

**T. O. CHERNYSH**

Institute of Philology, Taras Shevchenko National University of Kyiv, Ukraine

Email: [signum70.1@gmail.com](mailto:signum70.1@gmail.com)

<https://orcid.org/0000-0002-2761-5617>

**S. S. YERMOLENKO**

O.O.Potebnia Institute of Linguistics, National Academy of Sciences of Ukraine, Kyiv.

Email: [signum70.1@gmail.com](mailto:signum70.1@gmail.com)

<https://orcid.org/0000-0003-1340-0444>

**MORE ON JAN TWARDOWSKI'S WORD-PLAY:  
AN IMMANENT-TRANSCENDENT APPROACH**

The present paper continues the series of the authors' publications exploring Jan Twardowski's diction, in particular, word-play as used in his poems. Creating an integrated approach that is both immanent and transcendent (as defined by G.Harman), the authors rely on observations and generalizations they had made while translating Twardowski's poems and seeking Ukrainian equivalents for his word-play; now they use the latter as a means to verify and assess their explication of the content and inner form of instances of pun in original texts. They analyze these cases in terms of the typology of their structural and semantic features as well as from the viewpoint of the sense-generating role they perform within the context of Twardowski's religious poetry. Regarding his poetic discourse as a hybrid of two linguistic-cultural codes, the religious and the artistic ones, they show Twardowski's use of pun to be a reflection and a manifestation of his Christian outlook and artistic mannerism. Involving lexemes and phrases of various kinds, including idioms and components thereof, Twardowski's word-play mostly concerns their semantics alone, leaving their form intact, so that the contextual clash of superficially similar entities (words as well as their lexical or phraseological semantic variants) that are essentially different and even contrasting in their meaning triggers their generating of new and profound senses. This relation of contextual semantic contrast brings together two or even more items. The underpinnings of Twardowski's pun can be either purely lyrical and therefore individual, or historical-cultural and generalized, and a specific pun can occupy a more or less prominent and salient place in the general content and inner form of his poetic texts, yet it is invariably consonant with brevity and humour as the invariants of his diction. Typically involving actual and essential relationships between linguistic entities, it is natural, rather than artificial, and also insightful, its very structure reflecting the paradoxical nature of both the world of Twardowski's poetry and his Christian beliefs.

Key words: Jan Twardowski, pun, poetic diction, semantics, Polish.

This paper continues the series of our publications, joint as well as individual, studying the poetic language of Father Jan Twardowski (1915–2006), a popular Polish priest and religious poet, in particular, his use of pun (or word-play) [Chernysh, Yermolenko 2010; Chernysh, Yermolenko 2011; Czernysz, Yermolenko; Yermolenko 2014; Yermolenko 2015; Yermolenko 2016; Yermolenko 2017]; the

latest of these, our joint presentation «A few words on Priest Jan Twardowski's word-play», is to be published in the proceeding of the 2019 Lviv conference «Polish studies from the perspective of traditions and challenges of our time». At first, our interest in the diction of Twardowski's verse was purely practical: in 1997–1999, we translated a number of his poems in Ukrainian, later these translations together with their Polish originals appeared as a separate volume (Twardowski). Inevitably, and understandably, we dealt with Twardowski's poems not only as translators but also as linguists, in that our work of translation was much influenced as well as helped by our training and experience in the field of linguistic research. At the same time, we couldn't help noticing that our observations on the intricacies of the language and style of Twardowski's poetry, which we had amassed during that period, had a significance that went beyond the study of this author's idiolect, and even language of poetry in general, bearing on some topical issues in various branches of language theory (such as the relationship between the semiotic mechanism of pun and some fundamentals of human psyche concerning processing sign information [Chernysh, Yermolenko 2011: 513-514]).

