self-reductive and to repress ('heretical') thought process, (Wales, 2001, p. 271), it nevertheless has been adopted in common usage, for example, to refer to

[42] Retrieved from: http://magazines.russ.ru/inostran/1997/5/tribuna.html

> neologisms, especially those connected with propaganda (ibid., p. 271).

In the world of *1984* neologisms play a great role as they form the bulk of Newspeak, the official language of Oceania, its purpose being not only to ensure that ideas deemed orthodox by the Party are expressed with the most possible clarity, but also "to make all other modes of thought impossible" (Orwell, 1949, pp. 299-300). The vocabulary of Newspeak was so contrived that it provided accurate expression for notions beneficial to the ruling Party, while rooting out all undesirable meanings and implications, which rendered any kind of meaningful discussion impossible, allowing only for "simple, purposive thoughts" (Orwell, 1949, p. 301).

In Newspeak it was seldom possible to follow a heretical thought further than the perception that it was heretical: beyond that point the necessary words were non-existent (Orwell, 1949, p. 306). It can be seen, therefore, that the function of neologisms which are studied in the present article is strongly linked with political ideas of manipulation of thought, hence it is important to preserve the semantic connotations these neologisms might possess.

As for the structure of these neologisms, a substantial number of word formation methods have been employed in Orwell's Newspeak, e.g.: conversion (*think* as noun and verb, for example); affixation (*un-* as negative prefix in *ungood*, *undark*); compounding (*sexcrime*). A large part of words in Newspeak were compounds: "they consisted of two or more words, or portions of words, welded together in an easily pronounceable form" (Orwell, 1949, p. 304). Here it is important to note two functions fulfilled by this approach to word-building: elimination of undesired associations (to make a heretical thought "literally unthinkable") (Orwell, 1949, p. 300) and euphony. Examples of successful elimination of unwanted connotations include the use of compounding and abbreviation as means of forming words, as they "narrowed and subtly altered [their] meaning, by cutting out most of the associations that would otherwise cling to [them]" (Orwell, 1949, p. 307).

The words Communist International, for instance, call up a composite picture of universal human brotherhood, red flags, barricades, Karl Marx, and the Paris Commune. The word Comintern, on the other hand, suggests merely a tightly-knit organization and a well-defined body of doctrine. It refers to something almost as easily recognized, and as limited in purpose, as a chair or a table. (Orwell, 1949, pp. 307-308).

These "telescoped" words could "be uttered almost without taking thought" and without so much as a momentary hesitation, which is bound to arise otherwise (ibid., pp. 308).

This leads to the second aim of such language manipulations – euphony. The purpose of euphony was also strictly political: it was essential for the words to be "uttered rapidly", rising "minimum of echoes in the speaker's mind" (Orwell, 1949, p. 308). The ultimate goal was to separate speech acts (especially in connection to politics) from thought, and turn the orator in a kind of automaton who would regurgitate orthodox notions. The structure of words facilitated this, as they mostly consisted of a small

number of syllables (usually two or three), with an equal distribution of stress between them. "The use of them encouraged a gabbling style of speech, at once staccato and monotonous" (ibid., p. 308). This indicates the importance of preserving such features in the translation, as they serve a clearly defined purpose.

Bearing in mind that the text is expressive, and Orwell's view of language (especially in political context), the author believes that the extensive use of neologisms is a kind of stylistic device, namely, a metaphor. This assumption is reinforced by taking into consideration Peter Newmark's view, that essentially any figurative expression is a metaphor:

> the transferred sense of a physical word [...]; the personification of an abstraction […]; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another. (Newmark, 1995, p. 104)

Through various word-formation methods Orwell coined neologisms with a specific purpose, a purpose not unlike that of a metaphor:

> its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise. The first purpose is cognitive, the second aesthetic. (Newmark 1995, p. 104)

By purposefully choosing particular words or morphemes, Orwell invokes concrete images in the mind of the reader through his neologisms, which, like metaphors, utilise language to connect "the extra-linguistic reality with the world of the mind" (Newmark, 1995, pp. 42-43).

However, metaphor is not the only stylistic device reflected by neologisms. Due to the political situation in the world of *1984*, and following the principles of Newspeak, "[a] great many [of Newspeak words] were euphemisms" (Orwell, 1949, pp. 306-307), a stylistic device in which an expression with unpleasant connotations is replaced by a one which no longer evokes negative associations (Bussman, 1996, p. 157). Examples include such words as "joycamp" and "Minipax", meaning "forced-labour camp" and "Ministry of Peace, i.e. Ministry of War" respectfully (Orwell, 1949, pp. 306-307).

Among the methods of creation of euphemisms are "finding a more general word and expanding its meaning, so it would substitute the undesirable word" and the use of "negative suffixes for softening the effect of the word or making it extremely vague" (Veisbergs, 2013, pp. 86-88). Both practices were extensively put to use in Newspeak: words were stripped "of unorthodox meanings, and so far as possible of all secondary meanings whatever" (Orwell, 1949, p. 300), and "any word [..] could be negatived by

adding the affix un-" (Orwell, 1949, p. 302). The nature of many Newspeak neologisms facilitates vagueness, as they are both euphemisms and metaphors, and according to Newmark "a metaphor is a kind of deception, often used to conceal an intention" (Newmark, 1995, p. 104).

3. Contrastive analysis of neologisms from Orwell's *1984* translated into Russian and Latvian

Table 1. *Prolefeed*

Original	Translation Nr. 1	Translation Nr. 2	Translation Nr. 3
Prolefeed	Рабкорм	нарпит	Proletēsma

"Prolefeed" can be defined as "the rubbishy entertainment and spurious news which the Party handed out to the masses" (Orwell, 1949, p. 307). In the case of "prolefeed" compounding is used in the original as well as all its translations. However, the parts that constitute the compounds are different, therefore it is essential to determine whether connotations invoked by the constituents are equivalent.

"Prole" is a colloquial and derogative clipping from "proletarian", which means "[a] member of the proletariat", "proletariat" being "[t]he lowest class of any community, esp. when regarded as uncultured" (TNSOED, 1993, p. 2373). The second part "feed" may be used to refer to: "[t]he action or an act of eating or feeding; the taking or giving of food"; "[g]razing; pasturage, pasture"; "[f]ood for animals, fodder"; "[f]ood for humans. *US colloq.*"; "[t]he action or process of supplying something, as fuel or material to a machine etc." (TNSOED, 1993, pp. 928-929). The negative meaning of "proletarian" is further exacerbated by the colloquial and derogatory tinge of the clipped form, all the while the second part of the compound – "feed" – has connotations either limited intelligence (e.g. referring to animals), or no intelligence whatsoever (machines, or basically tools).

The constituent parts of the first translation "рабкорм" are "раб" and "корм", respectively. According to ТСРЯ, "раб" means "[..] человек, лишённый всех прав и средств производства и являющийся полной собственностью владельца, распоряжающегося его трудом и жизнью" or figuratively "[з]ависимый, угнетённый человек" (ТСРЯ, 2005, p. 637), while the meaning of "корм" is "[п]ища животных" (ТСРЯ, 2005, p. 296).

