I. Rozprawy i analizy

Agnieszka Gicala

Uniwersytet Komisji Edukacji Narodowej, Kraków, Polska
ORCID: 0000-0001-9375-0756
e-mail: agnieszka.gicala@up.krakow.pl

The Human Soul in Today's World.
Two Perspectives: Wisława Szymborska's and Olga Tokarczuk's, and their Translocation in Translation

**Dusza człowieka we współczesnym świecie.
Dwa ujęcia: Wisławy Szymborskiej oraz Olgi Tokarczuk
i ich przemieszczenie w przekładzie**

Dedicated to the memory of
Professor Jerzy Bartmiński

Abstract: The article offers an analysis of the linguistic-cultural concept of DUSZA/SOUL present in two literary works by contemporary Polish Nobel-Prize winners, as well as in their translations to English: Wisława Szymborska's poem *Trochę o duszy* and Olga Tokarczuk's story *Zgubiona dusza*. Their English translations are, respectively: *A Few Words on the Soul* (trans. Stanisław Barańczak and Clare Cavanagh) and *The Lost Soul* (trans. Antonia Lloyd-Jones). Alternative translation attempts by BA translation students at the University of National Education Commission in Kraków are also discussed. The two texts share the idea that today's world, with its haste, attention deficit, and consumerism, is not a friendly place for the human soul. In their search for the human soul, both authors prompt similar solutions: a person must return to a small world of their own, or their inner reality, far from fast progress and globalisation. The present analysis takes a cognitive-ethnolinguistic perspective and begins by considering the entity named *dusza* in Polish and *soul* in English as cultural-linguistic concepts, tracing the similarities and differences conventionalised in the two languages, and thus the status of those concepts in the respective linguistic worldviews. This leads to an interpretation of Szymborska's poem and Tokarczuk's story as non-standard, individual, literary realisations of the standard worldview shared by the community of speakers of Polish. In this context, the English translations can be viewed as records documenting the transfer of the Polish concept of DUSZA to a new cultural-linguistic location. This approach is grounded in the idea of

culture as an iceberg, where individual texts are viewed as expressions of an underlying cultural content.

Keywords: soul; cultural-linguistic concept; linguistic worldview; ethnolinguistics; literary translation; Wisława Szymborska; Olga Tokarczuk

1. Introduction: do we (still) have a soul?

Where else should the soul reside if not within the human being, at least as long as one is alive? This standard view of the nature of the soul is, however, questioned by two texts by contemporary Polish Nobel Prize winners: Wisława Szymborska (the poem *Trochę o duszy*) and Olga Tokarczuk (the story *Zgubiona dusza*). Each of them treats this issue in the form favoured by its author, the former in verse and the latter in prose, but the problem considered remains essentially the same: what the two texts have in common is the idea that contemporary human beings, living in the world that is full of haste, attention deficit, and consumerism, are not a friendly home for the soul. In the era of fast globalisation and uniformisation, the inner reality is increasingly hard to access and easy to lose. Luckily, in their search for the right place in which the soul can exist, Szymborska and Tokarczuk do prompt solutions which direct humans to an intimate space that is their own. How that space can be understood is left to the reader's interpretation – the authors (each in her unique way) play and experiment with the relation between the outer world and a person's inner reality.

One might wonder how it is possible to say anything credible about the transcendent and invisible soul with the words of a human language. Certainly, there is something that can be said about the human awareness of the soul, about the human perception of it, i.e. about its image (or images?) embedded in a language. Both Wisława Szymborska and Olga Tokarczuk create a kind of narrative in which the soul is personified and endowed with a kind of physical, human presence that needs somewhere to exist if it is to accompany a person. The authors do it in a way that may be treated as a creative elaboration of the cultural-linguistic concept of DUSZA [SOUL][1] which belongs to the worldview rooted in the Polish language. Therefore, taking a cognitive-ethnolinguistic perspective, the present analysis begins by

---

[1] In accordance with the convention adopted in cognitive linguistics and ethnolinguistics, names of concepts, understood as entities in the mind (as opposed to words, which are the instantiations of concepts on the level of linguistic expression), are spelled with small capitals.

considering the entity named *dusza* ('soul') in Polish as a cultural-linguistic concept, and then proceeds to an interpretation of Szymborska's poem and Tokarczuk's prose story as the non-standard, individual, literary realisations of that standard worldview shared by the community of speakers of Polish.

Another aspect of the analysis concerns the notion of location in the context of translation, where an act of translation is viewed as an attempt at the 'translocation' of a text. Consequently, the English translations of Szymborska's poem *Trochę o duszy* and Tokarczuk's story *Zgubiona dusza* are viewed as processes of finding a new location for them and for the Polish concept of DUSZA. Referring to the model of culture as an iceberg, where individual texts are taken as the expression of just some of the underlying cultural content, the present paper undertakes an attempt to consider the extent to which such 'translocations' are possible. Thus, analogously to *dusza* in Polish, an analysis is conducted for the entity called *soul* in English as the name for the cultural-linguistic concept of SOUL, which belongs to the English linguistic worldview and is present in the awareness of the target readers. Finally, the last part of the analysis concerns the translations themselves, namely the English version of Szymborska's poem, entitled *A Few Words on the Soul* as translated by Stanisław Barańczak and Clare Cavanagh, and Tokarczuk's story, translated by Antonia Lloyd-Jones as *The Lost Soul.* Additionally, a few words of commentary are devoted to alternative translation attempts proposed by students doing their bachelor's degree in translation at the University of the National Education Commission in Kraków.

2. How to trace the concept of SOUL: linguistic worldview research methodology

The methodology of the present study has grown out of the idea that can be traced back to the 19th-century philosopher and linguist Wilhelm von Humboldt (and his predecessors – cf. e.g. Żuk 2010, Gicala 2021: 15–20) that language is a living expression of concepts in the human mind: "Language is, as it were, the outer appearance of the spirit of a people; the language is their spirit and the spirit their language; we can never think of them sufficiently as identical" (Humboldt 1999: 46). The early American anthropologists, among them Edward Sapir and Benjamin Whorf, pointed to a powerful link between language and culture. In this respect, Sapir stated that "Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of

the particular language which has become the medium of expression for their society" (Sapir 1929: 209). To that idea, Whorf added a strong statement: "We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way – an agreement that holds throughout our speech community and is codified in the patterns of our language" (Whorf 1956: 213).

