

KATOLICKI UNIWERSYTET LUBELSKI

JANA PAWŁA II

Wydział Nauk Humanistycznych

Instytut Filologii Angielskiej

Krzysztof Pańczyk

(Nr albumu: 110 645)

**Multilingual Chess Terminology -
a Synchronic and Diachronic Perspective**

**Praca magisterska napisana pod kierunkiem
dr Marii Bloch-Trojnar**

Lublin 2009

Acknowledgements

I would like to thank above all two people without whom this thesis would never be written: my master's dissertation supervisor Doctor Maria Bloch-Trojnar and my bachelor's thesis supervisor Professor Anna Malicka-Kleparska who encouraged me to write a work on chess. I really appreciate their kindness, invaluable advice, comments patience, understanding, help in orientation of the work and any other support. I would also like to thank everybody who helped me in different things connected with writing, first of all Mr Tomasz Lissowski for numerous consultations concerning history, literature, vocabulary as well as putting me in contact with a German chess-player. I am grateful to Dr Michael Negele from Germany for his comments concerning texts in his native languages. I thank my friend Sergey Shilov (Ukraine) who helped me a lot in Russian and Elżbieta Nowak for a consultation concerning Italian. I also thank my parents and my friends: Jacek Ilczuk, Zbigniew Szymczak, Mirosław Sarwiński, Piotr Murdzia, Adam Wróblewski (Canada), Grażyna and Krzysztof Rynkiewicz, Luigi Niewiadomski (USA) and Zygmunt Urbanowicz for different kind of help.

Contents:

Chapter	Page
List of tables, Abbreviations, Symbols used in Chess Notation, Periods of the Languages Mentioned in the Thesis	8
Introduction	12
Chapter 1 The History of Chess and its Cultural Background	15
1.1 A Brief History of Chess	15
1.1.1 An Ancient Legend	15
1.1.2 The Early Stage	15
1.1.3 Chess in Europe	16
1.1.4 Contemporary Chess	17
1.1.5 History of Chess in Poland and Polish Contribution to Chess	18
1.2 An Outline of a Cultural Background	19
1.2.1 Literature and Chess	20
1.2.2 Film	21
1.2.3 Music	21
1.2.4 Painting	22
1.2.5 Politics	23
1.2.6 Popes	23

Chapter	Page
1.2.7 Science	24
1.2.8 Education	25
1.2.9 What is Chess	27
1.2.9.1 Chess as Knowledge	28
1.2.9.2 Chess as Art	28
1.2.9.3 Chess as a Sport	28
Chapter 2 Linguistic Considerations	30
2.1 A Brief History of Linguistics	30
2.1.1 Neogrammarians	31
2.1.2 Structuralism	31
2.1.3 Diachronic and Synchronic Approach	32
2.1.4 Generativism	34
2.1.5 Cognitive Grammar and Cognitive Linguistics	35
2.2 Etymology	36
2.2.1 Actual, Structural and Etymological Meaning of Words	37
2.2.2 Folk Etymology and Etymological Illusions	38
2.3 Why Do Languages Change?	39
2.4 Lexicalisation and Institutionalization	40

Chapter	Page
2.4.1 Sound Change and Semantic Change	40
2.4.2 Ambiguity of Words	41
2.4.3 Static and Dynamic Treatment of Word-Formation	41
2.4.4 Lexicon Enrichment	42
2.4.4.1 The Need for Creating New Words	42
2.4.4.2 Stages of Word Formation	42
2.4.4.2.1 A Nonce Formation	43
2.4.4.2.2 Institutionalization	43
2.4.4.2.3 Lexicalization	43
2.4.5 Types of Lexicalization	44
2.4.5.1 Phonological Lexicalization	44
2.4.5.1.1 Prosodic Features	44
2.4.5.1.2 Segmental Features	44
2.4.5.2 Morphological Lexicalization	45
2.4.5.3 Semantic Lexicalization	45
2.4.5.4 Syntactic Lexicalization	46
2.4.5.5 Mixed Lexicalization	46
2.5 Variants of Language	46