"Нарпит" stems from a collocation "народное питание", which consists of "народ", meaning "[н]аселение государства, жители страны", "[н]ация" or "[о]сновная трудовая масса населения страны" (ТСРЯ, 2005, p. 391), and "питание", which stems from "питаться", meaning „[у]потреблять в пищу кого-что-н., кормиться", „[п]ользоваться чем-н., поглощать что-н. (какие-н. вещества, энергию). *Завод питается местным углём*" (ТСРЯ, 2005, p. 519). As it has been previously mentioned in this work, many neologisms present in the novel have been

created as a kind of jest at political language, especially in totalitarian regimes; therefore it is all the more notable that the translator chose to reflect this by using a word which was actually in use in the Soviet Union ("нарпит" was a government organisation of public catering) (СТСРЯЕ, 2000).

The Latvian translation "proletēsma" consists of the following parts: "proletārietis" which means "[p]roletariāta pārstāvis, algots strādnieks" (LVV, 2006:883), where "proletariāts" means "[i]edzīvotāju slānis, kura pārstāvjiem nav zemes īpašuma, kapitāla, ražošanas līdzekļu un galvenais iztikas avots ir algots darbs ražošanā" (ibid.), and "ēsma" meaning "[b]arība, ko lieto dzīvnieku (parasti zivju vai putnu) pievilināšanai" or colloquially "[b]arība" (LVV, 2006:282).

Having discussed the meanings of words which form the compound "prolefeed", it can be concluded that, as far as "prole-" is considered, the Latvian translation is the closest in terms of equivalence, as it basically uses the same internationally recognisable word (although without the derogatory and colloquial tinge). In contrast, the first translation, while succeeding in bringing up negative connotations, overdoes it by depicting them through images of slavery and complete submission. Even though it is stated that "[s]ome words, on the other hand, displayed a frank and contemptuous understanding of the real nature of Oceanic society" (Orwell, 1949, p. 307), it still seems uncalled for, as the original does not resort to associations of this kind. The second translation is the most neutral of the three (if we overlook the reference to the Soviet Regime), as its constituent parts have no pejorative undertones, however, a direct reference to a particular state might be considered undesirable, as the original does not contain it. Additionally, while reflecting the idea of the main working class (which the proles are), "народ" does not convey any negative associations of the masses being "uncultured" present in the original.

The original as well as the translations of the second constituent part "-feed" all bring up associations of either food in general, food for animals, or even fuel for a machine, however none of the translations combines all three meanings, which are present in the original. Here the Latvian translation might be considered the most successful, as far as semantic equivalence is concerned, as it conveys the idea of "food for animals", as well as has a colloquial meaning of "food for people", much like the original. "Нарпит" might be considered the second best choice, as despite having an allusion which is not present in the original, it still makes it easier for the target audience to grasp the allegory through the use of familiar lexical unit. It also conveys one of the secondary meanings of "feed" which is "supply of fuel".

Table 2. *Bellyfeel*

Original	Translation Nr. 1	Translation Nr. 2	Translation Nr. 3
Bellyfeel	Брюхчувств	нутрить	Vēderjust

The meaning of “bellyfeel” is to “have a full emotional understanding”, and it implies “a blind, enthusiastic acceptance” (Orwell, 1949, p. 305). The original and most of its translations are created through compounding. An example of use within the context of the novel would be a “typical sentence from a *Times* leading article” (Orwell, 1949, pp. 304-305): *Oldthinkers unbellyfeel Ingsoc*. The shortest rendering that one could make of this in Oldspeak would be: “Those whose ideas were formed before the Revolution cannot have a full emotional understanding of the principles of English Socialism.” (ibid. pp. 304-305)

The original is formed by fusing “belly” and “feel”. “Belly” is considered a colloquial, or even a coarse word which is used when referring to humans and animals, and means “[t]he cavity of the human body from the diaphragm to the groin, containing the stomach, bowels, etc.”, “the abdomen”, “the front surface of the body from waist to groin” or “[t]he internal cavity of the body” (TNSOED, 1993, p. 210). The second part of the compound, “feel”, means: “[p]erception, consciousness, understanding, knowledge”, “[s]ensory awareness; the sense of touch”, “[a] (mental of physical) feeling or sensation” or “[t]he sensation characteristically produced by an object, situation, etc.” (TNSOED, 1993, p. 929)

The first translation “брюхчувств” is formed by joining “брюхо”, which is a colloquial word for “[ж]ивот животного” or “[ж]ивот человека” (ТСРЯ, 2005, p. 61) with “чувство”, meaning „[с]пособность ощущать, испытывать, воспринимать внешние воздействия, а также само такое ощущение”, „[о]сознанное отношение к чему-н.” or „[э]моция, переживание” (ТСРЯ, 2005, p. 888). It is also worth mentioning that the verb „чувствовать”, which is derived from “чувство”, has the meaning „[и]спытывать какое-н. чувство [...], ощущать” and „[у]меть воспринимать, понимать” (ТСРЯ, 2005, p. 888).

The second translation does not utilise compounding, instead making use of suffixation: “нутрить” is a verb based on “нутро”, which means “[в]нутренность, внутренности” (colloquially), or “[о] душевном мире, внутреннем чутье, инстинкте” (figuratively, colloquially) (ТСРЯ, 2005, p. 423).

Lastly, the Latvian translation “vēderjust” is a compound of “vēders”, which means “[ķ]ermeņa daļa vai posms, kurš sākas zem krūtīm un kurā atrodas gremošanas orgāni” or “[k]uņģis; zarnu trakts” (LVV, 2006:1156), and “just”, meaning “[u]ztvert ar maņu orgāniem; sajust”, “[p]ārdzīvot (emocijas, jūtas); izjust” or “[a]pzināties, saprast; arī nojaust” (LVV, 2006:464).

Every translation (excluding Latvian) managed to transfer the colloquial tint of the word “belly” when referring to the insides of humans or the part of the human body. The first translation also succeeded in reflecting the meaning of it referring to animals. As far as “feel” is concerned, the first Russian translation and the Latvian translation managed to convey it without loss, as they reflect both the physical aspect and the emotional aspect. Additionally, they both convey the sense of understanding, which corresponds with the meaning of the neologism as a whole (to “have a full emotional understanding”). The second Russian translation also touches upon the meaning of “full emotional understanding”, although not as explicitly (“[о] душевном мире, внутреннем

чутье, инстинкте"). Therefore it can be concluded that, even though overall all translations transfer the intended meaning, the first Russian translation and the Latvian translation are more successful, since they do it more explicitly.

Table 3. *Vaporize*

Original	Translation Nr. 1	Translation Nr. 2	Translation Nr. 3
Vaporize	Испарять	распылять	Izdzēst

The case of "vaporize" is interesting in the sense that the original and all of its translations unanimously use solely semantic shifts in order to form the neologism. In this case the main differences would lie in the original meaning of words which the translator chose to base the neologism upon.

The meaning of "vaporize" is as follows: "[c]onvert into smoke; [c]onvert into vapour; *fig*. eliminate, destroy utterly; cause to vanish" (TNSOED, 1993, p. 3546), or "[t]o vaporize is to (cause to) turn from a solid or liquid state into gas" (CIDE, 1995, p. 1606). Here it should be noted that the meaning provided by one of the dictionaries ("*fig*. eliminate, destroy utterly; cause to vanish" (TNSOED, 1993, p. 3546)) is very close to the meaning which this word carries in the novel: the act of being "abolished, annihilated". Having your name removed "from the registers, every record of everything you had ever done [...] wiped out, your one-time existence [...] denied and then forgotten" (Orwell 1949, p. 19). An example of use within the context of the novel:

> [h]e knew that in the cubicle next to him the little woman with sandy hair toiled day in day out, simply at tracking down and deleting from the Press the names of people who had been vaporized and were therefore considered never to have existed. (Orwell 1949, p. 42)

The first Russian translation forms the neologism on the basis of "испарять", which means: "[о]братить в пар" (ТСРЯ 2005, p. 253). The reflexive form of the verb ("испариться"), besides the above mentioned meaning, also has a figurative meaning "[и]счезнуть, пропасть; уйти (разг. шутл.)" (ibid. p. 253). Although the figurative meaning is used colloquially and jokingly, it still bears some degree of similarity to the figurative meaning in English, therefore it can be concluded that this translation succeeds in conveying both the literal and the figurative connotations.