Within present-day linguistics, these theses find their continuation *inter alia* in two related sub-disciplines: cognitive linguistics and ethnolinguistics. As pointed out by Elżbieta Tabakowska (2013), their relationship is grounded, among others, in their shared assumptions about the subjective nature of perception, conceptualisation and linguistic expression. Both cognitive linguistics and ethnolinguistics recognise language as a cognitive tool and acknowledge the role of metaphor in the process of cognition. It is worth emphasizing that, although metaphor is a particularly important research area within cognitive linguistics while ethnolinguistics focuses more on the relationship between language and culture, interest in the cultural specificity of metaphor is present in both domains. Valuable studies of this aspect have been done e.g. by Zoltán Kövecses (cf. e.g. his book *Metaphor in Culture. Universality and Variation*, 2005). Another important publication is Ning Yu's book *The Contemporary Theory of Metaphor. A Perspective from Chinese* (1998), or the same scholar's article "The relationship between metaphor, body and culture" (2008), both exploring not only the universality but also the cultural embodiment of metaphors.

As developed in Poland, contemporary ethnolinguistics (particularly, but not solely, in the Lublin School of Ethnolinguistics) continues the reflections on the concept of linguistic worldview defined as "an *interpretation* or *projection*, rather than a reflection of reality" crystallised in a given language (Bartmiński 2012 [2009]: 76). A given language is viewed as a document of the mentality of a given speech community, but it may also reflect the individual outlooks of its single speakers. Within the Lublin School of Ethnolinguistics, this distinction is recognised and reflected in the terminology: the communal, shared linguistic worldview is termed the *standard* one, whereas those linguistic worldviews that belong to smaller groups or individual people (although rooted in the language of the community) are described as *non-standard* (cf. e.g. Bartmiński 2007: 70-71; Gicala 2021: 39-43). The Lublin School has developed a methodology that facilitates the description, in the form of cognitive definitions, of linguistic-cultural concepts which are part of the worldview rooted in a given language. This methodology accommodates both what in the linguistic worldview is standard and what – among the users of a given language – is non-standard: literary, poetic, artistic, or in other ways creative.

What follows, linguistic worldview can be captured by studying language-specific and language-related data, such as: (1) the material stored in dictionaries and documenting the common understanding of words as well as the related usages, collocations, idioms, proverbs, etc.; and (2) representative texts in a given language – among them journalistic ones, reflecting the current usage of words and structures along with current beliefs and opinions. Added to that are (3) surveys conducted among specified groups of speakers, preferably young adults – as their language is too "fresh" to have been recorded in any dictionaries yet; and (4) co-linguistic data, i.e. language-related cultural facts, phenomena and processes which may help contextualise the linguistic material. This allows for constructing the above-mentioned cognitive definitions of linguistic-cultural concepts, i.e. extensive descriptions capable of grasping their "whole picture" (cf. e.g. Bartmiński 2015: 7-13; Niebrzegowska-Bartmińska 2018: 11-29). Obviously, the selection of research material is to some extent subjective, i.e. left to the decision of the researcher. In spite of a certain amount of subjectivity, inscribed into that kind of ethnolinguistic research, its methodology enables conducting comprehensive projects. Among them are comparative ethnolinguistic studies, such as two series published in Lublin, and entitled *Leksykon aksjologiczny Słowian i ich sąsiadów* [The Axiological Lexicon of Slavs and their Neighbours] and *Wartości w językowo-kulturowym obrazie świata Słowian i ich sąsiadów* [Values in the Linguistic-Cultural Worldview of Slavs and their Neighbours] – both, until recently, conducted under the aegis of the late Jerzy Bartmiński.

By applying elements of the above methodology, in particular: the system data provided by dictionaries and the "fresh" data obtained from surveys, the present study attempts to answer two questions. One of them concerns the source texts chosen for the present analysis: whether the soul in Szymborska's poem and in Tokarczuk's story conforms to the knowledge and beliefs about the entity called *dusza* in Polish, generally shared by the speakers of the Polish language, i.e. to the cultural-linguistic view of DUSZA. The other question refers to the English translations: do the target text recipients have the same "impressions" of that concept as the Polish readers? In other words: how similar or different are the cultural-linguistic concepts of DUSZA in Polish and SOUL in English, and how do they diverge or converge as instantiated in the translations in question?

3. The linguistic-cultural concept of DUSZA in Polish and SOUL in English[2]

As stated above, the present study aims to present the linguistic view of the Polish DUSZA and the English SOUL based on two components of linguistic worldview: systemic data and surveys. The Polish lexical system, presented in dictionaries (cf. the bibliography; detailed analyses of DUSZA have been conducted by Filar 2016; and Grzegorczykowa 2016), includes several meanings of the noun *dusza*.

First of all, *dusza* denotes a person's psyche but it can also be a synonym for 'person' when what is meant are personality traits. The lexeme *dusza* also refers to the very principle of being alive, as in the idiom *leżeć bez duszy* 'to lie without a soul', which describes the state of being dead. In the religious sense, *dusza* is the immortal (and non-material) essence of the human being; and metaphorically, *dusza* means the centre or the moving spirit of something (e.g. a party or a project). The noun also has two historical meanings: firstly, it denotes a serf and, secondly, a hot metal slab that used to be inserted inside an iron in order to heat it and enable the ironing of fabrics. It is important to note here that *Słownik frazeologiczny języka polskiego* (Skorupka 2002 [1967]) lists over 50 idioms and other set phrases containing the noun *dusza* (cf. also Wysoczański 2016), which testifies to the significance of the concept of DUSZA in Polish. To give but a few examples of common idioms, *bratnia dusza* means 'a kindred spirit', *dusza towarzystwa* 'the life and soul of the party', *z całej duszy* 'from the heart',[3] *w głębi duszy* 'in one's heart of hearts', *ile dusza zapragnie* 'to one's heart's content', *mieć duszę na ramieniu* 'to have one's heart in one's mouth', *wkładać w coś całą duszę* 'to put one's heart into something'. Interestingly, in some idioms *dusza* is used alternatively with *serce* 'heart', whereas their English equivalents contain only the noun *heart*. This can be exemplified by *pragnąć z całej duszy/całą duszą, żeby...* (or: *pragnąć z całego serca/całym sercem, żeby...*) 'to wish with all one's heart that...' and *dziękować komuś z całej duszy* (or: *dziękować komuś z całego serca*) 'to thank sb with all one's heart'.

