

Original title:

Bruno Schulz w języku angielskim 1958–2018.  
Historia i recepcja przekładów z elementami analizy porównawczej

English title:

**Bruno Schulz in English 1958–2018:  
Translation History and Reception, with Comparative Analysis**

The dissertation reconstructs the history of the English translations of the fiction of Bruno Schulz (1892–1942), a Polish-Jewish modernist graphic artist and author of two short story collections, dating from the 1930s. It follows the successive stages of Schulz’s sixty-year presence in the English language, seeking to answer the questions: Who, when, in which circumstances and to what effect translated, published and promoted Schulz in English? Who read these translations and how?

All published English translations of Schulz’s fiction have been taken into account, from the first renderings of individual short stories, published in the press and anthologies at the turn of the 1950s and 1960s (by Zofia Tarnowska-Moss and William Stanley Moss, Jenny Rodzinska, Krystyna Cękańska), through the best-known translation by Celina Wieniewska, first published in 1963 and still available on the market, and the more recent dispersed translations from the 1980s to 2000s (by Louis Iribarne, Walter Arndt and Victoria Nelson, Wiesiek Powaga, Michael Mikoś), to John Curran Davis’s online-born retranslation from ca. 2005–2010 and Madeline G. Levine’s latest version, published in 2018.

The dissertation, 347 pages in total, comprises nine chapters, an appendix and an extensive bibliography. The introductory chapter (1) briefly presents the rationale for undertaking this research, an overview of the publishing history of the English Schulz and a literature review. Chapter 2 features a concise theoretical and methodological discussion, while chapter 3 presents the historical context in which the series of translations began, including Schulz’s status at the time and the norms of literary translation into English dominant in the second half of the 20<sup>th</sup> century. This is followed by five main chapters (4 to 8), discussing, in chronological order, the history and reception (both synchronic and diachronic) of individual translations. Chapter nine briefly presents the conclusions and perspectives for further research. The appendix lists 482 references to Schulz in English-language non-specialised press, obtained from online databases and through targeted archive research.

The overarching theoretical framework is sociologically-informed (Heilbron) translation history (D’hulst, Pym), which has developed in modern Translation Studies drawing on influential interrelated theories of literary translation, namely the systemic and descriptive approaches (Even-Zohar, Toury) and the manipulation school (Hermans, Lefevere). The research is also informed by the recently articulated subdisciplines or fields of Translator Studies (Chesterman) and Retranslation Studies (Paloposki, Koskinen). Consequently, the English translations of Schulz’s fiction are discussed in their broad social, cultural, political, and economic contexts, and considerable attention is paid to the historical processes of (re)translation succession and/or co-existence, as seen against international translation flows, and the role of the human factor therein.

At the methodological level, the research makes use of extensive bibliographical data, paratextual analysis, as well as unpublished archive material (Munday) and interviews with various stakeholders, which provide insight into unknown facts about the history of Schulz translations. It also takes into account manifestations of reception that rarely become the object of scholarly attention, e.g. articles in local press and non-professional online reviews and comments. In view of existing academic research on English Schulz translations, the dissertation focuses on the contexts of how they have functioned on the literary market, rather than on their actual textual qualities; however, where applicable, especially in problematizing previous scholarly findings or translation criticism, the discussion is supplemented by close readings and comparative analysis.

The research has produced a rich and complex image of the presence of Schulz's works in anglophone cultures, identifying previously unknown translations and offering insights into the history of the well-known ones. The first attempts at introducing this fiction into English – a lost unpublished book-length translation from the 1940s, mentioned in Józef Wittlin's correspondence, and individual stories translated by Zofia Tarnowska Moss and William Stanely Moss, Jenny Rodzinska, and Krystyna Cękalska, published between 1958 and 1965 in anthologies of Polish short fiction and the Polish government's cultural propaganda magazine *Poland* – proved unsuccessful. Celina Wieniewska's 1963 translation of the first volume of Schulz's stories, published both in the UK (*Cinnamon Shops and Other Stories*) and the US (*The Street of Crocodiles*), received considerable critical acclaim, but did not enjoy an instantaneous commercial success, to the effect that the publication of the second volume, which was originally to follow the first one shortly, did not come to pass. It was only thanks to the American author Philip Roth, who rediscovered Wieniewska's 1963 translation and published with Penguin in his edited series "Writers from the Other Europe" in 1977, that Schulz became popular with anglophone readers, especially in the United States. The second volume, also in Wieniewska's translation, was eventually published in 1978, and soon Schulz became one of the few Polish authors, and even fewer pre-war authors of fiction, recognized by English-speaking readers across the world, and admired particularly by writers and other artists of different generations, genres and styles. Wieniewska's version has had twenty book-length editions to date, and individual stories in her translation have been reprinted in numerous and diverse journals and anthologies, entering various literary contexts. Despite the publication of newer dispersed translations and retranslations, mainly in academic publications, i.e. a Slavonic Studies journal (Loius Iribarne, 1987), a collection of Schulz's letters (Walter Arndt and Victoria Nelson, 1988) and an anthology for students of Polish literature (Michael Mikoś, 2008), Wieniewska's version remained unthreatened by competition well into the 21<sup>st</sup> century.