The second Russian translation forms the neologism on the basis of "распылять". According to ТСРЯ, it means: "[р]ассеять, разбрызгать струей (порошок, жидкость)" (ТСРЯ 2005, p. 662). Taking into account that one of the meanings of "рассеять" (when speaking of objects) is "[у]странить, уничтожить" (ТСРЯ 2005, p. 663) it can be argued that the figurative meaning of the neologism has been preserved, in the sense that it evokes similar associations.

Overall it can be said that both translations managed to convey the figurative meaning in some degree. The literal meaning is also preserved, with the difference that the meaning of the second translation conveys the sense of dry particles ("пыль"

meaning “[м]ельчайшие сухие частитцы, носящиеся в воздухе или скапливающиеся на поверхности чего-н.” (ТСРЯ, 2005, p. 635)), unlike the original and the first translation, which denotes the notion of being gaseous (“vapour” means “[a] substance in the form of gas or of a suspension of minute droplets” (TNSOED, 1993, p. 3546); “пар” means “[в]ода в газообразном состоянии” or “[н]азвание нек-рых веществ в их газообразном состоянии” (ТСРЯ, 2005, p. 492).

The Latvian translation uses “izdzēst” to form the neologism. “Izdzēst” means “[p]anākt, ka nodziest, ka vairs nedeg; [...] [p]anākt, ka nav vairs redzams; [...] *pārn*. [i]znīcināt” (LVV, 2006, p. 410). The figurative meaning “to destroy” has been preserved by the neologism, however, it no longer has any connection to the literal meaning of particles being suspended in space.

Having overviewed these definitions it can be concluded that both Russian translations have dealt more successfully with the connotative aspect of equivalence, i.e. ensuring that the translation causes the same mental images as the original, whereas the Latvian translation has preserved the figurative meaning “to destroy” more explicitly.

Conclusions

Having overviewed the role of the author’s experience and worldview in works of fiction, as well as functions and features of neologisms, it is possible to conclude that:

1. when translating fiction it is vitally important to have general knowledge about the author of the work, as it allows the translator to see the reason behind a particular style of expression, its hidden intentions, and the manner by which it came about. Especial emphasis can be put on studying the previous works of the author, because this may provide a substantial contextual base;
2. within the context of literary works neologisms may be regarded as a variation of metaphors, as the function of indirectly describing phenomena and producing aesthetic value which they fulfil, as well as the manner in which they do it, are greatly alike;
3. it is therefore particularly important to ensure that in literary texts, which are author-centric, neologisms are rendered as equivalently as possible, as they fulfil the function of a stylistic device and are used by the author with a distinct underlying purpose.

Abstract

The present article puts forward a thesis that in works of fiction the author’s worldview manifests itself through choice of words and the stylistic peculiarities associated with them. In order to see the reason behind a particular style of expression, its hidden intentions, and the manner by which it came about, it is vitally important to have general knowledge about the author of the work. This holds especially true regarding Orwell’s *1984*, as the work is abundant with neologisms, which, as it is proven in the article, may serve as metaphors. The function of indirectly describing phenomena and producing aesthetic value which they fulfil, as well as the manner in which they do it, are greatly alike, hence they possess a distinct expressive feature. Therefore, special

emphasis should be put on studying the previous works of the author and his biography, as it may provide a substantial contextual base.

Key words: George Orwell, 1984, neologism, metaphor, worldview

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THE EYES OF THE STORM

I was awoken by a loud thunderclap, the sound of which seemed to be pervading the confines of the school. The only thing I saw was the ubiquitous darkness which was lightened every now and again by the ill-boding bolts of lightning cutting across the sky. It was the moment when it dawned on me that I had been locked in there. I was getting more and more excited, but at the time I didn't know what was about to happen shortly... .

I retraced the sequence of events that had taken place a few hours earlier. The classes finished at 8 p.m. Outside it was pitch dark. The wind was mercilessly playing with the trees and huge drops of the pouring rain. I wasn't able to recollect the last time I had seen such violent, tempestuous forces looking as though they were tearing the blue depths of the sky apart. I resolved to wait for the end of what was dramatically going on behind the windows in a secluded part of the school. Even though most of the students had already left, there was still a handful of others roaming around and awaiting the tempest to subside. I wished to spend that time alone. I dislike people peering at me. Their shining eyes going through each cell of my body make me feel sick. So, being on the ground floor, I went downstairs to the narrow corridor which was in the basement where there was a canteen. The door was locked. Having sat on the floor, I leant against the wall. I could feel a pleasant cold around. I put my earphones and started to delight in the tones of my favourite music. The storm lasted much longer; I had already been sleeping for an hour whilst its sinister, spine-chilling sounds didn't appear to be dying down whatsoever. I thought to myself that a night spent alone in the school may be an interesting experience for people of my disposition. Thus, I decided to wander through the familiar surroundings which, accompanied by the light of lightning, looked rather odd.

Imbibing the unique atmosphere, I was walking purposelessly, deeply exhilarated by the darkness ensnared within the school walls. Out of the blue, I saw a strange shape lying on the floor at the end of the corridor. I approached it shyly. Its lifeless countenance seemed to talk to me wordlessly and the unknown power forced me to examine it. Upon this terrifying experience, I realized that something bad had happened. The shape next to which I was standing turned out to be a dead body! No sooner had I checked its pulse than I already knew I was standing beside a corpse. I felt pins and needles going through my veins. – Whatever has happened here? – this was the first question that crossed my mind and to which I didn't know the answer. I was even more shocked when I realized it was one of the students I would occasionally meet en route to college. I took a closer look at the victim's face once again, still not believing my eyes. A sudden lightning brightened his hideous features and the eyes turned an even darker shade of crimson. The wide open,

bloodshot eyes were burning like glowing embers. Petrified as I was, I couldn't gather my thoughts or make a single move. I wasn't able to produce any sound, either. Nothing in the world could equal my fear in that particular moment. I wished I were hundred miles away from this ghastly place. No longer could I stand such a fearsome sight. I rushed downstairs and sneaked away through the window, being completely undisturbed by the darkness and the thunderstorm raging over my head.