Other meaning components relevant to the linguistic view of DUSZA in the Polish language system include the grammatical gender and etymology of the noun which instantiates it. The gender of *dusza* is feminine. The noun

---

[2] Due to the limited scope of this study, the related Polish lexeme *duch* is not being considered here, and neither is the English *spirit*. The relation between *dusza* and *duch* is analysed in detail by Renata Grzegorczykowa (2016), while *soul* and *spirit* are juxtaposed by Anna Wierzbicka (1992: 31–63).

[3] However, the Polish counterpart of the English idiom *from the heart* is: *od serca* (cf. e.g. the English-Polish dictionary *Pendrive - Słownik języka angielskiego PWN-Oxford*).

originates from the Proto-Indo-European *dheu 'breathe' (an analogous relation is present in other Slavic languages as well as in Greek *pneuma* and Latin *spiritus*).[4] It is worth noting the existence of two related adjectives derived from the noun *dusza*: *uduchowiony* 'soulful, spiritual' and its opposite: *bezduszny* 'soulless'.

Surveys, conducted in 2020 (in accordance with the principles of the Lublin School of Ethnolinguistics) among a sample of 100 randomly selected young adult Poles (aged 20-30), reveal that approximately 80% of the respondents report associations of the concept of DUSZA with spirituality, immortality and religion (mostly unspecified), and more seldom with conscience. Moreover, the Polish DUSZA is viewed primarily as a non-material part of a given human being. Most of the respondents describe the soul *via* the CONTAINER metaphor (cf. Filar 2016: 162, 163), i.e. as a being whose due location is inside a person. First described in cognitive-linguistic terms by George Lakoff and Mark Johnson (1980: 29-32), this metaphor is part of the larger phenomenon of *embodiment*, and thus belongs to the large group of metaphors using the human body as their source domain. As argued by Iwona Kraska-Szlenk (2020), although the biological fact that people have the same body parts is irrespective of one's culture, embodied cognition is to some extent culture-specific – for example, in some cultures the heart is understood metaphorically as a container for emotions. In another study, Farzad Sharifian, René Dirven, Ning Yu and Susanne Niemeier (2008) discuss various body parts which – in different cultures – are conceptualised as CONTAINERS for the soul, including "blood, head, heart, hair and nails or even the placenta and saliva". They also note the belief in the soul's ability to leave a person's body "for example during sleep, illness or unconsciousness" (Sharifian, Dirven, Yu, Niemeier 2008: 51).

As documented in dictionaries of English,[5] the meanings embraced by the concept of SOUL, which belongs to the standard linguistic worldview

---

[4] Extensive analyses of the concept of SOUL (including several in-depth studies of the Polish concept of DUSZA) have been collected in the series of four volumes entitled *Antropologiczno-językowe wizerunki duszy w perspektywie międzykulturowej* [Anthropological-Linguistic Images of the Soul in an Intercultural Perspective]: Masłowska and Pazio-Wlazłowska (2016, vol. 1); Kapełuś, Masłowska, and Pazio-Wlazłowska (2016, vol. 2); Jurewicz, Masłowska, and Pazio-Wlazłowska (2018, vol. 3); and Masłowska and Pazio-Wlazłowska (2022, vol. 4).

[5] The dictionaries consulted in this study were: *The Collins English Dictionary, Longman Dictionary of English Language and Culture, Longman New Collocations Dictionary and Thesaurus, The Merriam-Webster Dictionary, New Oxford Collocations Dictionary for Students of English, Online Oxford Collocation Dictionary, Oxford Advanced Learner's Dictionary of Current English, Pendrive - Słownik języka angielskiego PWN-Oxford.*

rooted in the English language, are analogous to those of the Polish DUSZA –
with the exception of two historical meanings of DUSZA, mentioned above.
Similarly to the Polish lexeme *dusza*, *soul* denotes various kinds of essence:
the quality of being human, i.e. a person's core mental or emotional features
and abilities, the person him/herself, the quality of being alive, the spiritual
part of the human being, and the centre of an event or project. The lexeme
may also denote entities or qualities other than people, for example something
(such as a work of art) being exceptional or inspired (as opposed to being
dull and common).

When it comes to differences between this lexeme and its Polish equiva-
lent *dusza*, they transpire in word combinations, grammatical genders, and
etymologies. The meaning that is unique for the English lexeme *soul* refers
to African American people, their emotionality and culture, as in the phrases
soul brother/sister 'another African American person', *soul music* 'the type
of deeply emotional music that is characteristic of African Americans', and
soul food 'food popular among African Americans'. The noun *soul* is not
very productive: the number of idioms is very low (just a few phrases) but
it is worth noting the derivatives. Among them, apart from the adjectives
which correspond to the two Polish ones mentioned above, namely *soulful*
'uduchowiony' and *soulless* 'bezduszny', there is another one: *soul-destroying*,
which refers to extremely boring activities (e.g. an uninteresting job), as
well as the noun *soul-searching*, which means 'a deep examination of one's
mind and conscience' (*Longman Dictionary of English Language and Cul-
ture*). Other features that stand out in a comparison with the Polish *dusza*
are the neuter gender of *soul* and the latter's etymology: *soul* comes from
the Proto-Germanic **saiwalo* 'from the lake/sea', which offers a glimpse of
a much different worldview behind the concept of SOUL (*Online Etymology
Dictionary*).

Another angle of linguistic worldview comes out in the questionnaires
conducted, analogously to the Polish surveys, among 100 young adult native
speakers of English, also in 2020. The concept of SOUL is understood by the
respondents similarly to DUSZA in its core meaning: the essence of a person,
somebody's personality, and "inner self" – the latter pointing to the soul's
proper place inside the human being. However, references to religious or
spiritual connotations were below 20%.