In the present paper, we will continue our analysis of cases of pun found in Twardowski's poems. Here, too, as in the previous articles, we will consider them within the descriptive and comparative framework of an integrated transcendent-immanent approach in terms of G. Harman [Harman : 262–276], using means of rendering these puns in Ukrainian as an additional tool elucidating their sense and inner mechanism, and bringing into relief their other essential features. Also, rather than treating it as a purely ornamental stylistic device whose contextual value is limited to itself, we will regard word-play as used by Twardowski from the viewpoint of the semantic structure of a poetic piece as a whole and, correspondingly, of the sense-generating role the pun plays in this structure. In this, we follow the traditional definition of pun and word-play as given, for instance, in Oxford English Dictionary: *pun* 'the use of a word in such a way as to suggest two or more meanings or different associations, or the use of two or more words of the same or nearly the same sound with different meaning, so as to produce a humorous effect; a play on words' [OED]; *play of words* 'a playing or trifling with words; the use of words merely or mainly for the purpose of producing a rhetorical or fantastic effect'; *play on* or *upon words* 'a sportive use of words so as to convey a double meaning, or produce a fantastic or humorous effect by similarity of sound with difference of meaning; a pun' [ibid.] (cf. also [Taranenko : 37–41; Tymchuk : 12–36; Norman : 12–32]). As a matter of fact, paradoxicality, which is always implied by pun as its underlying feature, is one of the foundations of Twardowski's philosophy of religion; and humour, belonging, along with brevity and simplicity, to the general principles of his poetics [Czernysz, Jermolenko 2000 : 11–13] is, in particular, found in his puns. So, speaking of the rhetorical value of word-play with respect to Twardowski's diction, and considering pun as something more profound and significant than a plaything, it is feasible to use the term *rhetoric* in its original and scholarly rather than later, derivative and deteriorated common meaning (such as, e.g., Ukrainian *пумопука* (metaph.) 'superficially fine but senseless eloquence' [SUM 8 : 544] or Polish 'a style of political propaganda, usually appraised negatively' [Dubisz]; English *rhetoric* 'language that is used to persuade or influence people, especially language that sounds impressive but is not actually sincere or useful' [Summers]). It will be remembered, however, that the origin of rhetoric was related to the emergence of philosophy [Avierintsev 1979 : 41–81], on one hand, and to democracy with its practice of publicly arguing the case [Perelman; Sobolevskij : 221–260] and presenting the actual state-of-affairs, on the other [Gasparov: 27–59]. As S. S. Averintsev pointed

out, the language of philosophy and philosophical terms were borne from play, in particular play on words [Avierintsev 1979 : 52]. In broad terms, the view on Twardowski's punning as something essential to his poetic language as well as religious ideas and intuitions he strove to express in his poetry corresponds with modern understanding of the cultural significance of game in general [Huizinga] and, more specifically, and especially after L. Wittgenstein's «Philosophische Untersuchungen» [Vitghenshtayn : 310], the realization of the presence of the ludic element in human cognitive and communicative activities as well as the importance of the role it plays therein [Filip : 12–44; Ginter].

In the sense structure of individual poetic texts by Twardowski, however, the role of a specific pun can be more or less prominent and salient. In some of them, it is only limited to a short fragment thereof, as is the case with his poem «Piszę» (Twardowski : 350), where the author mentions, along with several other curious facts of nature, that in autumn the black alder tree, *Alnus glutinosa* (L.) Gaertner, sheds its leaves while they are still green: *olcha czarna liście porzuca zielone* (ibid. : 349). At the same time, however, the wording of this fragment points to another irregularity, an onomasiological one, between the colour epithet distinguishing this species of alder (*czarna* 'black') and the actual colour of its foliage (*zielone* 'green'). Twardowski emphasizes this discrepancy by juxtaposing the colours in the same line, so that in this case his pun is based on a (surface) dissimilarity rather than similarity: a leaf of the tree called black is nonetheless green. Yet this discrepancy is felt and identified as such because of the onomasiological presupposition of similarity motivation (cf. the notion of iconeme in [Grzega, Schöner : 19]), according to which the object is commonly believed to be named after its actual feature, and the *black alder* tree is in actual fact green. This implicit pun capitalizing on the onomasiologically irregular relationship between the name and its referent may be regarded as bringing into relief the author's statement on his mode of poetic writing expressed in the first line of this poem: *Pisze to co widzę niczego nie zmyślam* (Twardowski : ibid.). In Ukrainian, *Alnus glutinosa* is 'black' too (*чорна вільха*, see [SUM 1 : 675], and the similarity motivation iconeme applies here as well, hence the translation *чорна вільха листя скидає зеленим* (Twardowski : 351).

On the other hand, pun can also be the principal feature of the semantic structure of Twardowski's poetic text, as is the case of his short poem «Zagapił się» (Twardowski : 356). Citing some cleric speaking in the church about who belongs to the Roman Catholic Church, and naming the Pope, the cardinals, Lord's people etc., the author (i.e. the real as well as the text-internal subject of discourse) adds that the speaker so gaped that he failed to notice Lord Jesus entering the church. As it is evident from this rendering of the poem's content in English, Twardowski here puns upon the two meanings of two words sharing the semantic opposition 'concrete vs. abstract': *kościół* 1. 'a group or community of people of the same religion or denomination, a group, especially a Christian community'; 2. 'a building, a place where Christians go to pray and worship, and where Holy Masses are celebrated, typically having an altar, a baptistery, stalls, a confessional, and an organ' [Dubisz]; *wchodzić* 1. 'enter, come into'; 2. 'belong, be part of'. The collocation of these words is repeated twice in the poem, first in a concrete sense and then in an abstract one. Through this contrasting repetition, Twardowski indicates that, concentrating on the formal structure of the Church and the hierarchy of its members, one tends to overlook the fact that only the actual presence of Jesus as the Church's foundation makes it a real and concrete, palpable entity. Since Ukrainian *церква* and *входить* have the same pairs of concrete and abstract meanings [SUM 11: 202; ibid. 1 : 791], literal translation was considered acceptable.