For the rest of the night, I was chaotically analyzing the course of events. Thousands of thoughts were lurking at the back of my mind. Who? When? Why? – those questions still remained unanswered. I was overwhelmed with fear, but I decided to go to the college on the following day in the hope of finding some clues. The place was not the same. Nothing felt the same anymore. The walls, the stairs, the people around me seemed stranger than ever. In my mind's eyes I could see the corpse lying on the floor. Feeling increasingly tense, I nervously looked around to make sure nobody was observing me. I was surprised to discover that nobody knew anything about the murdered student. Next, I saw two girls gossiping in the place where the dead body was situated. How could this possibly be?! The body was gone. My logical reasoning was gone, but the real shock was still to come. I couldn't have been more shocked when the student I had seen lying dead turned out to be alive! I just noticed him passing me by! I was standing paralysed, opening and closing my eyes again and again and trying to convince myself it was not a hallucination but reality. One more time, I recalled the blood-red eyes shining in the darkness. That gruesome experience came back like a boomerang. In a hurry, I ran down the stairs leading to the underground corridor. Then, I noticed the door I had passed by beforehand hundreds of times. I did not know why, but I felt a compelling urge to get to know what was behind it. It wasn't simply about satisfying my curiosity – I felt as if an unknown force was calling on me. Hesitantly, I touched a stone-cold handle. It sent chills down my spine, but the burning desire to unlock the mystery of the place was stronger than my fear. One more time, the picture of the eyes flashed through my head. I already knew that I must stay in the college for another night to solve the puzzle.

Pure madness – these two words perfectly describe the action I was going to take. Consciously, I hid in the underground corridor, waiting patiently until everyone was gone. Strangely enough, a thunderstorm was coming. When the first droplets of rain fell on the ground I had already been walking to and fro. The wind was blowing in gusts stronger and stronger whilst an unnamed force was luring me to the door that had called my attention before. As I was standing fairly hypnotised at the rectangular piece of wood and touching its handle, I noticed those petrifying eyes there, whose shape and colour I had managed to get to know by then. The storm was in full swing and I went to the main hall. I wanted to run away and rid myself of the whole mystery which was assaulting me perpetually. Then I saw a leg. It was a nightmare! It couldn't be true! Trembling with fear that seemed to take control over my body, I came closer. On the floor, there was my professor Williams, lying apparently dead. Not a single breath could be felt or any movement of the body seen. The lightning blasting out was shattering my brain along with the red eyes of the corpse which glinted with palpable anger. I couldn't make any sense of it. I was wondering whether I was the object of some sort of a sick joke. Was it

perhaps a bizarre illusion as in the case of the previous night? The pitter-patter of the rain sounded like whispers in a rapid rhythm, phrasing a message that I could scarcely get the hang of: The eyes of my soul are open. I couldn't bear listening to it. The window was again my only way of escape. For the rest of the night I was feverishly thinking about what had occurred.

On the third day of this ordeal, I went to the college just to ensure that I didn't lose my mind. I wasn't sure if what I had seen was just figments of my imagination or the college was a doomed place. I could only recall the picture of those penetrating eyes. I sensed some sort of guidance over me which directed my thoughts constantly to the same mysterious path. When I was going past the place where I had seen the corpse of the professor, the chill ran down my spine. Vehemently, I turned my back and noticed professor Williams standing at the end of the corner! He was there as large as life! It was the moment when I started to imagine my being in a hospital for the mentally ill. I could only say a silent 'hello' to him whereas he just leered at me willy-nilly, which in fact annoyed me to a large extent. Curiosity mixed with fear, or, perchance, madness led to the idea of spending some more moments in the college at night for the last time, which I was considering thoroughly during all my classes. In the afternoon, the weather was getting turbulent little by little, which was a sign of something strange and unpredictable to come. I felt an irresistible desire to open the mysterious door. I did hope that it would help me find the answers to all the questions preoccupying my mind over the last two days.

I was waiting till everybody had left in the same place as on the day before. I felt as if I was trembling inside and my eyes were directed at the hypnotising door. I was made to go to the main corridor. My breath was becoming rapid. It started raining and the first lightning was cutting across the sky. I felt something inexplicable, like a deja vu, which was by all means a shocking experience. My head was aching as I saw the subsequent corpse lying on the ground. I closed my eyelids in disbelief. I was completely astounded – "it must be another illusion of mine", I reiterated nervously. A loud thunderclap could be heard. I had the impression that it had hit me. I knew this was the moment to face the conundrum and dispel all the doubts for good. Feverishly, down I ran and stood at the door. It appeared to call me and its handle for the first time could be opened without any difficulty. I opened the door. At the same time I felt that it was the door to my unconsciousness which was being laid open.

I was seized with shivers from head to toes. Quite a miserable view met my eyes. Just behind the door there was a peculiar room that resembled a doctor's surgery from the previous century. There was but the window below the ceiling, through which lightning could be seen, which evoked the sensation of reality. In that dim light I managed to spot walls on which there were scores of anatomical tablets, the majority of which showed sketches of various parts of eyes. I was so mesmerized that I wasn't sure if what I was experiencing was real. I came up to one of the pictures and touched it gently. Then I felt a sharp pain in my fingers and was abruptly pushed to the nearby chair. My headache was growing with redoubled strength. It was a close shave – I was on the verge of losing my consciousness. I raised my eyelids with difficulty and saw those red-crimson eyes. They

made me fix my sight on them to such an extent that it was impossible for me to rebel against the unspeakable force. I simply had to succumb to it.

Being under so strange a hypnosis, I saw a vision which cleared all the doubts away and I heard the story, narrated by a husky, tired and senile voice:

> *I am the ghost dwelling in this college. I spent the most painful moments of my miserable life in this room and my spirit left my body in here. You are also a victim of evil which was instigated many years ago and has been present ever since, which is why you need to know how it all came about.*

These words were accompanied by the picture of an old infirmary and a man who was admitted therein. I wanted to ask a number of questions, but I was speechless. The voice continued:

> *You may not be even aware of the fact that the present-day college was a hospital in the past. I was taken here because I was suffering from pneumonia. I had slim chances of recuperation, but finally I recovered. When I was given a clean bill of health, my case interested one of the eccentric doctors for I was blind since birth. The doctor asked if I wanted to see what the world looked like. I was enchanted by his account of the beauty of the world which I couldn't fully absorb. Then he told me he was working on restoring patients' eyesight and I could be his first successful case of a poor wretch released from omnipresent darkness. With ease, he convinced me that thanks to him I would be able to admire the world. It was under one condition, though. We were obliged to keep it to ourselves and avert disclosing the matter to anyone. One night he took me to his surgery in the basement and that was the moment when the miracle I had been awaiting for so long was to happen. I agreed to be the subject of his experiments, believing that it could help me. His methods were based on transplanting the healthy eyes of people who had died and stimulating my brain by means of electric impulses in order to spur my optic nerves into action. At first, he gave me a few injections to alleviate the pain during the operation. However, it didn't come off. I was still unable to see anything. I began to despair, but the doctor decided to repeat the surgery using fewer painkillers that time. He assumed that it had been the excessive use of medicaments that weakened my nerves. Although I was scared stiff of even worse pain, I was determined to fight for my perennial dream. Another surgery was a nightmare! My suffering was unbearable. I lost consciousness and then woke up just to learn that that attempt was fruitless as well. I implored the doctor to try anew. That was my last hope. As one week passed, I was operated on again without any anaesthesia. That time the operation was not to fall through. Yet, the pain*

was so excruciating that my body couldn't tolerate it any longer. In addition, I got an infection and eventually passed away in torments two days later during a fierce storm. But something surprising happened – numerous electric shocks caused the death of my body, but not of my soul, which in fact was separated from my flesh and left on earth. Despite all this, this part of me is not able to see the whole beauty of this world. What I can see is only shadows and inky darkness. I had been mooning about this college until professor Williams came to that room. He found himself in here because he was doing research on the history of this very college. He wanted to call old ghosts of the past and called me... . I told him plenty of interesting and valuable secrets of this place and he came up with an idea of my getting into the body of one of the students to see the world through his eyes. It turned out, however, that I was not able to see anything in ordinary conditions. Only during a storm could I differentiate amongst various shapes, which whetted my appetite to see everything in full swing. There was but one more chance for me to take advantage of. If only I possessed a dead body killed by myself and devoid of spirit! You became my tool. It was your illusions that I played with to accomplish my objective.