Chapter	Page
2.5.1 Jargon	47
2.5.1.1 Jargons and Special Languages	48
2.5.1.2 Chess Jargon	49
2.5.2 General Language and Special Languages	50
2.6 Figurative Language	51
2.6.1 A Style	51
2.6.2 The Ornateness of a Style	51
2.6.2.1 Types of Ornaments	52
2.6.2.2 Metaphor	55
2.6.2.3 Metaphor and the Truth	56
2.6.2.4 Metaphor According to George Lakoff and Mark Johnson	57
2.6.2.4 Chess Metaphors in Writings by Saint Teresa of Avila	61
2.6.2.5 Allegory	62
2.6.2.6 Metonymy	63
Chapter 3 Chess Terminology	66
3.1 The Origin of Chess Vocabulary	67
3.2 The Most General Terms	68
3.3 Chessboard and Chessmen	82

Chapter	Page
3.4 Moves	100
3.5 A Chess Game, Chess Tournaments	106
3.6 Chess Words and Expressions Which Are Metaphors of a Battle	120
3.7 Miscellaneous	145
Conclusions	152
Streszczenie	155
References	156

List of Tables, Abbreviations, Symbols Used in Chess Notation, Periods of the Languages Mentioned in the Thesis

List of Tables

Number	Title	Page
1	The Most General Terms	69
2	The Chessboard and its Elements	84
3	Chessmen	88
4	Moves	102
5	A Chess Game, Chess Tournaments	108
6	Metaphors of a Battle	122
7	Miscellaneous Expressions	146

Abbreviations

*	asterisk is used for reconstructed words when there is no direct evidence that they existed exactly in the form given
†	not retained words reconstructed on the bases of derivates
acc.	accusative case
adj.	adjective
AmE	American English
art.	article
BC	before Christ
BrE	British English
BT	<i>Pismo Święte Starego i Nowego Testamentu</i> . 1980.
c.	circa
cf	confer
coll.	colloquially
corr	correspondence game
fin.	final
gen	genitive case
GNB	Good News Bible With Deuterocanonical Books/Apocrypha
KJVB	The King James Version of the Bible

l.	line (in a poem)
M.E.	Middle English
m	match
m2	the second game of a match
MEDAL	<i>Macmillan English Dictionary for Advanced Learners</i> . 2006. Oxford: Macmillan Publishers Limited.
n	noun
NN	unknown player
O.E.	Old English
ODE	<i>Oxford Dictionary of English</i>
ol	Chess Olympiad
olm	Chess Men's Olympiad
p.	page
sb	somebody
sth	something
Sth	Summa Theologica
u	under (age)
USJP	Dubisz, Stanisław (ed.). <i>Uniwersalny słownik języka polskiego</i> . Wersja elektroniczna. Wydawnictwo Naukowe PWN.
v	verb
vol.	Volume

Symbols used in Chess Notation¹

!!	an excellent move
!	a very good move
!?	a move deserving attention
??	a blunder
?	a bad move
?!	a dubious move
#	checkmate
+	check
x	capture

¹ Most of the symbols taken from "Šahovsky Informator" no. 93 II-V 2005 p. 12-13 and "New in Chess" Yearbook no. 82/2007.

+–	White has a decisive advantage
–+	Black has a decisive advantage
±	White has the upper hand
∓	Black has the upper hand
±̄	White stands slightly better
∓̄	Black stands slightly better
=	equal position
∞	unclear position
∞̄	with compensation for the material
→	with attack
↔	with counterplay
⊃	better was
⊆	weaker was
Δ	with the idea
0-0	short castling
0-0-0	long castling
1-0	White won
0-1	Black won
½-½	draw
B	bishop
K	king
N	knight
N	novelty
Q	queen
R	rook

Periods of the Languages Mentioned in the Thesis

English

Old English=Anglo-Saxon - 450-1150

Middle English - 1150-1500

Early Modern English - 1500-1700

Modern English - 1700-now

(see Gelderen 2006:10)

Polish²

Old Polish - from 10th till 16th century

Middle Polish - from 16th century till 1780

Modern Polish from the time of the Enlightenment onwards

German

Old High German - from the middle of the 8th century till 1100

Middle High German - from 1100 to 1500

Modern High German - after 1500

(see Polański 2003:393)

Russian

Old Russian - from 11th till 14th/16th century

The Unification (Moscow) Period - 16th -18th century

Modern Russian - from the turn of 18th and 19th centuries onwards (see Wikipedia, entry: *Język rosyjski*)

French

Old French - from 9th till 13th century

Middle French - from 14th till 16th century

Modern French - from 17th century onwards

(see Polański 2003:182)

Persian

Old Persian 6th - 4th century BC

Middle Persian (Pehlavian, Parsic) - 3rd century BC - 8th century after Christ

Modern Persian - 9th century onwards

(see Polański 2003:431).