It is translation as an act of practical operation on words (and, hence,
concepts) that often brings to light the sharpest divergences between the
(apparently) corresponding concepts which function as part of worldviews in
different languacultures. As argued by Anna Wierzbicka (1992), the contrast
between the concept of SOUL in Anglo-Saxon culture and its equivalent

in Slavic culture comes to light in translation from a Slavic language (in her research represented by the Russian DUŠA) into English. In addition to a detailed comparison of the meanings of the Russian DUŠA and the English SOUL along with a revealing synthesis of their significance in the two worldviews, Wierzbicka presents selected translations of Russian literature into English. The tendency that she notes in the examined translations is that the Russian lexeme *duša* is seldom rendered as *soul* but is often replaced by *mind, heart, personality, spirit, conscience, character* and similar lexemes: "*soul* can always be translated into Russian as *duša* – whereas the reverse is not true" (Wierzbicka 1992: 39). The general conclusion that Wierzbicka draws is that the Anglo-Saxon culture is more rational and intellectual, while Slavs are more emotional and spontaneous:

> The ethnotheory embodied in the English language opposes the body to an (imaginary) entity centred around thinking and knowing. It clearly reflects, therefore, the much discussed rationalistic, intellectual, and scientific orientation of mainstream Western culture. The ethnology embodied in the Russian language opposes the body to an (imaginary) entity of a rather different kind: subjective, unpredictable, spontaneous ("things happen"), emotional, spiritual, and moral; an entity which is hidden and yet ready to reveal itself in intimate and cordial relations and one which is personal and interpersonal at the same time. (Wierzbicka 1992: 59)

Wierzbicka (1992: 60) concludes that this does not mean that speakers of English deny the human being any emotional or spiritual qualities. However, they view the human race as predominantly rational rather than spontaneously emotional; and, hence, they do not seem to need to resort to the concept of SOUL in their thinking and communication as frequently as Russians.

In an analysis of concepts as constituents of linguistic worldviews in the context of translation, it will be illuminating to refer the above findings to the iceberg model of culture proposed by Edward T. Hall (1959), and adapted for translation as intercultural communication by David Katan (2009) and for the translation of linguistic worldviews by Agnieszka Gicala (2021). The metaphor of an iceberg allows for distinguishing in a culture three different kinds of content: a small, visible part which can be experienced directly; its underlying, larger, half-concealed part consisting of customs, traditions and norms of behaviour; and, underneath it, a hidden layer of values. While words themselves belong to the small tip of the iceberg, concepts would have to be located in the middle layer and values ascribed to those concepts would lie at the bottom. Referring the iceberg model of culture to the present analysis, it can be said that the words *dusza* and its seemingly direct equivalent *soul* (belonging to the first level of culture) have their hidden dimensions: they are

underlain by the respective concepts of DUSZA and SOUL (2nd level), which are axiologically laden (3rd level). The real problem in the Polish-English translation of texts containing these words might therefore not reside the words themselves, but in concepts and values. In terms of the iceberg model of culture, the linguistic views of *dusza* and *soul* point to the situation of the English concept of SOUL as one at the peripheries of the cultural iceberg, whereas the Polish DUSZA – at the iceberg's centre. The following analysis of Wisława Szymborska's and Olga Tokarczuk's texts and their English versions focuses, therefore, on whether these two locations harmonise or clash in translation.

4. DUSZA/SOUL in Wisława Szymborska's poem *Trochę o duszy* and its translation *A Few Words on the Soul*

Wisława Szymborska's poem *Trochę o duszy* was first published in the volume *Chwila* in 2002, and then republished in 2011 in a double-language volume *Chwila/Moment*, with English translations co-authored by Stanisław Barańczak and Clare Cavanagh. Below are key fragments of the source and target texts, where the words and phrases essential for linguistic worldview analysis are marked in bold.

Trochę o duszy	*A Few Words on the Soul*
Duszę się miewa. Nikt nie ma **jej** bez przerwy i na zawsze.	**We have a soul at times.** No one's got **it** non-stop, for keeps.
Dzień za dniem, rok za rokiem może bez niej minąć. […]	Day after day, year after year may pass without it. […]
Rzadko nam **asystuje** podczas zajęć żmudnych, jak przesuwanie mebli, dźwiganie walizek czy przemierzanie drogi w ciasnych butach.	It rarely **lends a hand** in uphill tasks, like moving furniture, or lifting luggage, or going miles in shoes that pinch.
Przy wypełnianiu ankiet i siekaniu mięsa z reguły **ma wychodne**. […]	It usually **steps out** whenever meat needs chopping or forms have to be filled. […]

Kiedy ciało zaczyna nas boleć i boleć,	Just when our body goes from ache to pain,
cichcem **schodzi z dyżuru**.	it **slips off-duty**.
[. . .]	[. . .]
Radość i smutek	Joy and sorrow
to nie są dla niej dwa różne uczucia.	aren't two different feelings for it.
Tylko w ich połączeniu	It **attends us**
jest przy nas obecna.	only when the two are joined.
[. . .]	[. . .]
Nie mówi skąd przybywa	It won't say where it comes from
i kiedy znowu **nam zniknie**,	or when **it's taking off** again,
ale wyraźnie czeka na takie pytania.	though it's clearly expecting such questions.

Wisława Szymborska's poem questions the belief rooted in the standard worldview that a soul is a person's permanent 'equipment' or a kind of invisible, non-material body part, which can only be separated from the person at the moment of death. Within that worldview, cases of the soul leaving the body are viewed as extremely rare experiences, typically connected with death. In sharp contrast with it, the very first stanza declares that one does not have a soul at all times in their life; the second stanza even specifies how long the periods of the soul's absence may be. It could be said that the poem explores the meaning of the word *soulless* in a very literal way, by presenting the soul as a person's assistant, probably a nurse, who does its job, after which it quite willingly goes away at specific times, and sometimes even "slips off duty". Such an image is created by the phrases: *nam asystuje* (lit. 'assists us'), *ma wychodne* (lit. 'has a day off'), *schodzi z dyżuru* (lit. 'gets off duty'). In the already created context of nursing, the phrase *jest przy nas obecna* (lit. 'it is present next to or for us') also enhances that image. Perhaps also *nam zniknie* (lit. 'will disappear from us') might add to the context of hospitals (at least in the case of Polish readers of the poem), where, due to the shortage of staff, patients sometimes have to wait for nurses to appear and help them for a long time. In Szymborska's poem, the feminine grammatical gender of *dusza* naturally corresponds with the job of a nurse, traditionally regarded as female.

In their translation, Barańczak and Cavanagh distributed the signals of the soul's personification as a nurse differently. The first few phrases (among those listed above) do not evoke the image of a nurse: *nam asystuje* is translated as *lends a hand*, which is more informal than the verb *to assist*, and *ma wychodne* as *steps out* (simply meaning 'goes out'). The role of a nurse is prompted to the target reader later than in the original and much less clearly. The prompts include the phrases: *slips off duty* as the equivalent

of *cichcem schodzi z dyżuru*, and rendering *jest przy nas obecna* as *attends us* (which specifies the kind of the soul's presence as taking care of us). The last hint of the hospital context, i.e. the phrase *nam zniknie* is emphasized by being translated as *is taking off* (one of the meanings of the phrasal verb *to take off* is 'to take a break from work'). Above all, however, Barańczak and Cavanagh faced the problem of grammatical gender of the noun *soul*, which is neuter in English. The two translators opted for this natural choice (instantiated by the pronoun *it*) instead of taking a risk and trusting the target reader's potential openness to linguistic and conceptual experiments – in this case, the feminine gender.