The voice stopped and laughed dreadfully and I felt sick. Everything in the room seemed to be swimming before my eyes and here ends what I remember… .

I woke up here in this tiny room. I figured out that I'm in hospital. What I have just told you is what I remember from the last couple of days. I'm so drained. "It's a very strange story", stated the police officer to whom I summarized this tangled story. He was just about to leave when another officer came to me and said: "We've watched the footage recorded by the cameras installed in the college. I regret to inform you that you must be arrested on a charge of murder." I only managed to yell that there must be some misunderstanding but again I passed out. Still, I was able to see those fiery eyes staring at me wildly.

The sky was nearly torn by a flash of scarlet lightning. The trees were being shaken by the tremendous strength of wind. The thunders and pitter-patter of the rain were disturbing the silence of the night. Through all the windows in the college, only darkness could be seen with the exception of the lowest window at the footpath, which showed two vague points emitting a red glimmer.

-The end-

Olga Ziopaja
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KORESPONDENCJA SZTUK – IMPRESJONISTYCZNE I FOWISTYCZNE UJĘCIE MOTYWU TAŃCA W MALARSTWIE PRZEŁOMU XIX I XX WIEKU

Motyw tańca w malarstwie jest obecny od zawsze. Pierwsze dzieła przedstawiające taniec to malowidła jaskiniowe i naskalne rysunki, na których ludzie utrwalali swoją aktywność ruchową tysiące lat temu. Dziś są one źródłem wiedzy o najdawniejszych tańcach. Poprzez wieki forma artystyczna ewoluowała, zmieniała się technika malarska i wraz z nią sposób przedstawiania motywu tańca. Inspiracjami malarzy byli nie tylko tańczący ludzie, ale również dzieła literackie przedstawiające taniec, między innymi biblijny motyw tańca Salome, tańce religijne.

Symbolika tańca w malarstwie jest bardzo różnorodna. Sposób interpretacji często wiąże się z kulturą, z jakiej pochodził malarz. Jednym z najbardziej znanych motywów w historii tańca w malarstwie jest alegoryczny *dance macabre*, czyli taniec kojarzony z korowodem śmierci. Alegoria zdominowała sposób postrzegania tańca w XIV i XV wieku. Okres XVI wieku przynosi czasy, kiedy taniec w ikonografii krajów protestanckich staje się symbolem zepsucia moralnego, co odzwierciedlało surowe doktryny moralne upatrujące grzechu w przyjemnościach. Taniec stał się w malarstwie tamtych czasów symbolem nierządu, upadłości. Symbolika zmienia się w XVII wieku, kiedy zabawy taneczne stają się częścią ideału życia: rajskiego, sielankowego, beztroskiego. W kolejnych latach malarstwo bardzo się rozwija, a wraz z nim różne nurty, które adaptują taniec w niezliczonych znaczeniach.

Taniec w malarstwie przełomu XIX i XX wieku był przedstawiany w bardzo różny sposób. Jego niekwestionowana popularność wyraża się w dziełach największych malarzy tamtych czasów. Taniec był tematem dzieł wybitnych przedstawicieli nurtów ekspresjonizmu, np. *Taniec życia* Edwarda Muncha, impresjonizmu, np. liczne obrazy Edgara Degasa, *Tańce w Bougival* Augusta Renoira, kubizmu, np. *Taniec* Pabla Picassa czy fowizmu, np. *Taniec* Henrego Matisse'a. Każdy z twórców przedstawił na płótnie subiektywną interpretację tańca, który posłużył im do wyrażenia różnych jego funkcji. Dzięki obrazom odbiorca sztuki ma szansę dostrzec wieloznaczność i wielowymiarowość tańca, a także wykształcić własną jego interpretację. Dzieła propagują taniec, zaznajamiają odbiorców z różnymi stylami, prowokują do pogłębiania wiedzy na ich temat. Przełamują stereotypowe myślenie upraszczające taniec do bezrefleksyjnej rozrywki.

Edgar Degas, francuski malarz, rzeźbiarz i grafik, jeden z twórców impresjonizmu, zajmował się tańcem przez znaczny okres swojej twórczości. Degas nazwany przez krytyków malarzem tancerek stworzył serię obrazów dotyczących sztuki baletowej. Jego twórczość skupia się na realistycznym odwzorowaniu tańca, uchwyceniu momentu ruchu.

Degas był nie tylko pasjonatem baletu, ale i jego krytykiem. Wnikliwie badał materiały dotyczące techniki tańca, które uzyskiwał od profesorów i tancerek. Degas był uznanym znawcą, zapraszano go na lekcje baletu, a nawet egzaminy klasy tańca.

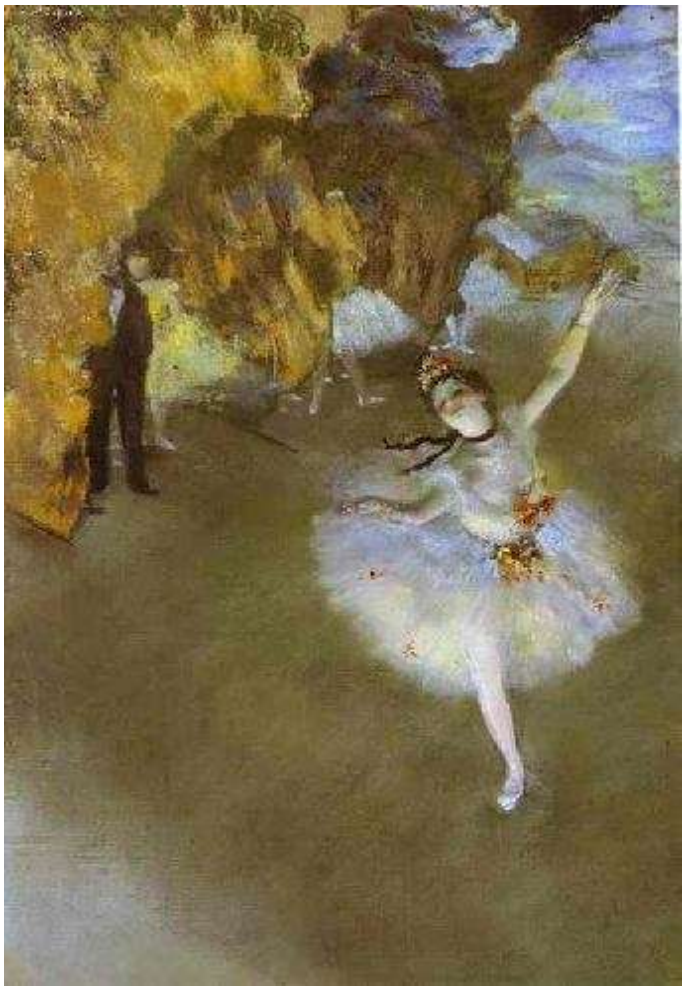
Dzieła malarskie i rzeźby artysty są nie tylko bestsellerami artystycznymi, ale również doskonałym materiałem do badań dla historyków i teoretyków tańca. Każda tancerka na obrazach malarza przedstawia figurę taneczną, którą z łatwością można zidentyfikować. Ponadto dzieła wyróżniają się wiernym odzwierciedleniem stroju baletowego, scenografii a nawet sposobu oświetlenia sceny. Obrazy Degasa są wiernym odtworzeniem baletu francuskiego XIX wieku.