In the second half of the 2000s, John Curran Davis's copyright-infringing retranslation, originally published on his website *schulzian.net*, won the Polish author new readers, especially among the online communities of fans of popular culture, but it failed to draw the attention of more academically oriented readers, despite their growing criticism of Wieniewska's version as incapable of doing justice to the intricacies of Schulz's prose. While the first story collection, *Cinnamon Shops*, was taken off Davis's fan website (which has since expired) and self-published in book format in 2016, it does not seem to have sold well, as the second volume did not follow. Finally, Madeline G. Levine's latest retranslation, impatiently awaited by Schulz scholars ever since its commissioning by the Polish Book Institute before 2011, appeared only in 2018, following difficulties in finding a US publisher, despite considerable pre-publication publicity e.g. at international Schulz festivals. While it is still too early to evaluate even its initial impact, a tentative observation would be that while Levine's version is replacing

Wieniewska's in academic circles, ordinary readers have greeted it warmly yet not uncritically. On the one hand, it sparked enthusiasm as a yet another reason to reread Schulz (which suggests that it appeals most to readers already familiar with the author); on the other, it has raised some resistance as an all-too-uncompromising attempt at transferring the author's idiosyncratic style into English.

Available in three main co-existing versions today, after a difficult start Schulz has enjoyed unwavering popularity in anglophone cultures for more than four decades. The main difference between Polish and anglophone reception is the relative prominence of spontaneous non-professional readerly responses in the latter; while English-language scholarly interpretations concentrate on similar motifs as in Polish Schulz Studies, English-speaking lay readers, unlike their Polish counterparts, are not intimidated by the author's canonical status and freely inscribe him into contexts which they find relevant, for example the speculative genre of *weird fiction*. In anglophone literary criticism, Schulz's work remains an important point of reference for many reviewers, not only of translated literature.

In establishing empirical facts concerning the origins and publication of English Schulz translations, the research explored the role of individuals engaged in the process of introducing this author to English-speaking readers at various stages. It investigated the biographies of the translators, linking the findings with the circumstances of the publication or reception of their work, and, to some extent, also with the characteristics of these texts. It revealed the role of other stakeholders: publishers, editors (e.g. Richard Kelley of Walker&Co., Peter Strauss of Picador), copyright holders (Jakub Schulz, Ella Schulz-Podstolski, Marek Podstolski), literary agents and scouts (e.g. Octavia Wiseman of Abner Stein), patrons representing institutions (Grzegorz Gauden), critics (Jerzy Ficowski, Michał Paweł Markowski) and unofficial supporters (Peter Janson-Smith).

The research demonstrated the importance of extratextual (and sometimes extraliterary) factors, e.g. legal and financial issues, the translator's status, the publication context in both translation production and reception. It problematised and contextualized the mechanisms of translation criticism, revealing significant changes in the reception of Wieniewska's text over time, and differences between the approach of English-speaking readers, i.e. the default translation addressees, and bilingual experts on Schulz's work. Interestingly, the history of the early translations, radically different in their approach (the Moss's target text-oriented and Rodzinska's and Cękalska's source text-oriented versions), as well as the 21<sup>st</sup>-century versions by Davis and Levine (both source text-oriented in relation to Wieniewska's), seems to suggest that extratextual factors dominated over textual qualities as evaluation criteria and conditions of success.

The main achievement of the dissertation is that it fills a substantial gap in the knowledge on the development of Bruno Schulz's international career, thus advancing the fields of History of Polish Literature, Comparative Literature, and International Polish Studies. In reconstructing the history of the English Schulz, however, it has also contributed new insights into the workings of translation reception and criticism, as well as the broadly understood functioning of the literary translation market, informing areas at the crossroads of Translation History and Translation Sociology, particularly Translator Studies and Retranslation Studies.