Alternative translation solutions have been proposed by some of my students – participants of undergraduate translation courses at my university. One of the suggestions was to retain the feminine grammatical gender in the English translation, i.e. to use the pronoun *she/her*. Another question was how to preserve the image of the soul as a nurse systematically, i.e. in all its instances present in the Polish text. The most apt of the students' solutions include translating:

– *nam asystuje* as *assists us*,
– *ma wychodne* as *is on leave/has a break/has a day off*,
– *cichcem schodzi z dyżuru* as *sneaks off duty/ calls it a day/abandons her post quietly/ clocks out*,
– *jest przy nas obecna* as *is present next to us/is present by our side*,
– *znowu nam zniknie* as *is going to leave us again/will disappear again*.

The last issue concerned clarifying the status of the soul in the target text approached as a reconstruction of the non-standard linguistic worldview of the source text, for which the key was Szymborska's opening statement "Duszę się miewa". How can one give the English reader the same impression, i.e. the same element of surprise at the soul's instability as that experienced by the Polish recipient of the poem, if the concept of SOUL is rather marginal in the target culture (except the religious context)? Among the proposals created by the students were: "The soul is not owned", "The soul is not always a part of us" and "Our soul comes and goes away".

5. Dusza/soul in Olga Tokarczuk's book *Zgubiona dusza* and its translation *The Lost Soul*

The same idea that souls can change their location so people may not always have their souls in or with them is explored by Olga Tokarczuk and the illustrator Joanna Concejo in the prose story *Zgubiona dusza*, published in

2017 by the FORMAT publishing house in Wrocław. The English translation, entitled *The Lost Soul*, is the work of Antonia Lloyd-Jones; it was issued by Seven Stories Press in New York in 2021. The story told in words takes up very little space in proportion to the illustrations: the text is 1.5 pages long but there are several pages of drawings made first with just an ordinary, black pencil and then with coloured pencils. Through alternative media, the two artists thus co-created what resembles a fable, starting with the words "Był sobie raz pewien człowiek" – translated as "Once upon a time there was a man" (cf. Gicala, in print).[6]

Nevertheless, the book seems to be intended more for adults than for children, as it creatively develops the topic of the soullessness of today's hectic world *via* the story of a terribly overworked man (named Jan in the original, John in translation) who once forgot who and where he was, being even unable to remember his own first name (which he had to check in his passport). An old doctor gave him the following diagnosis: the man had lost his own soul, who was now trying to catch up with him but this might take a very long time. Following the doctor's advice, the man moved to a solitary cottage, and all he did there was sit and wait for his soul, for months, until the happy end: they finally reunited. Apart from the soul's location (typically expected to be within the human being), Tokarczuk's text makes creative use of other elements of the linguistic view of DUSZA/SOUL, such as the fact that, at the beginning of the story, the protagonist realised he felt empty as if there was nobody inside him (in the standard linguistic worldview the soul is expected to reside permanently within the human being). Moreover, Jan found that he could not clearly see his reflection in the mirror (here Olga Tokarczuk may have referred to the old belief that mirrors reflect one's soul[7]). In these ways, Tokarczuk plays with the concept of soullessness: her protagonist Jan leads a busy life and at the same time a routine one – which corresponds closely to what is said by Szymborska in her poem *Trochę o duszy*.

Joanna Concejo's illustrations develop the story visually, starting from wintery landscapes sketched in black and white, then introducing colours, and ending in vivid, almost jungle-like pictures of the man's cottage, overgrown with all kinds of brightly green leaves and colourful flowers. In this way, the images unite with the words to create an intersemiotic translation, i.e. a translation from language to another medium, which in this case is visual.

---

[6] The idea that Tokarczuk and Concejo are, in fact, the co-authors is mentioned e.g. in Spangenberg (2021) and Weber (2021).

[7] Based on that belief is the prejudice that it is bad luck to break a mirror (cf. e.g. Markovsky 2021).

The text's translation is accompanied by exactly the same visual layer, in the same arrangement: the English version of Olga Tokarczuk's book is visually identical.

The illustrations certainly help to clarify the issue that was a key translation problem in Szymborska's poem, namely the soul's gender. In Tokarczuk's story (in the original), the soul's grammatical gender is verbalised *via* forms other than the personal pronoun and, naturally for Polish, it is feminine (in the quotations below I have marked these elements in bold):

– Jak to możliwe? Czy ja też zgubiłem **własną duszę**? – zapytał.

Mądra lekarka odpowiedziała:

– Dzieje się tak dlatego, że prędkość poruszania się dusz jest dużo mniejsza niż ciał. Powstały **one** bowiem w najbardziej zamierzchłych czasach, tuż po Wielkim Wybuchu, kiedy kosmos jeszcze się tak bardzo nie rozpędził, przez co mógł się wciąż przejrzeć w lusterku. Musi pan znaleźć sobie jakieś swoje miejsce, usiąść tam spokojnie i poczekać na **swoją duszę. Zapewne jest teraz tam, gdzie pan był dwa, trzy lata temu**. Czekanie może więc trochę potrwać. Innego lekarstwa dla pana nie widzę.

Tak też zrobił ów człowiek o imieniu Jan. Znalazł sobie mały domek na skraju miasta i tam codziennie siadał na krześle i czekał. Nic innego nie robił. Trwało to wiele dni, tygodni i miesięcy. Janowi wyrosły długie włosy, a broda sięgała mu aż do pasa.

Aż pewnego popołudnia ktoś zapukał do drzwi i **stanęła** w nich jego **zgubiona dusza – zmęczona, brudna i podrapana**.

– Nareszcie! – **powiedziała zdyszana**. (Tokarczuk 2017, no page numbers)

The translator Antonia Lloyd-Jones rendered the feminine gender of *soul* by using the English neuter personal pronoun *it*, which was introduced just twice in the entire text, whereas the plural 3rd-person pronoun *they*, unmarked for gender, appears in the translation twice in place of the Polish 3rd-person plural feminine pronoun *one* 'they':

"How on earth is it possible? Have I lost **my own soul** too?" he asked.