Degas był stałym bywalcem opery, początkowo była to opera La Peletier istniejąca od 1821 do 1873 roku, kiedy to została strawiona przez pożar. Dawna Royal Academy of Music była zagłębiem największych talentów wśród choreografów i najsłynniejszych baletów, takich jak balet *Sylfidy* w choreografii Adolpha Nouritta i Filippo Taglioniego, z muzyką Jeana Madeleine Schneitzhœffera, czy najsłynniejszy balet romantyczny *Giselle* Teofila Gautiera w choreografii Jeana Coralli i Julesa Perrota stworzony do muzyki Adolpha Adama i Friedrich Burgmüllera. Degas miał okazję oglądać sztandarowe dzieła romantycznego baletu francuskiego w okresie krystalizacji formy tańca klasycznego. Balety romantyczne, oparte na poezji, baśniach i legendach, pełne fantastyki były uosobieniem lekkości i wdzięku tańca, popisem umiejętności najlepszych tancerzy, którzy musieli posiadać perfekcyjnie opanowaną technikę. Degas obserwował taniec klasyczny szkoły paryskiej w jego najczystszej postaci. Owocem obserwacji były obrazy: *Sala tańca w operze, Lekcja tańca* i *Próba tańca*.

Po pożarze w La Peletier Degas w 1875 roku przeniósł swoje obserwacje do nowej Opery Garniera. Za czasów odwiedzin Palais Garnier powstały: *Próba baletu na scenie, Baletnica wkładająca pantofelek, Primaballerina* i najsłynniejszy pastel artysty – *Niebieskie tancerki* z 1897 roku.

Obrazy malarza są realistyczne. Tancerki nie są idealizowane, mają napięte mięśnie, na ich twarzach często maluje się zmęczenie. Degas w ten sposób odmityzował taniec klasyczny, który z założenia ma sprawiać uczucie lekkości, jednak w praktyce jest ogromem ciężkiej pracy, przeciążeń dla ciała, wymaga nieustannych treningów i bezwzględnej systematyczności. Artysta sam mawiał, że nie potrafi nic upiększać (Vollard, 1962, s. 91). Degas zbliża się tym samym do naturalizmu, zgodnie z jego głównym założeniem wiernego naśladowania rzeczywistości opartego na dokładnej obserwacji bez zbędnego upiększania (Sławiński, 1992, s. 683-686).

Obrazy Degasa stały się inspiracją dla prozaików i poetów zarówno polskiej, jak i światowej literatury. Motywy związane z malarstwem Edgara Degasa można znaleźć w literaturze popularnej, np. *Tancerka Degasa* Kathryn Wagner i wysokiej, na przykład poezji Marii Pawlikowskiej-Jasnorzewskiej.



Rysunek 1. Primabalerina Edgara Degasa[43]

Primabalerina pochodzi z 1876 roku. Degas tworząc obraz miał 42 lata, był stałym bywalcem opery i doskonałym znawcą techniki tanecznej. Dzieło jest kolejnym z serii obrazów przedstawiających tancerki. Poprzednio Degas skupiał się jednak na ukazywaniu kulisów spektakli operowych, uwieczniał próby, lekcje tańca. *Primabalerina* jest uchwyceniem momentu występu na scenie.

Dzieło namalowane jest techniką pastelową na papierze. Niektóre źródła podają jednak, że jest to olej na płótnie (Buszyński, Osęka, 1971, s. 114-115). Nieścisłość wynika prawdopodobnie z faktu, iż malarz tworzył głównie techniką olejną. Degas był szczególnie wrażliwy na punkcie swoich dzieł, stale je poprawiał (Vollard, 1962, s. 149); dzięki farbie olejnej mógł to robić nie tylko podczas jej schnięcia, ale także po. W połowie lat 70. skłonił się ku rzeźbom i pastelom z powodu problemów ze wzrokiem. Pastel nie wymagał ostrego wzroku; barwy są łagodne w przeciwieństwie do intensywnych i nasyconych kolorów farb olejnych. Pastel Degasa nie jest przeciętny,

[43] Pobrane z: http://historiasztuki.blox.pl/2010/04/edgar-degas-primabalerina.html

tworzy wyrafinowane efekty kolorystyczne, które były przedmiotem wielu anegdot (Gutowska-Dudek, 1982, s. 48).

Obraz Edgara Degasa znany jest w Polsce pod różnymi nazwami, m.in. *Primabalerina* i *Tancerka na scenie*. Oryginalny tytuł dzieła to *Ballet – l'étoile.* Obraz znajduje się w paryskim Musée d'Orsay.

Dzieło malarskie uwiecznia scenę Opery Paryskiej na której trwa przedstawienie baletowe. Plan pierwszy przedstawia tancerkę ubraną w charakterystyczną baletową sukienkę nazywaną paczką lub tutu. Degas idealnie oddaje lekkość tiulowej spódnicy. Sukienka i głowa baletnicy ozdobione są czerwonymi kwiatami, które mają podkreślić kobiecość, dodać wdzięku tancerce. Kobieta ma uniesioną głowę i ręce, poza taneczna wysmukla baletnicę. Najprawdopodobniej stoi w arabesce, nie widać jej lewej nogi. Prawa, lekko wykręcona, zgodnie z techniką tańca klasycznego jest podporą dla całego ciała. Baletnica sprawia wrażenie, jakby chciała sięgnąć nieba. Jest to typowe dla baletów romantycznych, gdzie zwrot ku niebu oznaczał radość bądź szukanie pomocy w siłach nadprzyrodzonych. Mimika jest równie znacząca, ma wyrażać błogość i przyjemność, wzmacnia wrażenie lekkości i delikatności tancerki, uosabia harmonię.

Drugi plan przedstawia tancerki i mężczyznę w garniturze. Postacie zostały uwidocznione w sposób fragmentaryczny, baletnice są ukazane przez ich atrybuty – paczki i pointy, natomiast mężczyzna w garniturze to najprawdopodobniej choreograf nadzorujący osobiście przebieg spektaklu. Fragmenty postaci są widoczne zza kulis.

Obraz jest asymetryczny, baletnica umieszczona jest w prawym dolnym rogu, natomiast pozostałe postacie widnieją w lewym górnym rogu. Jest to nietypowa kompozycja. Zarówno taki sposób umieszczenia postaci, jak i fragmentaryczność są cechami charakterystycznymi dla impresjonizmu. Impresjonistyczne jest również samo uchwycenie ruchu tancerki i perspektywa, z której została pokazana scena, przez co obraz przypomina fotografię. Barwy obrazu to przede wszystkim brąz, beż w różnych odcieniach, ponadto zieleń, kontrastowa czerń garnituru i biel paczki baletnicy.

W obrazie Degasa bardzo istotne jest światło. Malarz niezwykle precyzyjnie uchwycił oświetlenie w operze, które tworzy na ciele tancerki i na podłodze plamy i cienie. Był to czas, w którym w teatrze funkcjonowało oświetlenie gazowe, lampy dawały punktowe światło tworzące ciemne plamy. Jest to szczególnie widoczne na obrazie *Kłaniająca się tancerka* z 1877 roku, gdzie baletnica ma na twarzy szpecące ciemne punkty.

