Summary

The presented doctoral dissertation is dedicated to the analysis of selected works by Viktor Pelevin in the context of postmodernist assumptions, with particular emphasis on issues related to their translation. The main research areas include language games, intertextuality, and paratextuality as the most significant formal and stylistic phenomena in his work, posing unique challenges for translators.

The aim of the dissertation is to identify and analyze translation difficulties resulting from the linguistic and cultural specificity of Pelevin's texts, as well as to determine the strategies used in translating his works into Polish. The study is based on an interdisciplinary approach, combining literary studies, linguistics, and translation theory. Methodologically, a comparative analysis of the original texts and their Polish translations was conducted, taking into account semantic, pragmatic, and aesthetic aspects.

The introduction defines the objectives and scope of the research and presents the significance of the topic in the context of studies on the translation of postmodern literature.

The first chapter focuses on Viktor Pelevin as a postmodernist writer. It presents his biography and an overview of his works, with particular emphasis on the characteristics of his idiolect and specific narrative techniques, such as irony, metafiction, the deconstruction of cultural myths, and numerous intertextual references. It also discusses his ways of playing with literary conventions and the use of language as a tool for constructing reality in his prose.

The second chapter provides a theoretical overview of postmodernism, both in its global and Russian contexts. The first section discusses the main principles of postmodernism in world literature, highlighting categories such as simulacrum, the death of the author, deconstruction, and the plurality of meanings. The second section examines the specificity of Russian postmodernism, pointing to its political and cultural context, intertextuality, and the deconstruction of national and literary myths.

The third chapter explores the issue of language games in Pelevin's works and their translation. The theoretical part introduces Ludwig Wittgenstein's concept of language games and various terminological approaches to this phenomenon. A classification of language games in Pelevin's prose follows, distinguishing key types:

- Intentional anthroponyms (character names with ambiguous and allusive meanings)
- Lexical games (ambiguities, puns, neologisms, homonyms)

- Word-formation games (new word formations, transformations of idiomatic expressions)
- Phonetic games (use of phonetic similarities, sound-based wordplay)

The chapter then analyzes the translation strategies used for language games, with particular attention to their translatability and untranslatability. Various translation approaches are discussed, including equivalence, compensation, adaptation, and explanatory strategies (footnotes, metatexts). The analysis reveals that translating language games requires exceptional flexibility and creativity, and the choice of translation strategy determines the reception of the work by the target audience.

The fourth chapter is devoted to intertextuality in Pelevin's works and its translation challenges. The theoretical part defines intertextuality, referring to the concepts of Julia Kristeva, Gérard Genette, and Mikhail Bakhtin. The chapter examines translation strategies for intertexts, considering their form, function, and degree of recognizability. The distinction between explicit and implicit intertextual references allows for a detailed analysis of translation techniques that either preserve or modify the reception of intertexts in the target language. The results indicate that intertextuality plays a crucial role in Pelevin's prose, and its translation often requires footnotes or other explanatory devices. Some intertexts prove to be untranslatable, leading to their elimination or recontextualization in translation.

The fifth chapter focuses on paratextuality as an element supporting the interpretation of Pelevin's works. Based on Gérard Genette's theory, the functions of paratexts are discussed, followed by an analysis of translation strategies. The chapter concentrates on three main areas:

1. Titles of works – as ambiguous elements rich in wordplay and intertextual references.
2. Author's footnotes – as part of narration and communication with the reader.
3. Translator's footnotes – as a tool for explaining untranslatable cultural and linguistic elements.

The analysis indicates that paratexts play a key role in the reception of Pelevin's works, and the strategies used for their translation influence the interpretation of the text.

The dissertation highlights the complexity of translating Viktor Pelevin's prose, where the author's linguistic creativity, postmodernist wordplay, and rich intertextuality are of paramount importance. The conducted analysis confirms that translating Pelevin's works requires exceptional translational flexibility, and the choice of appropriate strategies significantly affects the reception and perception of his works by readers from different cultural backgrounds.