

## Summary

### Literature, image, film. Relations and transformations

The book *Literature, image, film. Relations and transformations* presents the relationships between words and images present in literature that refers to art (such as the poems of Wisława Szymborska and Tadeusz Różewicz, or the prose of Jacek Dukaj, Stefan Chwin, Andrzej Stasiuk, and Tadeusz Konwicki). The author analyses works, illustrations (by Iwona Chmielewska and Małgorzata Gurowska) accompanying poetic texts, and outstanding films inspired by literature and painting (such as Zbigniew Rybczyński's *Orchestra* or *Kafka*, Tomasz Bagiński's *Cathedral*, Lech Majewski's *The Mill and the Cross* and *The Garden of Earthly Delights*). She shows how contemporary literature is changing under the influence of the media and how film is changing under the influence of literature. Her reflections lead to conclusions regarding the commonality of the arts. According to the author, this consists of identical operations performed on words and images, on both linguistic and visual material.

**Part I. A little theory** reminds us that the commonality of the arts has traditions dating back to antiquity and also changed under the influence of 20th-century humanities: the psychology of perception, cognitive linguistics, new trends in literary studies and art history (the anthropology of the image). Today, there is a different perspective on mimesis, the role of the subject and the mediatory function of language. The author discusses the problem of the relationship to reality (reference) and the problem of media transformations in literature. She shows that in literature and the visual arts, the same operations are performed at the stylistic level (identical ways of creating tropes and identical mechanisms of seeing in art and description in literature), as well as at the compositional level (the technique of collage). The medium does not constitute a barrier to the translation of signs; therefore, a literary work can be translated into a painting or film.

**Part II. On the problems of reference** shows how objects are destroyed in painting (Balzac's *Le Chef-d'oeuvre inconnu*) and how literature abandons realistic description. Poets and painters do not record reality, but create a synthetic model of it (Różewicz, Szymborska). Given that contemporary poems about art contain fewer and fewer descriptive elements – referring to the model only by title or allusion – the framework of intersemiotic translation, which draws attention to the modification of the model, is more adequate for the researcher than the formula of traditional ekphrasis, which is geared towards a realistic description of the object. Other ways of escaping reference are

proposed by Z. Rybczyński's films, namely the use of symbols (*Orchestra*, 1990) and the creation of surreal reality (the Oscar-winning *Tango*, 1980, or *Kafka*, 1992). Finally, the various relationships between satirical drawings and words are demonstrated through an analysis of Sławomir Mrożek's graphic jokes.

**Part III. Media Transformations** deals with adaptations and illustrations of literary texts. Two issues are addressed here: film adaptations of fictional works and the translation of linguistic phenomena considered untranslatable.

The issue of adaptation is discussed using two different films based on Virginia Woolf's *Mrs Dalloway*: these are *Mrs Dalloway*, directed by Marleen Gorris (1997) and Stephen Daldry's *The Hours* (2002). The analysis concludes that two patterns of plot transformation exist: falsification and palimpsest. The pursuit of falsification is the primacy of maximum fidelity to the original (as in Gorris's film), while palimpsest means far-reaching modification and deliberate interplay with the literary original (Daldry's *The Hours*).

Linguistic phenomena considered untranslatable, such as sound qualities, wordplay and metaphysical discourse, are demonstrated using two works. The first is Julian Tuwim's poem *Lokomotywa* (*The Locomotive*), illustrated by Małgorzata Gurowska (1996) and adapted for film by Zbigniew Rybczyński (1976). The second is Krystyna Miłobędzka's poem *Na wysokiej górze* (*On a High Mountain*), illustrated by Iwona Chmielewska (2014). Both works compel the director and illustrators to seek out visual equivalents to the art of the words. They act in the same way as translators from foreign languages and, despite using different materials, subject the literary works to the same operations. It is therefore entirely justified to treat media transformations as intersemiotic translation.

Lech Majewski's explorations are interesting. In his film *The Garden of Earthly Delights*, 2004 (an adaptation of his novel *Metaphysics*), the metaphysical discourse on suffering and death is replaced by Bosch's beautifully filmed triptych. The film *The Mill and the Cross* (2010) is an adaptation of Bruegel's painting *The Procession to Calvary*. The adaptation is a palimpsest, because the history of the feast shines through the image of 16th-century Flemish society: the Way of the Cross ending at Golgotha. In this film, Majewski drew on old novelistic patterns (a social novel set in a single day) and on non-cinematic means that are characteristic of painting (freezing time, minimising sound). The translations analysed here show the inventiveness of the creators and the evolution of illustration and film, which takes place at the expense of the word.

*Przełożył Rob Pagett*