The wise doctor replied:

"It happens because souls move at a much slower pace than bodies. **They** were born at the dawn of time, just after the Big Bang, when the cosmos wasn't yet I such a rush, so it could still see itself in the mirror. You must find a place of your own, sit there quietly, and wait for **your soul. Right now it's sure to be wherever you were two or three years ago**. So the waiting might take a while. I can't think of any other cure for you."

So that's exactly what the man called John did. He found himself a small cottage at the edge of the city and sat there day after day, waiting. He didn't do anything else. This went on for many days, weeks, and months. John's hair grew long, and his beard came down to his waist.

Until one afternoon someone knocked at the door, and **there stood his lost soul – tired, dirty, and scratched**.

"At last!" **it said** breathlessly. (Tokarczuk 2021, no page numbers)

The illustrations harmonise with the linguistic-cultural view of DUSZA in Polish: they depict the soul as a little girl in an old-fashioned checkered jacket. Since they are kept intact in the translation, they take over the role of conveying the original image of the female soul to the target text recipients despite the change of the grammatical gender in the translation. What deserves attention in this light is the response of my students, who received *Zgubiona dusza* as a translation task. It is mainly because of the illustrations representing the soul as a little girl, and due to the role of the illustrations in Tokarczuk and Concejo's book, many of the students argued for the use of the feminine gender in reference to the soul in their English translations.

6. *Coda*

The above study of the poem *Trochę o duszy* by Wisława Szymborska and the story *Zgubiona dusza* by Olga Tokarczuk, and their English translations – respectively, *A Few Words on the Soul* (trans. Stanisław Barańczak and Clare Cavanagh) and *The Lost Soul* (trans. Antonia Lloyd-Jones) along with non-professional renderings – brings reflections that may touch upon issues broader than the words in just these particular texts and translation-related meaning shifts. First of all, considerations of linguistic worldview, paired with the model of culture as an iceberg, allow one to approach the keywords of these texts (Polish *dusza* and English *soul*) as cultural-linguistic concepts (DUSZA and SOUL). Furthermore, basing the analysis on the ethnolinguistic research methodology described in section 2 above, even if done selectively (this study considers only the dictionary and questionnaire data concerning *dusza* and *soul*), allows for catching a glimpse of some similarities and differences between the Polish concept of DUSZA and the English SOUL in their languacultures. The texts studied here may thus be viewed as creative extensions within these concepts, and translation as a process of their manifestation.

In particular, the data analysed appears to have revealed the following meaning nuances between DUSZA and SOUL. Firstly, is seems justified to conclude that to the speakers of English the concept of SOUL and, hence, the awareness of having a soul (and the risk of losing it), are not as vital as to the users of Polish, which may affect the reception of translation(s). Perhaps, then, to English readers it would be more acceptable to read, in texts such as those by Wisława Szymborska or Olga Tokarczuk discussed in this study, that people do not always have a *heart* or that their *mind* is

sometimes absent. The idea that people do not have their own souls all the time, that their souls sometimes leave them and come back again, may come as a greater shock to the recipients of the translation(s). Secondly, what was demonstrated as a translation problem was the significance of the gender difference between the Polish *dusza* and the English *soul*, as it may mean either a change of the image in the readers' minds (from feminine *dusza* in the original to the neuter *soul* in translation) or perhaps a very experimental translation, departing from the standard linguistic view of SOUL. Thirdly, the different etymologies of *dusza* and *soul* do bring another difference in mental imagery (breathing in Polish vs. water in English). While language users may not be normally aware of the origins of words, the images carried by etymologies do have a potential to enrich literary texts. For all these reasons, the key translation problem concerning the texts considered above was not how to render in English the word *dusza* itself but how to convey the underlying concept of DUSZA in its unique instantiations created by Wisława Szymborska and by Olga Tokarczuk (together with Joanna Concejo).

This brings to mind Anna Wierzbicka's book *Imprisoned in English. The Hazards of English as a Default Language* (2014), where the reader is warned against believing that, since English is a global language, it is universal, and as such, necessarily neutral in the conceptual content of its lexical stock. The English SOUL is one of those concepts that are not free from entanglement in the specificity of their culture. By extension, the same concerns the Polish DUSZA – the protagonist of Wisława Szymborska's poem and Olga Tokarczuk's story. Their English translations discussed in this article should be read and appreciated as attempts to dis-entangle DUSZA and SOUL, to push ajar the windows, or even the doors, of the linguacultural prison. While the readers of translations naturally have to rely on their own knowledge of the world, translations prove the malleability of the readers' worldviews, in which, apart from the stable systemic core, there is room for imagination.

In the standard linguistic worldviews held by communities such as those of the users of Polish and English, the permanence of the soul's existence within a person, i.e. as a person's integral inner part throughout his or her life, seems to have the status of an unquestioned, common belief. On the other hand, in the contemporary world, having a soul may seem tangential to most people, let alone to those in whose language the concept of SOUL is by default rather marginal. As this study has attempted to demonstrate, linguistic data seem to confirm each of these observations as true to different degrees for the Polish and English linguistic worldviews. However, much more extensive research, with the application of the complete methodology

of the Lublin School of Ethnolinguistics, would be required in order to reconstruct the full picture, i.e. to expose all convergences and divergences between DUSZA and SOUL.

Source texts

Szymborska, Wisława. 2011 [2002], *Trochę o duszy*. In Wisława Szymborska, *Chwila/Moment*. Trans. Stanisław Barańczak, Clare Cavanagh. 46, 48, 50. Kraków: Znak.

Szymborska, Wisława. 2011. *A Few Words on the Soul*. In Wisława Szymborska, *Chwila/Moment*. Trans. Stanisław Barańczak, Clare Cavanagh. 47, 49, 51. Kraków: Znak.

Tokarczuk, Olga, Joanna Concejo. 2017. *Zgubiona dusza*. No page numbers. Wrocław: Wydawnictwo Format.

Tokarczuk, Olga, Joanna Concejo. 2021. *The Lost Soul*. Trans. Antonia Lloyd-Jones. No page numbers. New York: Seven Stories Press.

References

Bartmiński, Jerzy. 2007. *Językowy obraz świata a spójność tekstu*. In Jerzy Bartmiński, *Językowe podstawy obrazu świata*. 2nd edition. 59-75. Lublin: Wydawnictwo UMCS.