Na obrazie *Primabalerina* nie widać żadnego tancerza. Układ dzieła podkreśla przemiany historii baletu tamtych czasów, kiedy to taniec kobiecy zyskał pierwszoplanowe znaczenie (Turska, 1983, s. 174).

Taniec posłużył Degasowi do uchwycenia wyrafinowanych ruchów baletnic. Jego obrazy mają istotne znaczenie nie tylko dla historii malarstwa, ale również baletu. Są one nieocenionym źródłem wiedzy dla badaczy – wiedzy dotyczącej techniki i oprawy tańca klasycznego drugiej połowy XIX wieku.

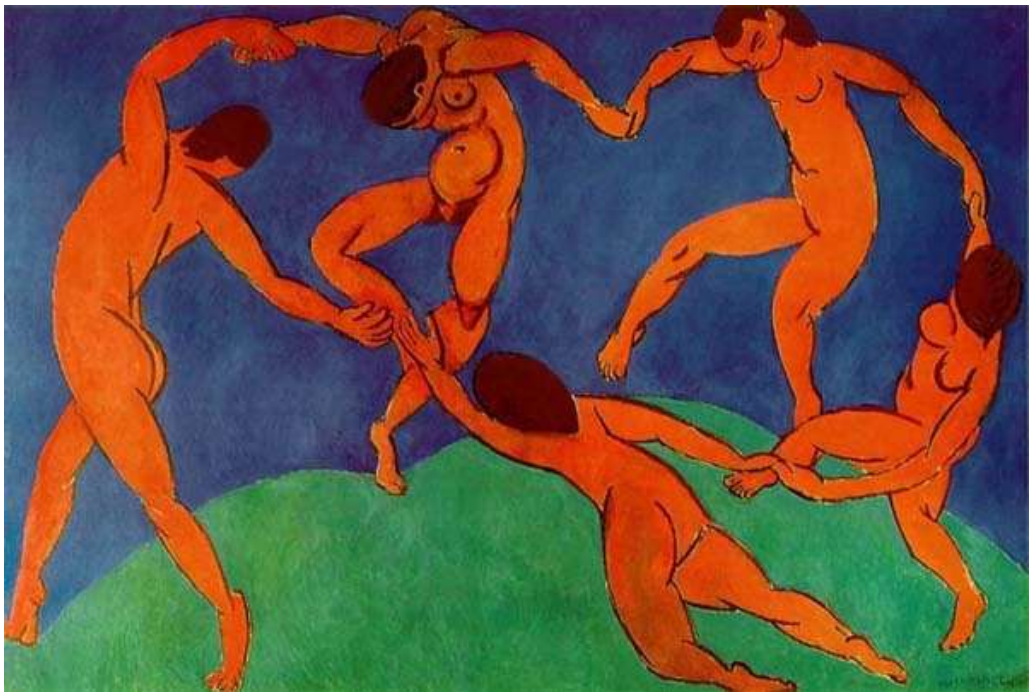
Henri Matisse, jeden z najsłynniejszych francuskich malarzy XX wieku również stworzył obraz przedstawiający taniec, posługując się jednak odmienną techniką malarską i sposobem uchwycenia ruchu, uzyskał inny niż u Degasa wymiar korespondencji obu

sztuk. Artysta studiował w paryskiej szkole sztuk pięknych, jego nauczycielem był Gustave Moreau, francuski malarz i grafik, jeden z czołowych twórców symbolizmu. Matisse początkowo tworzył pod wpływem impresjonistów i sztuki japońskiej (Backman, 2008, s. 128). W 1905 wystawił swoje prace w słynnym *Salonie Jesiennym*, wystawie artystycznej, organizowanej od 1903 roku w Paryżu przez *Société du Salon d'Automne,* czyli *Stowarzyszenie Salonu Jesiennego*. Wówczas krytyk Louis Vauxcelles powiedział: *mais c'est la cage aux fauves! Ależ to klatka z dzikimi zwierzętami!*, które dało nazwę całemu kierunkowi malarstwa, reprezentowanemu przez Matisse'a – fowizmowi (Guadagini, 2000, s. 23).

Fowizm narodził się wraz z wystawieniem *Otwartego okna* Matisse'a w 1905 roku. Był buntem przeciwko impresjonizmowi i symbolizmowi. Fowizm żądał czystych barw nie z natury, a z wyobraźni twórcy. Louis Vauxcelles, który po raz pierwszy użył słowa *fauve* w odniesieniu do sztuki, chciał podkreślić jaskrawe kolory, ekspresyjną technikę malarską oraz zniekształcenia rysunku dostrzeżone w malarstwie Matisse'a. Kierunek osiągnął apogeum w latach 1905–1906. Nowe formy wyrazu Matisse'a wykraczały daleko poza formalne eksperymenty impresjonistów i postimpresjonistów – fowizm to pierwszy nowoczesny kierunek malarski XX wieku. Do fowistów należeli także między innymi A. Derain i M. Vlaminck, jednak fowizm był dla nich tylko fazą przejściową rozwoju artystycznego. Henry Matisse jako jedyny kontynuował poszukiwania piękna czystych kolorów i pozostał najwybitniejszym fowistą (Norwich [red.], 1994, s. 160). Fowizm jest jedną z największych rewolucji artystycznych XX wieku. Niektórzy badacze twierdzą, że właśnie on zapoczątkował epokę modernizmu w malarstwie.

Matisse kierował się założeniem, iż w sztuce najważniejsza jest jej treść i uczucie wyrażone głęboko przemyślanym obrazowym językiem czystego malarstwa. Obiło się to szerokim echem zarówno w sztuce modernistycznej, jak i najnowszej. Malarstwo Matisse'a nazywane było „rajskim, zaczarowanym światem kolorów" (Gariff, 2009, s. 92).

Jednym z największych dzieł artysty jest obraz pod tytułem *Taniec*. Głównym elementem kompozycji są sylwetki tańczących postaci ujęte w monumentalnej skali. Tancerze prawie unoszą się nad ziemią. Dzieło jest manifestacją wolności, jaką daje sztuka tańca.



Rysunek 2. Taniec Henrego Matisse'a[44]

Taniec to odzwierciedlenie głównego artystycznego celu Matisse'a, czyli uzyskania największej ekspresji za pomocą najprostszych środków. Dzieło pochodzi z 1910 roku; obecnie znajduje się w Ermitażu w Sankt Petersburgu. Obraz został namalowany techniką oleju na płótnie, co pozwało artyście na uzyskanie bardzo wyrazistych kolorów. Malowidło ma kształt prostokąta i wymiary 260x391cm (Guadagini, 2000, s. 33). Na pierwszy rzut oka obraz zdaje się dość prymitywny w sposobie przedstawiania ludzkich postaci, jednak nie tym ma zachwycać. Unikatowy jest sposób uchwycenia momentu tańca.

