

Summary

Joanna Guze (1917-2009) – professional portrait of a translator

This doctoral dissertation represents a new perspective to the broad range of literary studies based on the person of a translator (*Translator Studies*). It is based mainly on archival sources, fitting in the methodological approach of the *material turn*. The dissertation's source base consists of the documents from Polish Writers' Donations Library (Biblioteka Donacji Pisarzy Polskich), located in The House of Literature in Warsaw and Institute of National Remembrance (Instytut Pamięci Narodowej).

The aim of this doctoral thesis was to create the professional portrait of Joanna Guze – a Polish translator of the French literature – and, in result, design a specified study on Guze's translational work along with including her into the Polish history of translation.

The study has been inspired by the francophone translations, which has been showing great interest in the concept of a portrait for the last twenty years. The collection of francophone translator portraits are published by various academic communities located mostly in Canada. The studies, which focuses on the translator's person intends to find the answers to the following questions: who translates? what? how? where? when? for whom? with what effect? However, the portraitist also tries to find the connections between the authors of the translation, their own works (if it exists), their translations as well as the context of making of them. This allows them to create a correlation and a connection between the author's biography and the results of their work.

The professional portrait of Joanna Guze consists of three parts. The first one deals with the discussion on her translational work as well as the prizes and titles she received. The next one is the commentary on the skills acquired by the translator in various places through her life. The third part is focused on the Guze's professional life and shows, what part of it was represented by her translational work, what were her working methods and how she was keeping the relationship with the publishers and authors (especially with Albert Camus). The portrait is following by the description of any of her activities in the illegal opposition to the Polish Communist government as well as short discussion of the roles, which Guze played in the translations and in the Polish culture.

The dissertation is divided into three chapters. First and second one are introductory and supplementary, while the last one is the most important part of the thesis. In the first chapter, the historical context of Guze's life is described; chapter two concerns the publishing environment and translator's work conditions in the Communist Poland as well as during the twenty years of Poland after the collapse of the communism. The professional portrait of Joanna Guze, being the core of the work, is the last one.

At the end of the thesis there are conclusions, annexes and bibliography.