² Cf footnote 44 p.82.

Motto

‘Of all comparisons that might be imagined, the most fruitful is the one that might be drawn between the functioning of language and a game of chess.’

Ferdinand de Saussure

Introduction

The idea of the subject of this dissertation is not accidental. The author is an international master and a qualified coach in chess. For many years he was a professional chess-player and a frequent participant in both domestic and international tournaments. He is the author of a five chess books published in London and many theoretical articles in different magazines, mainly in the Dutch magazine *New in Chess-Yearbook*, published in English. Many-year contact with chess, both as an experienced player, a coach and a theoretician, have made the author an expert in typical chess issues.

Other reasons include intellectual inquisitiveness of the author and his abilities in systemic approach, analytical work and making syntheses rather than studying literature. Therefore, even such an objectively difficult subject looked very attractive for him, all the more that it was connected with his passion.

However, some doubts sometimes arose. For, what can two apparently different things like chess and linguistics have in common? However, a chance event has dispelled all doubts. When looking up a word ‘chess’ in *Course In General Linguistics* by Ferdinand de Saussure the author found four passages devoted to the royal game. The longest and most interesting, from which the motto of this dissertation comes, is cited in chapter 2 p.33. Another fragment will be quoted below:

“Language is a system that has its own arrangement. Comparison with chess will bring out the point. In chess, what is external can be separated relatively easily from what is internal. The fact that the game passed from Persia to Europe is external; against that, everything having to do with its system and rules is internal. If I use ivory chessmen instead of wooden ones, the change

has no effect on the system, but if I decrease or increase the number of chessmen, this change has a profound effect on the “grammar” of the game. One must always distinguish between what is internal and what is external. In each instance one can determine the nature of the phenomenon by applying this rule: everything that changes the system in any way is internal” (Saussure 1959:22-23).

If a man endowed with a genial intuition states that both chess and language are systems which can be compared - there is no doubt that writing on chess from the linguistic point of view poses a real challenge.

Studying the problem of connections between chess and linguistics the author will use two different approaches: synchronic and diachronic. The former contains all issues related to the use of typical chess terminology in general language and vice versa, including metaphors, chess idioms, sayings, chess jargon etc. The author will analyse linguistic phenomena connected with this, e.g. semantic change. The diachronic approach contains etymological considerations, often considering the ways particular words reached the discussed languages, old chess vocabulary (e.g. names of pieces) etc.

The study is generally restricted to four languages: English, Polish, German and Russian, though, in some parts of the work (where suitable materials were available) over ten languages will be compared in order to make some more general conclusions. Sometimes even Sanskrit and Persian will be referred to due to the origin of chess. The territory of research is not limited. The time is limited only by the date of the invention of chess - 6th century.

The problem undertaken in this dissertation seems to be extremely interesting as chess metaphors have existed in our culture for ages and this subject needs a more systemic study both in English and Polish. Obviously, there is very large chess literature about such aspects as opening theory, strategy, tactics, as well as history of chess, psychology of chess, connections with chess and culture, chess encyclopaedias etc. Nevertheless, in spite of the fact that the author has seen thousands of chess books, he has never heard about a book on chess and linguistics. Indeed, there are some good articles, written by specialists, about etymology of chess vocabulary, but materials concerning a synchronic approach are scattered in different sources. Moreover, most titles, are written for general public in order to popularize the royal game. Hence,

although they are really valuable, as they show chess in the deep cultural context, they are not always careful about details and systematic approach at the cost of a great number of pictures, illustrations and vivid language. Therefore, data taken from such sources must be treated with due caution. The author hopes that his work will be the first step in the development of research on this topic which will fill the existing gap. Only this may be a good reason for writing this thesis.