There is an interesting instance of word-play involving the opposition ‘appellative’ — ‘onomastic’ as well as the suspension thereof in the poem «Nadgrobek» (Twardowski : 355) telling about *pan Guzik* (literally ‘Mr Button’) who first married *pani Pętelka* (literally ‘Mrs Buttonhole’) and after her death, her sister. When they all were dead, the following was written on Mr Guzik’s tombstone: *tu leży pan Guzik między Pętelkami*. The combination of these surnames, funny in itself, also produces a fairly complicated word-play. The Polish surname *Guzik* seems to be fairly common (there is a lot of people with this family name on Facebook, for example), while the surname *Pętelka*, is, to the best of my knowledge, far less, if at all, so; as to respective appellative lexemes, they are part of the each other’s conceptual frame and therefore presuppose each other semantically. At the same time, in combining those family names in the epitaph of *pan Guzik*, Twardowski was alluding to the Polish idiom *guzik z pętelką* ‘wielkie zero, zupełnie nic’ [Dubisz], in its turn related to the autonomous use of *guzik* with the same meaning. The remark *euf(imistyczne)*, with which this semantic variant of *guzik* is supplied in Polish dictionaries, seems to indicate that it is used in such a way as a substitute of the rude word of primarily scatological semantics beginning with *gu-* and also capable of expressing the meaning of total negation. Arguably, the combination of *guzik* with *pętelka* indicates that the latter meaning came to be associated with *guzik*, so that its denotatum, the button, became a symbol of nothingness, and the buttonhole, the button’s attribute whose form resembles zero, reinforced this symbolic value. Thus, the situation depicted in this poem, including a quaint combination of surnames in the epitaph, along with its idiomatic underpinning, produces a grotesque, if not absurdist, image of human existence as something futile, devoid of meaning and bringing no fruit.

In Ukrainian, there is no idiom with a similar inner form. The Ukrainian for ‘button’, *гудзик*, possibly borrowed from Polish [Mel’nychuk 1: 612-613], does not have a secondary meaning of complete lack of something. L’viv Lexicon registers, along with *гудзик*, also *гузик*, whose meaning is ‘nothing’ (the word occurring in the vernacular of senior city dwellers) [Khobzey et al. : 180], yet this is the only meaning the latter has, so *гузик* can be assumed to be a Polish borrowing specific to Galicia. However, Ukrainian does have idiomatic phrases for ‘nothing’, namely *дірка від (з) бублика* as well as *не вартий (не варт) вийденого яйця (вишкварки, дірки з бублика, фунта клоччя, торби січки)* [Shyrovkov]. In the collocation *дірка від (з) бублика*, at least one component, *бублик* ‘a bagel-like pastry’, has a correlative family name (*Бублик*); what’s more, *дірка з бублика* denotes, in its literal use, a hollow part of a pastry whose form also resembles the figure of zero. So the translators found it appropriate to employ the phrase as the source of surnames to be used as equivalents of Polish *Guzik* and *Pętelka*, the resulting sentence *Тут лежить пан Бублик поміж Дірками* both evocative of the underlying idiom and, if taken literally, absurdly grotesque.

To produce its stylistic effect, pun should be unexpected, its very unexpectedness preconditioning its rhetoric value. Thus, whatever its significance in the poetic text’s semantic structure may be, word-play is, of necessity, its secondary feature accompanying the main line of exposition. However, in Twardowski’s poem «Sacrum» (Twardowski : 342), it is two discrepant meanings of this Latin word as well as the historical relationship between them that are its theme. Basically, the poem is about a shift which took place in the semantic evolution of Latin *sacrum*, which, according to the author, originally meant ‘the hindquarters, i.e. the best part, of an animal carcass used as a sacrifice’ but later elevated to a religious sense (Polish *sacrum* only denotes the sphere of objects, phenomena, or ideas considered sacral, as different from the sphere of profane things (*profanum*))

[Dubisz]). Thus, the contrast between the alleged original, material, and the secondary, elevated spiritual senses vividly represents the change in understanding the sacred, connected with the shift from (pagan) myth to (Christian, and before it, Judaic) theology [Avierintsev 2006 : 473]). It should be added, however, that the anatomical meaning of Latin *sacrum*, originally the neuter form of the adjective *sacer*, was secondary and obtained by it from the phrase *os sacra* 'a sacred bone', called so because of the sacrificial use of the corresponding carcass part [Douglas, Harper; OLD : 1674; Ernout, Meillet : 585-586].

