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Tytuł pracy doktorskiej w języku polskim: „Tłumaczenia fanowskie: Studium przypadku”

Tytuł pracy w języku pracy: “Fan Translation: a Case Study”

STRESZCZENIE PRACY W JĘZYKU ANGIELSKIM

The case studied in the thesis is a fan translation of a 19th century English novel *North and South* by Elizabeth Gaskell into Polish. The translation was completed by five amateur fan translators on two Internet forums in years 2006-2010. The thesis consists of two parts.

The theoretical part of the thesis sketches a broad socio-historical context of the phenomenon of fandom, that is the fan community, with emphasis on communal active sharing. To begin with, the history of fandom in Poland and in the Anglo-Saxon world is presented. Next, the broad concept of the so-called fan labour is introduced, that is all fan, especially creative, activities, and the connected concern of the blurry lines between the amateur and the professional. The thesis provides special focus on the scale and types of fan translation and the problem of legal issues related to publishing fan translation online. In the subsequent section, theoretical perspectives on fan translation from the two academic disciplines are offered: the main discipline of translation studies, and the supporting fan studies. Working within the framework of translation studies, amateur and collective translation is characterised. The concept of a profession as we know it is relatively new and professionalism in the present sense of the word started functioning as late as the beginning of last century. Similarly, collective translation has been the most common translation technique around the world in the past, however, in the western civilisation, this tendency has become less and less popular with a shift in thinking towards a singular translator in Romanticism. In the historical context presented and bearing in mind such new, contemporary phenomena as crowdsourcing, an attempt to map fan translation in the discipline is made. Finally, a range of useful terms is borrowed from the dynamically developing interdiscipline of fan studies: prosumerism, Web 2.0, Henry Jenkins's participatory culture and Pierre Lévy's collective intelligence.

The practical part of the thesis consist of a multifaceted analysis of the studied fan translation. Firstly, in line with the tenets of netnography, sociology of translation and Clifford Geertz's "thick description", a sociological micro-study of the Polish community gathered around the novel "North and South" is constructed. Significant attention is devoted to the manifestations of participatory culture: active lobbying with the publishing houses and the DVD distributor of the novel's screen adaptation, a collaboration with a magazine "Bluszcz," which was publishing fragments of their own professional translation of the novel, an intriguing competition between the two publishing houses, Elipsa and Świat Książki, which published their separate professional translations of the novel around the same time and fought for readership and finally, a snowball effect: from the moment the two professional translations of the novel were released in 2011 thanks to the fans' activity, the market was flooded with translations of Gaskell's prose, which up till then had been forgotten in Poland. Next, the fan translators themselves are described through the study of their skills, motivations and benefits derived from their fan activity. Next, the thesis contains a process analysis of the translation "in the making," which can be traced online on two internet forums, which especially focuses on the use of collective intelligence by the community during their collective work on the translation. Finally, a textual analysis of the final version of the fan translation is conducted, with particular consideration of the most significant differences between the studied translation and the two professional translations, primarily the unusually significant amount of paratext.

The last section of the thesis provided diverse conclusions drawn from the broad study of the analysed case. Fan translation is often not really a product and its conclusion is not necessarily the original intention, and what is much more important is getting closer to the fan object through a comprehensive act of reading and interpreting with the help of the fan community, which makes it possible to enrich the fan object's semantic field. Fans also enjoy alternative versions of the same narrative and exploring the same fan object again and again from various perspectives (which is no longer consumption, but play in Roland Barthes's understanding). The translation of their fan object may be viewed as symbolically assuming the position of authorship. Because of the collective work fuelled by affect and the impulse to self-educate, fan translation on occasion may turn out to be a spontaneous by-product of the collective act of interpretation of the fan object. Amateur translation has the potential to offer utilitarian, community-enriching and culture-shaping value.