Bartmiński, Jerzy. 2012 [2009]. *Viewpoint, perspective, and linguistic worldview*. In Jerzy Bartmiński, *Aspects of Cognitive Ethnolinguistics*. Ed. Jörg Zinken, trans. Adam Głaz. 76-87. Sheffield, Oakville: Eqinox.

Bartmiński, Jerzy. 2015. *Leksykon aksjologiczny Słowian i ich sąsiadów – co zawiera, na jakich zasadach się opiera, dla kogo jest przeznaczony?* In *Leksykon aksjologiczny Słowian i ich sąsiadów*. Tom I: *DOM*. Eds. Jerzy Bartmiński, Iwona Bielińska-Gardziel, Beata Żywicka. 7-13. Lublin: Wydawnictwo UMCS.

Filar, Dorota. 2016. *Doświadczenie duszy – doświadczenie ciała. O dwóch znaczeniach leksemu* dusza *we współczesnej polszczyźnie*. In *Antropologiczno-Językowe wizerunki duszy w perspektywie międzykulturowej*. Volume one. *Dusza w oczach świata*. Eds. Ewa Masłowska, Dorota Pazio-Wlazłowska. 155-178. Warszawa: Instytut Slawistyki Polskiej Akademii Nauk.

Gicala, Agnieszka. 2021. *Translating a Worldview. Linguistic Worldview in Literary Translation*. Series: *Cultures in Translation*. Eds. Elżbieta Muskat-Tabakowska, Agnieszka Pantuchowicz. Berlin: Peter Lang. https://doi.org/10.3726/b18650

Gicala, Agnieszka. In print. *Zgubiona dusza / The Lost Soul*. An entry in *Leksykon angielskich przekładów polskiej literatury dziecięcej*. Ed. Joanna Dybiec-Gajer. Kraków: Wydawnictwo Uniwersytetu Pedagogicznego w Krakowie.

Grzegorczykowa, Renata. 2016. *Judeochrześcijańskie pojęcie duszy*. In *Antropologiczno-Językowe wizerunki duszy w perspektywie międzykulturowej*. Volume one. *Dusza w oczach świata*. Eds. Ewa Masłowska, Dorota Pazio-Wlazłowska. 127-136. Warszawa: Instytut Slawistyki Polskiej Akademii Nauk.

Humboldt, Wilhelm von. 1999. *On Language: On the Diversity of Human Language Construction and its Influence on the Mental Development of the Human*

Species. Ed. Michael Losonsky, trans. Peter Heath. Cambridge: Cambridge University Press.

Jurewicz, Joanna, Ewa Masłowska, Dorota Pazio-Wlazłowska, eds. 2018. *Antropologiczno--językowe wizerunki duszy w perspektywie międzykulturowej*. Volume three. *Aksjosfera duszy – dusza w aksjosferze*. Warszawa: Instytut Slawistyki Polskiej Akademii Nauk.

Kapełuś, Magdalena, Ewa Masłowska, Dorota Pazio-Wlazłowska, eds. 2016. *Antropologiczno-językowe wizerunki duszy w perspektywie międzykulturowej*. Volume two. *Świat oczyma duszy*, Warszawa: Instytut Slawistyki Polskiej Akademii Nauk.

Katan, David. 2009. Translation as intercultural communication. In *The Routledge Companion to Translation Studies*. Ed. Jeremy Munday. London and New York: Routledge, pp. 74–92. https://doi.org/10.4324/9780203879450-12

Kövecses, Zoltán. 2005. *Metaphor in Culture: Universality and Variation*. Cambridge: Cambridge University Press.

Kraska-Szlenk, Iwona. 2020. Towards a semantic lexicon of body part terms. In *Body Part Terms in Conceptualization and Language Usage*. Ed. Iwona Kraska-Szlenk. Amsterdam, Philadelphia: John Benjamins. 77–98.

Lakoff, George, Mark Johnson. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.

Masłowska, Ewa, Dorota Pazio-Wlazłowska, eds. 2016. *Antropologiczno-językowe wizerunki duszy w perspektywie międzykulturowej*. Volume one. *Dusza w oczach świata*. Warszawa: Instytut Slawistyki Polskiej Akademii Nauk.

Masłowska, Ewa, Dorota Pazio-Wlazłowska, eds. 2022. *Antropologiczno-językowe wizerunki duszy w perspektywie międzykulturowej*. Volume four. *Dusza w doczesności – dusza w nieskończoności*. Warszawa: Instytut Slawistyki Polskiej Akademii Nauk.

Markovsky, Barry. 2021. How did the superstition that broken mirrors cause bad luck start and why does it still exist? 30.06.2021. No page numbers. https://www.sc.edu/uofsc/posts/2021/06/06_conversation_broken_mirror.php#.Y_KLHnbMKUk (accessed 01.02.2023).]

Niebrzegowska-Bartmińska, Stanisława. 2018. What data are relevant to ethnolinguistic analyses? *Ethnolinguistics. Issues in Language and Culture* 29: 11–29. http://dx.doi.org/10.17951/et.2017.29.11

Sapir, Edward, 1929. The status of linguistics as a science. *Language* 5(4): 207–214.

Sharifian, Farzad, René Dirven, Ning Yu, Susanne Niemeier. 2008. Culture and language: Looking for the "mind" inside the body. In *Culture, Body and Language. Conceptualizations of Internal Body Organs across Cultures and Languages*. Eds. Farzad Sharifian, René Dirven, Ning Yu and Susanne Niemeier. Berlin – New York: Mouton de Gruyter.

Spangenberg, Mia. 2021. World Kid Lit Review: The Lost Soul by Olga Tokarczuk. 15.06.2021. https://worldkidlit.wordpress.com/2021/06/15/the-lost-soul/ (accessed 12.05.2022)

Tabakowska, Elżbieta. 2013. A linguistic picture, image, or view of "Polish Cognitive Studies". In *The Linguistic Worldview: Ethnolinguistics, Cognition, and Culture*. Eds. Adam Głaz, David S. Danaher, Przemysław Łozowski. London: Versita. 321-338.

Weber, Hannah. 2021. "The Lost Soul" by Olga Tokarczuk. https://www.worldliterature-today.org/2021/spring/lost-soul-olga-tokarczuk (accessed 12.05.2022)

Whorf, Benjamin Lee. 1956 [1940]. Science and linguistics In *Language, Thought and Reality*. Ed. J. B. Carroll. 207-219. Cambridge, MA: MIT Press.