Of several instances of word-play in the poem «Mój Boże», the first is a pun upon the verb *suszyć*, which is realized in two subsequent lines in two different meanings. First, the verb is used in the primary and literal sense 'to dry up': *pani co włosy suszyła ręcznikiem* (Twardowski : 290); then, it is actualized within the idiom *suszyć głowę* (*a teraz mężowi w domu suszy włosy*), literally meaning 'to dry up hair' and idiomatically, 'to pester with demands, to ask repeatedly and annoyingly' [Dubisz]. The literal meaning of two collocations being practically the same, this pun is a metaphor expressing a change in attitude from caring to harassing. Such a change is mentioned here together with other occurrences, some of which are natural (*sikorka co podrosła*), while other are less expected and therefore surprising, yet also quite possible (*biskup co zmizerniał*). Among these, there is also *oślica która bardziej się dziwi / nie wtedy kiedy mówi ale kiedy milczy*. Here again the author puns upon two meanings, one of which, too, is phraseologically bound and refers intertextually to the biblical story of Balaam and his donkey (Numbers 12 : 23–33), namely, of the donkey being given power to speak to its master, Balaam, due to its seeing the angel. The Polish bookish idiom (also used ironically) *oślica Balaama* denotes a timid and reticent person who suddenly speaks up [Dubisz]. At the same time, Polish *oślica*, similarly to its masculine correlate *osioł*, is also employed in a secondary sense to indicate a stupid person [ibid.]. Twardowski superimposes one of these meanings upon the other, clearly hinting, by means of pun, that with foolish people, garrulousness is the rule rather than the exception. This cross-cutting semantic feature of amazement, found everywhere in the poem, is also manifested by its title: being a form of address referring to God and used as such in the penultimate verse (*przyszedłem ukląknę pytałem mój Boże*), Polish *mój Boże* is also an interjection expressing a wide gamut of emotion, including astonishment, bewilderment etc. [Dubisz], (cf. English *oh my God*). Thus, word-play, used three times in this poem and conveying the feeling of surprise, emphasizes its main idea of the pointlessness of atheism as expressed in the concluding line: *dłaczego jest niewiara skoro wszystko być może*.

Among Ukrainian proverbial terms, or winged expressions, of biblical origin, there, too, is *Валамова ослиця* (or *Валаамів осел*) [SUM 5 : 771] occurring, albeit not frequently, in texts collected in the GRAK corpus. Ukrainian *мії Боже*, too, can be used both in addressing God in one's prayers and as an interjection (the inverted variant *Боже мії* being more common). So, translating the respective Polish fragments into Ukrainian did not pose any serious problems, since it didn't necessitate a search for indirect equivalents, as contrary to rendering lines with *suszyć*. Although Ukrainian *сушити* 'to dry' is used in the idiomatic collocation *сушити (собі) голову*, the idiomatic meaning of the phrase, despite its similarity to Polish *suszyć głowę*, differs from the latter: 'to rack one's brain over something; to constantly worry about something, be obsessed with nagging thoughts and feelings' [Shyrovk]. Yet a fairly common way of making female hair curl is by using hair rollers, or curlers, and in Ukrainian, this process can be described by the collocation *вити волосся на бігуді*. At the same time, the Ukrainian verb *вити* 'wave, curl' is used as a component of the idiomatic phrase *вити линви*

(мотузки, віршовки) ‘to completely control one, making him fulfil one’s wishes, intentions etc.’ [Shyrovkov], whose meaning is synonymous to that of Polish *suszyć głowę*. Therefore the translators used these collocations to render Twardowski’s pun on *suszyć*: *pani що волосся на бігуді вила / а зараз мотузки в’є із чоловіка* (Twardowski : 291).

