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Summary of the doctoral dissertation: **“Translation as a subject matter of Copyright Act”**,
written under the supervision of Professor Ewa Nowińska.

The main task of this science work is to evidence thesis, that contrary to popular belief a perception of translation as the basic example of the adaptation, mentioned by the legislator in art. 2 section 1 on the Copyright Act, translation may occur in forms other than derivative work even without being a subject to copyright at all. In order to implement aforementioned thesis, there was made a thorough analysis of legislative changes regarding the issue of copyright for translations.

The following chapters describe the basic types of translations and phenomena that have a significant impact on them and especially with particular emphasis on the so-called “Untranslatability”, as the result of the essence of which there are disputes in legal and translation doctrine. Untranslatability is important at determining the nature of the translation and in qualifying the translation to a proper copyright genre.

After a profound presentation of current legal research on translation as a subject matter of copyright law, there were presented the most important aspects of the title issues, devoting to the selected ones full chapters of dissertation (including co-authorship of the translation, the right to its authorship and breaches of the integrity of original work and the translation itself).

Subsequently, there was presented a controversial concept for the design of a new copyrighted genre work: “autonomous work”, which is a subgenus of an inspired work. Based on the philosophy of *mimesis* and theory of *skopos*, as well as on the standpoint of the doctrine of translation studies, it is shown that there may be translations as much original, individual and qualitatively different, which lose their dependent character in relation to the primal work and rise up to the status of an inspired work. In the proposed concept of the autonomous work, it is a form of transforming the actual appearance of the work and its legal character from a work created as a dependent into the “liberating” type of independence. The proposed necessary premises are introduced to establish the nature of autonomy in order to find a

sufficiently different originality and individuality, as well as a qualitative difference between both compared works (which actually is unusual for the scale of assessment in copyright law).

An extension of the discussion on the subject of translation in the context of achieving the status of an independent work is to discuss the assumptions of creative translations of artificial languages, neologisms and sound-imaging – therefore, zones that do not lead to the recognition of translation as an autonomous work, but proves to be created in a separate way from the translation, original and creative nature of translator's work.

Another part of this dissertation's thesis is a presentation of translations in copyright system in the context of the weakness of their originality character – translations that cannot be regarded as copyright objects, as well as translations the texts that cannot achieve copyright protection.

Consequently, the title topic is discussed from the point of view of contemporary aspects of translation, in particular points of machine translations and online translate services.

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