Beckett in Polish translations

In their paper, Aleksandra Wachacz and Bartosz Lutostański want to investigate various aspects of Polish translations of Samuel Beckett’s selected texts for theatre and prose texts. Aleksandra Wachacz examines the Polish translation of *Waiting for Godot* by Antoni Libera from 1988 and 2010. Libera follows what Wachacz terms a synergetic strategy of translation; he completes the original French text with elements from Beckett’s English self-translation absent in the original text. Wachacz’s analysis comprises two basic criteria such as language (e.g. rhythm, melody) and theatrical reality (names and geographical locations). In his section, Bartosz Lutostański tackles the issue of the first translation of *Company* (2010, from English by Antoni Libera). He examines the aspects of language (such as the narrator and his idiolect, and perspective) as well as the construction elements of the fictional reality (characters, space and time). By investigating the narrative aspects of the source text and the target text, Lutostański aims to discuss the translator’s strategy and various shifts in the meaning generation mechanism.

A characteristic feature of Polish translations of Samuel Beckett’s works is a disproportion between the number of translated texts for theatre and prose texts. This illustrates that Beckett in Poland is predominantly known as a dramatist. By selecting Beckett’s seminal works from the beginning and the end of his writing career, Wachacz and Lutostański seek to discuss how the perception of Beckett’s art in Poland has changed within the last 30 years. This change will be evident in, for example, Libera’s comments of his desire to ‘perfect’ his own translations from the 1980s. It’s worth noticing that Libera’s translations are considered as exemplary and authoritative. As the exclusive co-operator with The Estate of Samuel Beckett in Poland he controls all translations, productions, and adaptations of Beckett’s works.