While bearing upon a central issue of a poem, Twardowski’s pun can simultaneously reflect an aspect of this issue. The double relationship of this kind is found in his poem «Uciekaj» (268). The text of this poem is, in rhetorical terms, an apostrophe addressed to «passive abstraction» (*abstrakcja bierna*) running away from man as well as several things pertaining to him, some of these more or less general ideas (*od ludzkich przeżyć / od dowcipu / od nerwów / smutku co szuka przyjaźni / wiary na dobranoc*) and some quite concrete (*od Mickiewicza który chrzczył swoje dzieci / w Paryżu wodą z Niemna / od dziewczynki która w lipcu o centymetr urosła*). The list is concluded by an appeal for «passive abstraction» to run away to where the devil nurtures his young. It seems safe to assume that the addressee of this apostrophe is a kind of religion that distances itself from the mundane and profane, and wants to have nothing to do with a real man and his everyday life. Among items enumerated in the list, there is also God who has a human beard grown up (*uciekaj... od Boga któremu ludzką zapuszczono brodę*). What this fragment and the anthropomorphic image of God it contains allude to is, of course, the problem of the iconography of God the Father and, by extension, the representation of the sacred (as discussed, for instance, in the treatise «Celestial hierarchy» by St. (Pseudo-) Dionysius the Areopagite) as well as the essence of the Divine. Usual now, the tradition of depicting God the Father as a majestic old man with a grey beard is in fact comparatively new and only known beginning from the 10<sup>th</sup> c. [Didron : 166–233]. Before that, any such representation was regarded as contrary to the second commandment of the Decalogue (Exodus 20, 4–5: «Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth. Thou shalt not bow down thyself to them, nor serve them»), as well as the words of Exodus 33:20 («Thou canst not see my face: for there shall no man see Me and live») and of the Gospel of John 1:18 («No man hath seen God at any time»). These severe admonitions have nurtured iconoclastic tendencies within the Christianity, such as radical iconoclastic movement in Byzantium in the 8<sup>th</sup> and 9<sup>th</sup> c. as well as similar views of early Protestants. Beyond these, they have always been considered something that any sacral representation has to take into account and deal with [Avierintsev 2006a: 544–547] (cf., e.g., the title and the content of the paper of the Polish religious artist and art critic T. Boruta «When painting the God, it is not the God that we paint» [Boruta]). However critical Twardowski’s opinion on church art and art in church may be (as expressed, for instance, in his poems “Spójrzal” and “Do Jezusa zmęczonego organami”), in this text he differentiates a passive and abstract religion from the one of «a God with a human beard», unequivocally giving preference to the latter by means of an image representing the combination of the transcendent and the immanent in the nature of the Divinity.

Coincidentally, his speaking of God as having a human bodily attribute evokes Polish idioms anthropomorphizing Him, cf.: *Ktoś chwycił, złapał itp. Pana Boga za nogi* ‘someone had a great fortune’ [Dubisz] (also registered in J. Krzyżanowski’s dictionary of proverbs, cf.: *Zadowolony, jakby Bożę za nogi trzymał* [Krzyżanowski 1 : 181]; cf. also *Pana Boga za nogi, a diabła za rogi* (*Chciał złapać Pana Boga za nogi, a złapał diabła za rogi*) [ibid.], and especially *złapać Boga za brodę* [Smerchko, Smerchko : 171]. The latter phrase is especially interesting because of its component *broda* referring it to God; unfortunately, cit-

ed by the authors of the article among phraseological items denoting one's characteristics, it wasn't supplied with a definition of its specific meaning. Somehow or other, it may also be assumed that Twardowski implicitly associates the sacral anthropomorphic depictions of God the Father with the way He is portrayed in Polish folklore, with 'beard' being the *tertium comparationis*, and by doing so, he opposes «passive abstraction», which, striving to, so to say, deny God his beard, i. e. rationalistically deny the presence of the Transcendent in «this world», is actually playing into the hands of what Apostle Saint John called «the prince of this world» (John 12: 31, 14: 30, 16: 11).

In both the Ukrainian culture and language, the historical and linguistic connotations of a «bearded God» are almost the same as in the Polish: the Orthodox and Greek Catholic pictorial traditions of God the Father portray Him as a stately grey-bearded and grey-headed old man, and there is also a Ukrainian idiom (with several variants) somewhat ironically representing one achieving something highly desirable, extraordinary, or unexpected as 'catching God's beard': *вхопити (впіймати, взяти і т. ін.) Бога за бороду; вхопити щастя за бороду* [Shyrokov]. Given all this, the translator's rendering of the fragment in question seems adequate enough: *від Бога якому бороду приробили наче людині* (Twardowski : 269); although the choice of *відростили*, an exact lexical equivalent of Polish *zapuszczono*, would also have been justified. Be it as it may, both translation variants convey, as does the original wording, a (seemingly) derogatory image of a bearded deity, which, however, represents God not only vividly, but also more truthfully than «passive abstraction» does (and, in doing so, meliorates, as it were, the derisive overtone of the underlying idiomatic phrases).

Some of Twardowski's puns are truly lyrical in their nature in that they can be interpreted as having a personal background and relating to personal experiences, such as childhood memories. In his poem «Wyznanie» (Twardowski : 318), he enumerates several things which hadn't frightened him: *nietoperz / dziadek na orzechy jak zbój / ulice dłuższe w nocy niż w dzień*. Among these, he also mentions *kielbasy co się wieszają*. Semantically, *wieszają się* can be understood in two different ways, since this passive form of the verb *wieszać (się)* can represent the both of the latter's meaningful variants: one of these expresses the primary and direct meaning 'to hang', whereas another denotes the act of hanging as a means of execution (capital punishment) or suicide [Dubisz], the meaning 'to be hanged' only conveyed by the reflexive form of this verb. Smoked sausages are habitually hung in order to preserve them, in particular, from rodents, and this old habit may be a source of this word-play (possibly dating back to the time of the author's childhood, as there were no refrigerators then), by which hanging sausages are associated with persons who hung themselves.

