

Summary

This dissertation is devoted to an analysis of Polish translations of selected works by Vladimir Sorokin from the perspective of the linguistic and cultural difficulties encountered in translation. The study's starting point is the assumption that Sorokin's prose, deeply rooted in the Russian historical, social, and ideological context, poses particularly complex challenges for the translator. The dissertation focuses on the extent to which translation can preserve not only the basic narrative meanings of the texts but also their postmodern character, individual style, and cultural multilayeredness. A further research problem concerns whether linguistic proximity between Polish and Russian actually facilitates the reception of Sorokin's prose, or whether it rather creates only an illusion of transparency behind which substantial interpretive differences remain hidden.

The research corpus consists of Russian originals and Polish translations of four works: *Очередь* (*The Queue*), *День опричника* (*The Day of the Oprichnik*), *Сахарный Кремль* (*Sugar Kremlin*), and *Метель* (*The Blizzard*). These texts were selected deliberately. They represent different stages of Sorokin's literary development and different modes of shaping his poetics: from dialogic experiment and the dismantling of socialist realist discourse to stylised political dystopia and a more classicising, highly intertextual narrative model. At the same time, they are works that played an important role in the development of Sorokin's literary career and his presence in the international literary field. The dissertation also takes into account reception and media contexts by using selected press, online, and radio materials, as well as interviews with the author; however, these sources serve only as a supplementary interpretive framework, while the main focus remains on the literary texts themselves.

The dissertation's methodological framework draws on contemporary approaches in translation studies and linguistics, particularly those that emphasise the translator's active role in shaping the target text and its reception. Particular importance is attached to the skopos theory, reflections on the translator's visibility, and the notion of translation as an interpretive act embedded in a specific cultural context. The analysis is comparative in character and consists of confronting the originals with their

translations to identify places where semantic shifts occur, stylistic functions are weakened, or the text's reception is altered.

The dissertation is divided into a theoretical and an analytical part. The first part discusses the assumptions of postmodernism, the differences between its Western and Russian variants, Sorokin's links with Moscow Conceptualism, and the main features of his individual style. The second part concentrates on three areas that prove especially important from the point of view of translation: substandard language phenomena, stylisation, and proper names.

The analyses lead to the conclusion that Polish translations of Sorokin's works preserve the basic meaning, tone, and overall artistic profile of his prose. However, they do not always retain all the layers of meaning in the originals. Those elements that combine linguistic, cultural, ideological, and pragmatic functions prove especially vulnerable to weakening in translation. This concerns, above all, proper names, deeply rooted in Russian culture, as well as stylisation, which cannot be transferred on a purely formal level. A particularly important role is played by substandard phenomena – colloquialisms, dialectal elements, vulgarisms, and obscene vocabulary – which in Sorokin's prose co-create grotesque effects, distance, and mechanisms of demystification. In this area, translation appears to be both the most creative and the riskiest. The dissertation shows that translating Sorokin's prose is always a form of interpretive compromise: it allows the works to function in the Polish literary sphere, but it also reveals the limits of translatability in a text so strongly embedded in a foreign culture. Ultimately, the study demonstrates that translating Sorokin requires not only linguistic competence but also a high degree of cultural, historical, and interpretive awareness.