Obraz przedstawia pięcioro nagich ludzi trzymających się za ręce. Postacie są namalowane w bardzo ekspresyjny sposób, z widocznymi konturami ciał. Ich pozy wyrażają ruch. Ludzie są podobni, nie mają szczególnych cech wyglądu, a w ich fizjonomii uwagę przykuwa fakt, iż wszyscy mają brązowe włosy. Tło stanowi błękitne niebo i zielona ziemia. Ludzie wykonują taniec – farandolę. Farandola to popularny w średniowieczu taniec, w którym podstawowy krąg korowodowy, zwany „carole" ukształtował się w różne kompozycje taneczne. Korowód tancerzy porusza się do przodu, rozchodzi na boki i zawraca ku frontowi. Układy wyznaczał wodzirej, który prowadził szereg przez ulice i wokół domów przerywając pochód specjalnymi figurami tanecznymi, jak np. zwijanie szeregu w ściśniętą spiralę lub odwrócenie kierunku posuwania się i przechodzenia pod wzniesionymi ramionami tancerzy formujących szereg, podobnie jak we współczesnych tańcach ludowych (Norwich [red.], 1994, s. 148).

Obraz namalowany został z użyciem czterech barw: zieleni ziemi, błękitu nieba, pomarańczowych ciał ludzi i brązowej barwy włosów. Barwy są nasycone, występują

[44] Pobrane z: http://historiasztuki.blox.pl/2010/02/henri-matisse-taniec.html

zarówno chłodne, jak i ciepłe tworzące kontrast temperaturowy. Obraz zwraca uwagę na silny kolorystycznie podział tła na dwie strefy, niebieską – nieba i zieloną – ziemi. Kolory nie oddają wiernie barw występujących w naturze, ale są niezależnym czynnikiem tworzącym wzór i rytm, który urozmaica i rozświetla obraz. Nastrój dzieła budują żywe odcienie i energicznie kładziona farba, przez co twórca osiąga wrażenie spontaniczności i ożywienia. Matisse zastosował cloisonizm, czyli zamknięcie plam barwnych wyraźnym konturem (Norwich [red.], 1994, s. 24).

Światło w obrazie jest rozłożone równomiernie, jego nośnikiem jest kolor, następuje więc synteza światła i barw. Dzieło nie posiada tradycyjnego światłocienia. Kompozycja jest wielofiguralna, dynamiczna, zamknięta, oparta na elipsie. Obraz jest jednoplanowy.

Dzieło Matisse'a odzwierciedla ogromną radość życia. Optymistyczny efekt został uzyskany zarówno przez barwy, jak i pozy postaci, ich „rozpływanie się" w przestrzeni, podskoki, skręty ciała. Matisse nie malował uśmiechniętych twarzy, żeby pokazać radość. Twarze tancerzy zwrócone są ku dołowi, bądź nie są widoczne z powodu przedstawienia postaci tyłem. Tylko jedna twarz jest widoczna, pochylona ku dołowi; z przymkniętymi oczami nie wyraża wiele, nawet nie widać jej ust. Każda osoba na obrazie przedstawiona jest w swojej indywidualnej pozie, będącej uchwyceniem momentu ruchu. Prostota potęguje wrażenie ruchu, tańczące postacie tworzą żywy ornament. Wszystkie wymienione czynniki sprawiają, iż obraz nie tylko przyciąga wzrok, ale wzbudza duże emocje, ponieważ jest bardzo żywy i w interesujący sposób oddaje dynamikę radosnego tańca.

Matisse przedstawił taniec dionizyjski, beztroski, afirmujący życie. Nagie postacie symbolizują wolność, przy czym nagość tancerzy jest ukazana w subtelny sposób, narządy płciowe zostały jedynie zarysowane przez co tańczący nie emanują erotyzmem. Ich ciała są uosobieniem beztroskiej zabawy, wspólnoty, postacie przypominają wręcz pierwszych biblijnych ludzi nieskażonych poznaniem pojęcia nagości. Zdają się również być zjednoczeni z naturą, stąpają boso po trawie. Podobni, równi sobie, trzymający się za ręce, tworzący koło, w którym każdy ma taką samą pozycję, stają się esencją ekspresji. Wrażenie ruchu bardzo wzmaga puszczenie rąk tancerzy po lewej stronie, które wydaje się być gwałtowne. Postać u dołu jest mocno pochylona, zdaje się wręcz upadać, tancerz przy lewej krawędzi dzieła stara się sięgnąć do niej wykonując ku niej mocny skręt tułowia. Taniec musi być więc szybki i energiczny.

W swoim znanym artykule o malarstwie z 1908 roku Henri Matisse pisał: „cel mój – to przede wszystkim ekspresja […]. Przecież nie można oddzielić myśli artysty od środków, jakimi on je realizuje" (Grabska, 1969, s. 91). Farandola namalowana w *Tańcu* jest doskonałą ilustracją do stwierdzenia wielkiego artysty. Obraz uzasadnia nazywanie Matisse'a mianem najwybitniejszego fowisty i jednym z najciekawszych malarzy XX wieku. Taniec w dziele malarza jest niezwykle żywy, perfekcyjny pod względem ekspresji. Obraz zwraca uwagę na pozy taneczne, ujmujące precyzją przy schematycznej budowie postaci. Artysta na pierwszy plan wysunął ruch, taniec, nie indywidualne cechy tancerzy. Przypomniał swoim dziełem zapomniany średniowieczny prowansalski taniec, farandolę.

Zarówno Degas, jak i Matisse są przykładami malarzy, którzy potrafili doskonale oddać charakter sztuki tańca, mimo iż każdy z nich posługiwał się inną techniką. Artyści przysłużyli się bardzo do pogłębienia wiedzy o tańcu, a ich dzieła są skarbnicą wiedzy dla historyków tańca.

Edgar Degas pokazał taniec we wszelkich aspektach, dzięki czemu współcześni badacze mogą poznać nie tylko dzieła sceniczne, ale i próby przed spektaklami, lekcje baletu. Artysta pozostawił ogromny dorobek malarski, który cieszy się wielką popularnością wśród koneserów kultury. Henry Matisse przypomniał o farandoli, ludowym tańcu prowansalskim. Dzieło Matisse'a wzbogaciło historię sztuki o niezwykle ekspresyjną i energiczną wizję tańca, tworzącego także skomplikowane pozy taneczne przy użyciu bardzo prostych środków wyrazu.

Obaj malarze poprzez swoje dzieła zapisali się na trwałe w historii sztuki. Ich interpretacje tańca stały się doskonałym połączeniem sztuki czasowej i przestrzennej. Artyści przeniknęli przez granice podziału sztuk – tańca oraz malarstwa – i połączyli je w jedno, biorąc z obu najlepsze aspekty stworzyli nową rzeczywistość malarską.

Abstract

This work is an interdisciplinary study which deals with the correspondence of arts, dance and painting in the context of the artistic trends at the turn of the XIX and XX century – impressionism and fauvism. The artworks of an impressionist – Edgar Degas and a fauvist – Henri Matisse were analyzed. In their paintings, Degas and Matisse perfectly reflect the character of dance, although each of them used a different technique. Both artists earned a permanent place in history through their works which have multidimensional relevance and cross the borders of arts.

Streszczenie

Praca jest interdyscyplinarnym studium traktującym o korespondencji sztuk, tańca i malarstwa w kontekście artystycznych kierunków przełomu XIX i XX wieku – impresjonizmu i fowizmu. Analizie poddane zostały dzieła impresjonisty – Edgara Degasa i fowisty – Henrego Matisse'a. Degas i Matisse w swoich obrazach doskonale oddali charakter sztuki tańca, mimo iż każdy z nich posługiwał się inną techniką. Obaj malarze poprzez swoje prace zapisali się na trwałe w historii, tworząc obrazy o wielowymiarowym znaczeniu ponad granicami podziału sztuk.

Key words: Fauvism, impressionism, Edgar Degas, Henry Matisse.

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