At the same time, this pun may, by a somewhat flippant extension, involve the Christian doctrine position on the issue of self-murder: it should be remembered that in Catholic theology, suicide is a mortal sin, i.e. something that is terrible, yet, committed by a sausage, it is certainly not something to be afraid of.

The tradition of preserving smoked and cured meat by hanging is also found in Ukraine, and the way of killing by hanging, too, is not something unheard of in this country, and therefore the use of the verb *гойдатися* 'to swing' (in particular combined with the noun *мотузка* 'a rope') with reference to the act of hanging is a fairly natural way of the latter's periphrastic description (cf. a similar image in the poem of V. Symonenko: *І загойдають дерева на вітті апостолів злочинства і облуд*); and yet it seems to us now that *ковбаси які загойдалися на мотузці*, while on the whole accurately rendering the general sense of the

pun, accentuate its implied «fearful» semantic feature more than the culinary one, causing a slight imbalance of the contrasting meanings.

Far from being a fortuitous and superficial stylistic element, word-play, as used by Twardowski, is indeed an integral structural part of what may be called the linguistic picture of his poetic (or text-internal) world. As such, it reflects and recreates the paradoxical and dialectical nature of this world, in which the sacred pervades the profane, light fights darkness that surrounds it, and sorrow and unhappiness turn out to be happiness and joy. For example, in the poem «Sześć listków» (Twardowski : 258), an unspecified character is going to hang himself, justifying his decision to do so by referring to the fact that it is impossible to live while everything around him is black (*jak żyć — kiedy czarne wszystko*). This statement, however, is declared false by a liverwort flower (*Anemone hepatica triloba*), which, running up to him, rubs his nose in its six blue petals (or, as the author puts it, leaves, possibly because this plant's flowers appear before its leaves proper, see [Przylaszczka pospolita]): *ale to nieprawda przybiegła przylaszczka pod nos mu podetknęła sześć niebieskich listków*. The Polish adjective *czarny*, besides denoting the black colour, also expresses the meanings 'especially disgusting, exceptionally dreadful, inimical, baleful', 'ominous, hopeless, pessimistic', and 'gloomy, unbearable, frightful' [Dubisz]. In disproving the statement about the alleged universal blackness as contrary to the liverwort petal colour, Twardowski neutralizes the difference between the primary and secondary meanings of *czarny*, since what his character implies by using this adjective is, of course, the negative character of the overall situation rather than the actual colour of the environment. In this, the author plays upon the symbolism of the black (cf. [Tolstoy 4: 565–567] underlying the corresponding meaning shift. Rendering it in Ukrainian didn't present any problems since the same correlation of primary and secondary sense is also found in the adjective Ukrainian *чорний* [SUM 11 : 352], and the flower *Anemone hepatica triloba* in Ukraine, where it is called *печіночниця звичайна, печіночник, and переліска* [Pechinochnytsia zvychaina].

In all the instances that we have discussed so far, Twardowski produces pun by employing linguistic items such as they are, without changing them in order to be used in word-play. Yet it should be pointed out that there are cases when his contrasting of different and at the same time similar entities in order to produce a stylistic effect as well as generate a new sense does involve some prior preparation in the text of the poem, making possible a subsequent pun, as in the case of the poem «Arka» (Twardowski : 254). Much of its text is a humoristic description of beasts aboard Noah's Ark, including, e. g., a mammoth portrayed as an elephant who, fearing cold weather, had put on a fur coat: *tamut czyli słoń w futrze / ubrał się ciepło bo myślał że będzie zimno pojutrze*. Presenting crows as black on either side (*wrony czarne z każdej strony*), he may have punned upon the aforementioned polysemy of Polish *czarny* as well as that of *strona* 'each of surfaces of a figure, the right and left sides of something, an edge, a wall; a feature or a cluster thereof that are possible to distinguish in something, an aspect, a form' [Dubisz], if only to suggest that the blackness of crows only characterizes their outer appearance rather than their other, inner aspects as well. In the end, however, the author mentions a male person of senior age who plans to get rid of his spouse by putting her aboard the Ark for at least a year. To substantiate this plan, the person is ironically said to look at his wife as at his own little sparrow, this identification of his wife with a bird pet operating as a hypocritical excuse for making her the Ark's passenger: *patrzy wujek na ciotkę / jak na wróbelka własnego / obmyśla jak ją wpakować / choć na rok na Arkę Noego*. Underlying the comparison of his wife with a little sparrow is the fairly common use of *wróbelek* as a term of endearment: although

