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pletely worked through. The book under review reports impressive research based on a clearly formulated approach. Summarizing the results of deep and systematic investigations through a couple of decades and presenting aspects of this research for the first time, it represents an important landmark in the endeavor to present a full picture of Russian syntax. It will be a main source of inspiration for everybody working on Russian syntax, whether or not he or she shares the authors' theoretical point of view and the approach applied.

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Adam Mickiewicz, *Pón Tadeùsz*, skaszëbił (translated into Kashubian by) Stanisław Janke, Wejherowo-Gdańsk: Muzeum Piśmiennictwa i Muzyki Kaszubsko-Pomorskiej w Wejherowie, 2010, 431 pp.

Long-lasting attempts to form a Kashubian literary language have significantly gained momentum after Kashubian acquired the status of a regional language in Poland in 2005. Currently, the literary Kashubian language is slowly replacing the greatly varied dialects, which are falling out of use among the young generation of Kashubians. Despite the visible efforts of the Kashubian intelligentsia to provide their language with all the characteristics of a literary language, it still remains at its inception. It is patterned upon the most archaic dialects of northern as well as northwestern Kashubia and has been adjusted over the years to serve its new functions in constant opposition to the Polish literary language (with the aim of clearly emphasizing all, factual or alleged, differences between the two). Several translations have helped promote the new form of Kashubian, especially those of the New Testament, psalms, and sermons, as well as publications on various topics: textbooks, spelling-books, and literary and scholarly texts. Moreover, Polish-Kashubian dictionaries contain propositions of numerous neologisms and neosemantisms, as the constant broadening of the topic range to which the literary language can be applied requires the formation of new words to denote several terms and realities. The two-volume *Słownik polsko-kaszubski* by Jan Trepczyk (1994) has had a distinct impact on Kashubian literary language. It contains 60,000 Polish entries along with, often artificially created, synonymous Kashubian terms, providing the users of the dictionary—translators and writers—with, so to speak, a choice.

The new form of Kashubian is also promoted by translations of well-known Polish literary pieces (few translations from other languages have been made so far, the existing ones being rather short works). Earlier, only smaller Polish literary pieces were translated (i.e., *Treny* by Jan Kochanowski, *Sonety krymskie* and *Oda do młodości* by Adam Mickiewicz, and from the more recent literature, *Ślub* by Witold Gombrowicz). However, in 2010, the Polish Ministry of Culture and National Heritage provided a means to publish the Kashubian version of the narrative poem by Adam Mickiewicz, *Pan Tadeusz, czyli ostatni zajazd na Litwie, historia szlachecka z roku 1811 i 1812 we dwunastu księgach wierszem*, which is a first translation of such size of a Polish literary piece into literary Kashubian. Translation of this great Polish narrative poem into Kashubian was an event of great importance for the Kashubians, compared only with translation of the Bible. A final note was written by Jerzy Treder, who was also the linguistic

consultant for the whole text. The translator, Stanisław Janke, a Kashubian poet, prose writer, and literary critic, took upon himself a most difficult task, as Mickiewicz's epos, written in the 1830s and rooted in ancient Polish noble culture, abounds in lexis non-existent in the Kashubian language. In the epos, the characters use terms and forms of old Polish which are also not present in contemporary Polish. Stanisław Janke, in accordance with the rules, introduced to the text of the epos numerous Kashubian phonetic and formative archaisms, derived from the vernaculars of the region. He also had to make use of unverified terms from the Kashubian dialects, which he obtained from Trepczyk's *Słownik polsko-kaszubski*. For scholars studying linguistic changes taking place in contemporary Kashubian literary language, such neologisms and neosemantisms are of particular interest. Many of these terms will probably not survive long, yet some seem to have found their place in the emerging Kashubian literary language. For instance, the verb *parłqčęc są*, known in a dialect of a rather small area of middle Kashubia and meaning "to join somebody unexpectedly and not be welcomed," is derived by etymologists from a German dialect spoken in Prussia, where the expression *Parlenke trinken* referred to the custom of drinking from one bowl while concluding an agreement. However, in contemporary Kashubian literary language, the term has already assumed a more neutral meaning (i.e., "to join," "to unite") and it is forcing out the indigenous Kashubian equivalent of the proto-Slavonic verb *lqčiti (cf. book X, verse 24 of *Pan Tadeusz*, where the Polish expression *i stąd się kojarzy* is translated as *i stąd sã parłqčię*).

The publication of a Kashubian version of *Pan Tadeusz* will undoubtedly raise the prestige of Kashubian literary language. The event has received wide media coverage and a meeting with the translator of the epos, organized at the University of Gdańsk, has raised great interest in the Polish studies milieu.

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