

## Summary

### *Humor in the dialogues of Leonid Gaidai's comedies reflected in Polish translations. Linguistic and cultural analysis*

This dissertation is devoted to the issues of translating humor in the dialogues of Leonid Gaidai's comedies into the Polish language. The research is conducted using methods from contemporary linguistics and translation studies, with a focus on the perspective of linguistic elements through the prism of communicative exchange between different cultures.

The subject of analysis includes scenes selected from the rich and diverse, yet consistently satirical and comedic works of L. Gaidai.

The study is composed of an introduction and a main section, divided into an introduction to the empirical part, theoretical background, empirical part, and a chapter titled Conclusion, containing research summaries, limitations, and the significance of the conducted research.

In the introductory part leading to the empirical section, the methodology of the research is presented. In this chapter, the choice of research topic is justified, research objectives, assumptions, and research problems are formulated, as well as the appropriate techniques, methods, and research tools. The main assumption is that translators of these comedies into Polish generally accurately reflect the humor found in their verbal and visual layers, while also being subject to both objective limitations such as translational barriers, and subjective limitations such as intention and chosen translational strategy.

The theoretical part (theoretical background) discusses the issue of translating audiovisual humor as an object of empirical research. In this chapter, definitional issues are addressed, the concept of humor from the perspective of translation studies is explored, with particular attention to the difficulties and limitations that translators encounter in translating humor, as well as topics related to translation strategies for humor as found in the literature. Furthermore, the figure of L. Gaidai and his comedic works are introduced, including three works: "Operation Y and Other Shurik's Adventures", "The Caucasian Captive, or Shurik's New Adventures", and "The Diamond Arm" from which exemplary material was taken. Due to the research objective, the final part of the theoretical chapter discusses the theoretical and methodological aspects of analyzing the linguistic layer of Soviet post-thaw comedies in the

context of factors favoring or limiting the translation of verbal humor into Polish, taking into account possible intentions and adopted translational strategies.

The analysis of empirical material is discussed in the third part. Based on this, categorizations of types of humor, areas of reality to which it refers (social, political, moral issues), and means used for its expression (linguistic constructs, allusions, stereotyping, irony, etc.) are made. A synthetic image of humor in L. Gaidai's comedies is then related to its reflection in the Polish language version and its reception by a Polish audience.

One significant challenge when translating film dialogues is situations where linguistic elements are closely tied to the visual aspect, known as linguistic-visual humor. These are dialogues in which form or meaning are tightly connected to what can be seen on the screen. Because the relationship between dialogue content and the image is a crucial element that requires attention when creating a script, translating this type of humor presents special challenges for the translator.

A similar situation occurs when translating humor that refers to cultural and intertextual elements. Such intertextual references can be challenging for the translator because there is no opportunity to explain them in a footnote, due to the audiovisual form, as well as the nature of the conveyed content, which is humor. Therefore, the viewer watching the film must independently identify these elements and understand their relationship with the relevant cultural context. Interpreting these types of dialogues requires the skills and competence (including prior knowledge) of the viewer, which they may not possess.

Selected scenes from L. Gaidai's comedies are presented in terms of the types of humor employed by the author, with a particular focus on linguistic humor, and the means he uses to express it, such as language constructs, allusions, irony, satire, stereotypes, and the creation of a humorous trio. The obtained data is then compared with its reflection in the Polish language version.