not registered in the dictionaries which we consulted, instances of *wróbelek*, in particular in the Vocative (*mój*) *wróbelku*, referring to humans can be found in the National Corpus of Polish as well as in the internet, cf.: *Co robi mój wróbelek, Laleczko? Czy moje Żywe srebro przypadkiem nie płacze? — Nie, jest w kuchni*. The inner form of *wróbelek* used in this way can be assumed to prompt such a pun and with it, the idea of the whole poem with the main point of its content: selfishness disguised as caring.

The Ukrainian hypocoristic *зоробчик* 'a little sparrow', too, can be used as a simile referring to a person, yet because of the exigencies of rhyming, another word was chosen by the translators, *пташинка* literally 'a little bird; a birdie', which, having the same ending as Ukrainian *жінка* 'woman, wife', also meets the other two requirements in that it denotes a creature that qualifies to be on board the Ark, and it also can be used as a zoomorphic metaphor for a girl or woman (cf. [SUM 8 : 380]. Hence the translation: *думає чолові'яга про свою любу жінку впахати б на рік до Ноя й цю ще мою пташинку*.

As we have already pointed out, identifying the specific goal and result of Twardowski's word-play as well as the very fact of it can sometimes be problematic. In his poem «*Proszę o wiareę*» the author starts with kinds of faith he doesn't want: *...taka z płaczem na ramieniu / taka co liczy gwiazdy a nie widzi kury / taka jak motyl na jeden dzień* (Twardowski : 228). The first description clearly relates to the more usual expression *wypłakać się na ramieniu*, cf. also the idioms *plakać*, *wypłakać się komuś w mankiet, w kamizelkę, w rękaw* «make complaints to someone about one's grievances» [Dubisz]. This description can be apophatically construed as a definition of a faith that does not expect God to be a sympathetic listener, to whom one can air his or her complaints and grievances in order to receive consolation and succour. At the same time, one might point out that in Polish there exist the following colloquial idioms *z duszą na ramieniu* 'much fearfully, being very afraid' and *mieć duszę na ramieniu* 'to be afraid very much' (preserving the word *dusza* 'a soul' in its now obsolete sense of bravery, courage) [ibid.]. The National Corpus of Polish and the internet demonstrate that these phrases have variants substituting *serce* 'a heart' for *dusza*: Syntactically as well as, partly, lexically, Twardowski's phrase *z płaczem na ramieniu* corresponds to *z sercem (duszą) na ramieniu*, yet it is not clear how one should interpret this similarity: should one assume a word-play on the latter involving its partial transformation? If that is the case, does the phrase imply that the author prefers a faith that would have the fear of God rather than (or along with) tearful complaints to Him? Or does he simply models his *z płaczem na ramieniu* upon the usual *z sercem (duszą) na ramieniu* with no pun intended? Somehow or other, it is not immediately self-evident that Twardowski puns upon the latter by coincidentally alluding to, and modifying, it. So, the translators preferred a cautious variant *щю плече для плачу шукає* as rendering the most evident sense of the fragment.

Taking into consideration the above, it is not surprising that pun occurs in Twardowski's poem irrespective of the «seriousness» of the theme. For instance, it is found in his poem «*Niejedzenie*» (Twardowski : 200), which is a text addressed to Lazarus' sister Mary, a figure described in the Gospels of Luke (10 : 38–42) and John (11 : 1–12 : 3). Hosting Jesus in their house, Mary chose, according to Him, «the good part», sitting at His feet and hearing His word, while her sister Martha «was cumbered about much serving». In the poem, Mary is shown as forgetting about the stove and laying the table the moment Jesus came in (*zapomniałaś o piecu, nie nakryłaś stołu*) because *miłość zaczyna się od niejedzenia*, after which, the author ironically describes some victuals (*kasza sądzona za rozpacz jak chuda wrona / czosnek jak zęby więdźmy / z natury nierówne*)

