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Melic and Cultural Aspects of Translation (Based on the Translations of Vladimir Vysotsky's Works by Maciej Maleńczuk)

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Summary

The aim of this dissertation is an in-depth analysis of the functioning of melic and cultural aspects in original word-music compositions and their translations. The role of the translator is crucial in analyzing both elements, as the strategies chosen by the translator determine how various aspects of the works will be transformed and transferred into the target language and culture. The translations of Vladimir Vysotsky's works by Maciej Maleńczuk, which were released in the form of a music album titled "Wysocki Maleńczuka" serve as the exemplifying material for this study.

The dissertation consists of nine chapters, preceded by an introduction and followed by a conclusion. The work includes summaries in three languages – Polish, Russian, and English – as well as a bibliography. The dissertation has a classical structure, divided into theoretical (Chapters I–VII) and practical parts (Chapters VIII–IX).

In the first chapter, I discuss significant premises of contemporary translation studies and present the translator's role within the context of translation discourse. The second chapter focuses on the analysis of the relationship between sound (music) and word (language) in contemporary linguistic and musicological research. In the third chapter, I analyze the specifics of transferring musical works, emphasizing melic factors such as versification and instrumentation. Chapters four and five are dedicated to the phenomenon of bard songs, specifically the genre of the author's song. The sixth chapter discusses the works and biography of Vladimir Vysotsky. The seventh chapter,

concluding the theoretical part, is devoted to Maciej Maleńczuk. I present his biography, creative activities, strategies within the discourse, and specific elements of his idiolect, which are distinctly felt in the translation.

In the analytical part of the work (Chapters VIII–IX), I analyze the melic and cultural aspects of Vladimir Vysotsky's original works in comparison with their translations by Maciej Maleńczuk.

The eighth chapter discusses changes in the semantic and sound layers of the musical code and their impact on the song's reception. This chapter also includes my proposed methodological description of the melic layer analysis and an analysis of the melic layer based on the texts of four original works and their translations.

In the final, ninth chapter of the analytical part, the cultural aspects and their transfer are discussed. Additionally, I examine the traces of the translator's presence in the stylistic layer of the texts, strategies chosen in translating intertextual references, and methods of translating song titles.