Wierzbicka, Anna. 1992. *Semantics, Culture, and Cognition. Universal Human Concepts in Culture-Specific Configurations.* Oxford & New York: Oxford University Press.

Wierzbicka, Anna. 2014. *Imprisoned in English. The Hazards of English as a Default Language.* Oxford: Oxford University Press. https://doi.org/10.1093/acprof: oso/9780199321490.001.0001

Wysoczański, Włodzimierz. 2016. Wyrazy „dusza" i „ciało". Kolokacyjność słów i kontekstowa aktualizacja znaczenia DUSZA. In *Antropologiczno-językowe wizerunki duszy w perspektywie międzykulturowej.* Volume one. *Dusza w oczach świata.* Eds. Ewa Masłowska, Dorota Pazio-Wlazłowska. 137-154. Warszawa: Instytut Slawistyki Polskiej Akademii Nauk.

Yu, Ning. 1998. *The Contemporary Theory of Metaphor. A Perspective from Chinese.* Amsterdam & Philadelphia: John Benjamins.

Yu, Ning. 2008. The relationship between metaphor, body and culture. In *Body, Language, and Mind (Vol. 2): Sociocultural Situatedness.* Eds. Roslyn M. Frank, René Dirven, Tom Ziemke, and Enrique Bernárdez. Berlin – New York: Mouton de Gruyter. 387-407.

Żuk, Grzegorz. 2010. Językowy obraz świata w polskiej lingwistyce przełomu wieków In *Przeobrażenia w języku i komunikacji medialnej na przełomie XX i XXI wieku.* Eds. Małgorzata Karwatowska, Adam Siwiec. 239-257. Chełm: PWSZ.

Dictionaries:

Polish:

Długosz-Kurczabowa, Krystyna, ed. 2008. *Wielki słownik etymologiczno-historyczny języka polskiego PWN.* Warszawa: Wydawnictwo Naukowe PWN.

Doroszewski, Witold, ed. 1958–1969. *Słownik języka polskiego.* https://sjp.pwn.pl/ doroszewski/

Drabik, Lidia, Aleksandra Kubiak-Sokół, Elżbieta Sobol, Lidia Wiśniakowska, eds. 2011. *Słownik języka polskiego PWN.* Warszawa: Wydawnictwo Naukowe PWN.

Skorupka, Stanisław. 2002 [1967]. *Słownik frazeologiczny języka polskiego.* Warszawa: Wiedza Powszechna.

Słownik języka polskiego PWN [online]. https://sjp.pwn.pl/

Wielki słownik języka polskiego. https://wsjp.pl/

Polish/English:

Wielki multimedialny słownik angielsko-polski/polsko-angielski PWN Oxford na pendrive. 2016. Warszawa: Wydawnictwo Naukowe PWN.

English:

The Collins English Dictionary. http://www.collinsdictionary.com

Longman Dictionary of English Language and Culture. 2nd edition, 1998 (revised 2002). Harlow: Longman.

Longman New Collocations Dictionary and Thesaurus. 1st edition, 2013. Harlow: Pearson Education Ltd.

The Merriam-Webster Dictionary. http://www.merriam-webster.com/dictionary

New Oxford Collocations Dictionary for Students of English. 2nd edition, 2009. Oxford, New York: Oxford University Press.

Online Etymology Dictionary. http://www.etymonline.com

Online Oxford Collocation Dictionary. http://www.freecollocation.com/

Oxford Advanced Learner's Dictionary of Current English. 8th edition, 2010. Oxford, New York: Oxford University Press.

Pendrive – Słownik języka angielskiego PWN–Oxford. 2016. Warszawa: Wydawnictwo Naukowe PWN.

Streszczenie: Niniejszy artykuł to analiza językowo-kulturowych konceptów DUSZA i SOUL, obecnych w dwóch utworach literackich autorstwa współczesnych polskich noblistek oraz w ich przekładach na język angielski. Teksty, o których mowa, to wiersz *Trochę o duszy* Wisławy Szymborskiej i opowiadanie *Zgubiona dusza* Olgi Tokarczuk; ich angielskie tłumaczenia to, odpowiednio, *A Few Words on the Soul* (tłum. Stanisław Barańczak i Clare Cavanagh) i *The Lost Soul* (tłum. Antonia Lloyd-Jones). Oprócz opublikowanych wersji angielskich analiza zawiera komentarz na temat prób alternatywnych tłumaczeń dokonanych przez studentów Uniwersytetu Komisji Edukacji Narodowej w Krakowie. Tym, co łączy oba teksty, jest przekonanie, że współczesny świat, z jego pośpiechem, deficytem uwagi i konsumpcjonizmem, nie jest miejscem przyjaznym ludzkiej duszy. W poszukiwaniu obecności ludzkiej duszy w owym gorączkowym świecie obie autorki proponują podobne rozwiązania: człowiek musi wrócić do swojego małego świata: swojej wewnętrznej rzeczywistości, dalekiej od wyobrażeń szybkiego postępu i globalizacji. Niniejsza analiza przyjmuje perspektywę kognitywno-etnolingwistyczną i ujmuje byt określany polskim słowem *dusza* i angielskim słowem *soul* jako koncept kulturowo-językowy. Następnie idzie tropem podobieństw i różnic tkwiących w obu omawianych językach, a tym samym rozważa status tego konceptu w językowym obrazie świata zakorzenionym w tych dwóch językach. Prowadzi to do interpretacji wiersza Szymborskiej i opowiadania Tokarczuk jako niestandardowych, indywidualnych, literackich realizacji standardowego (potocznego) językowego obrazu świata, wspólnego dla Polaków. Taka lektura pozwala sięgnąć do angielskich tłumaczeń tych tekstów jako zapisów dokumentujących przeniesienie polskiego konceptu DUSZY do nowej kulturowo-językowej lokalizacji. Opierając się na koncepcji kultury jako góry lodowej, w której poszczególne teksty należy czytać jako językowe realizacje pewnych elementów treści kulturowych, leżących u podstaw tych tekstów, w niniejszym artykule podejmuje się próbę rozważenia, w jakim stopniu możliwe jest przeniesienie z oryginału do przekładu.

Słowa kluczowe: dusza; koncept językowo-kulturowy; językowy obraz świata; etnolingwistyka; przekład literacki/przekład artystyczny; Wisława Szymborska; Olga Tokarczuk