and kitchen utensils, namely a tea caddy: *nieważnym stał się czajnik, inaczej naciągacz*. Polish *naciągacz* is a deverbative substantive formed from the verb *naciągnąć* and denoting a swindler or a person whose occupation is stringing tennis racquets [Dubisz], these two meanings deriving from two meanings of *naciągnąć*, ‘to swindle, manipulate someone’ and ‘to stretch, draw’ respectively [ibid.]. This verb, however, has other meanings as well, among them ‘to infuse tea’. The instrument name *naciągacz* denoting a teapot as a device for making tea is a quite grammatical, if non-existent, derivative of this verb; coined by Twardowski to be used in this poem, it would simultaneously be associated by the reader with the more usual sense of a swindler, which, in the context of the devaluation of food and eating, and, consequently, material goods in general, is arguably the effect the author is after. In other words, the teapot is presented as a failed swindler (*nieważnym stał się czajnik* ‘the teapot lost its essential significance’). Ukrainian *натягати*, a cognate of the Polish verb, differs, however, from it semantically in that it can’t denote swindling, and Ukrainian have no *nomen instrumenti* or *agenti* derived from it by the use of the suffix *-ач*. But the Ukrainian for the teapot spout is *носик*, a diminutive of *ніс* ‘a nose’, and there is a Ukrainian idiom featuring *ніс*: *лишитися (залишитися, остатися і т. ін.) з носом* (jokingly) ‘to fail, to get into trouble’ [Shyrokov] (literally ‘to remain with one’s nose’). To link this phrase, via *носик*, to *чайник*, and so to convey the author’s pun, the translators changed the idiom’s wording, inserting the adjective *полив’яний* ‘glazed’ (glaze being a teapot’s salient feature), so that, rendered in Ukrainian, the line reads as follows: *чайник сам зостався з полив’яним носом*.

Summing up: Twardowski’s puns, diverse as they are, generally do not involve changing a linguistic item in order to make it resemble another item, neither they are made by bringing together words or their forms and parts that are phonetically identical but otherwise have nothing in common except in a very special sense, which is produced through word-play. Rather, he plays with actually related entities, whose similarity is essential and logical, and not superficial. In other words, he seems not to artificially create his puns but, on the contrary, to discover them as already existing in the language, and that is why his word-play is so revealing, insightful, and natural.

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#### **Т. О. ЧЕРНИШ**

Інститут філології, Київський національний університет імені Тараса Шевченка, Україна  
Електронна пошта: [signal70.1@gmail.com](mailto:signal70.1@gmail.com)  
<https://orcid.org/0000-0002-2761-5617>

#### **С. С. ЄРМОЛЕНКО**

Інститут мовознавства ім. О. О. Потебні НАН України, м. Київ, Україна  
Електронна пошта: [signal70.1@gmail.com](mailto:signal70.1@gmail.com)  
<https://orcid.org/0000-0003-1340-0444>

#### **ЩЕ РАЗ ПРО ГРУ СЛІВ У ЯНА ТВАРДОВСЬКОГО: ІМАНЕНТНО-ТРАНСЦЕНДЕНТНИЙ ПІДХІД**

Цією статтею автори продовжують серію своїх публікацій, присвячених особливостям поетичної мови Яна Твардовського, зокрема про гру слів у його творах. У цих дослідженнях вони застосовують інтегрований іманентно-трансцендентальний підхід (за Г. Гартманом), використовуючи матеріал, пов'язаний із передачею відповідних місць в здійснених ними українських перекладах Твардовського, як засіб верифікації й оцінки експлікації змісту і внутрішньої форми цього мовно-стилістичного явища у відповідних фрагментах оригінальних текстів. Конкретні випадки мовної гри аналізуються авторами з погляду типології їхніх структурно-семантичних особливостей, з одного боку, і в плані смислопороджувальної ролі, яку вони виконують, виступаючи в контексті релігійної поезії Твардовського. Унаслідок розгляду його поетичного дискурсу як спільної реалізації двох мовно-культурних кодів, художньо-літературного і релігійно-конфесіонального, гра слів у цього письменника постає водночас як відбиття і як втілення фундаментальних рис його християнського світогляду і його поетичного стилю. Охоплюючи як слова, так і словосполучення різних типів, у тому числі ідіоми і їхні компоненти, мовна гра, як правило, реалізується Твардовським лише в семантичній площині, не заторкуючи плану вираження останніх, так, що контекстуальне зіткнення зовнішньо подібних, але відмінних за значенням одиниць або їхніх окремих лексико-семантичних чи фразеосемантичних варіантів породжує нові смисли. При цьому такий контекстуальний семантичний контраст може охоплювати дві або й більше одиниць. Підгрунтя мовної гри у Твардовського може мати як індивідуально-ліричний, так і загальніший культурно-історичний характер, а сама ця гра займати більш або менш важливе місце у внутрішній формі і смисловій структурі тексту. Але в кожному разі вона характеризується лапідарністю, простотою й гумором як засадничими рисами поетичної мови Твардовського. Вона головню спирається на риси, які реально пов'язують мовні одиниці, і через це є природною і значущою, самою своєю структурою відображаючи парадоксальний характер поетичного світу Твардовського і його релігійного світобачення.

Ключові слова: Ян Твардовський, гра слів, поетична мова, семантика, польська мова.

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