The main method of the study was reading and juxtaposing different texts, analyzing material from books, articles and different types of dictionaries: general, phraseological, etymological, as well as individual talks and discussions. The material is divided into small parts which will be analysed one after the other. As for the etymological research, data accessible in reliable dictionaries will be presented as finding something new would have required studies going far beyond the scope of this thesis. On the other hand, everything that is connected with the synchronic approach, is a much more open subject and gives a chance of discovering something new. Chess vocabulary is used in general language figuratively. Therefore, the main question concerns the kind of metaphors employed. The view of the world which they show is one of the most important issues of this work. The subchapter about metaphors in the theoretical part of this dissertation is one of the most crucial. The proposed hypothesis here is that metaphors are connected with war and fight.

Another research issue is the comparison of particular languages. As said above we will use substantially four languages: two Slavic and two Germanic. The next question arises if there are any similarities in words, expressions etc. between them.

The first chapter of this dissertation presents the historical cultural background of chess and its place in human life. It shows in short the connection between chess and literature, film, music, politics, science. It also presents utterances about chess of outstanding people and its educational values.

The second chapter contains the review of linguistic phenomena which will occur in the third chapter. It starts with a brief history of linguistics including: schools of linguistics, etymology, the shift of words from general language to special languages and vice-versa, lexicalisation, jargon and figurative language.

The third chapter is the major piece of the thesis. It discusses chess terminology using the methods and approaches given above.

Chapter 1 The History of Chess and its Cultural Background

Is chess worth writing books, treatises, theoretical analyses? Is it not a waste of time when two people spend hours at the chessboard? These questions can be answered only at the end of the dissertation. The first step to any conclusions must be a closer acquaintance with the history of chess and its role in human culture.

1.1 A Brief History of Chess

As long as humankind has existed, people have needed quality entertainment. The beginnings of some of them are hidden in the mist of time. However, followers of any discipline usually care about a mysterious story connected with its invention, be it true or false.

1.1.1 An Ancient Legend

Chess comes originally from India. There is an ancient legend connected with its invention. A sage named Sissa Nassir came to the caliph and showed him a new game. The caliph was so fascinated by it that he promised that he would give the sage whatever he desired. The sage's wish was apparently not very demanding. He wanted only a number of seeds of wheat. 'The chessboard has sixty four squares. Put one wheaten seed on the first square, two on the second one, four on the third, eight on the fourth and so on continuing to put as many seeds as is two to the power of the serial number' - said the sage to the caliph.

The caliph was extremely surprised as he did not expect such a modest wish. He instructed his mathematicians to calculate the number of seeds. Unexpectedly that task proved to be very difficult. For a few days they tried to establish the number, and finally the caliph was presented with it. The amount of the wheat was as great as an 8-year harvest from the whole production on the earth!

1.1.2 Early Stage

According to an English historian H. J. R. Murray a game called *chatrang* (the old name of chess) arose in India in about AD 570, however, some other sources show that it might have existed as early as in the 1st or 2nd century after Christ. Chatrang meant four kinds of forces: infantry, cavalry, fighters on elephants and units of carriages of horses.

The chessboard was bigger than at present (9x9). There were only four pieces.

With merchants from India chess reached Persia, where rules were established for the first time. They differed from the rules of today. Only a rook, a knight and a king moved in the same way as at present. A pawn from an initial position could move only one square forward and if promoted, it could be changed only into a queen. A king's (present bishop) moves were restricted to only three squares. The fer (present queen) was the weakest piece on the board and could move only one square aslant. He won, who took all opponent's pieces. Then, after the Arabs had conquered Persia in 642, chess spread throughout other countries.

1.1.3 Chess in Europe

At the turn of 8th and 9th centuries chess reached Europe: at first Spain, Italy and France, afterwards Germany, England, Scandinavia and Russia. The development of chess has not always been a bed of roses. Playing chess was forbidden in the 11th century in England, where king Henry I claimed a right to a monopoly, in France under Louis the 9th (1254) and in Russia when the Orthodox Church saw in chess traits of paganism. The oldest chess book *Repetición de amores e arte de axedres con el iuegos de partido* by Luis Ramirez Lucena was published in 1497 in Spain (see Hooper 1984:195). Full bloom of chess in Europe started in the 16th century, after a change in rules implemented at the end of the 15th century. The game became much more dynamic, attractive, with more possibilities to carry out a combination. The first famous masters in Europe were: Ruy Lopez (a Spanish parish-priest, 16th century), Gioacchino Greco (Italian, 17th century), François Philidor (French, 18th century) who is believed to have been the father of a new approach to chess based on a solid strategy and not only romantic attacks. He is also the author of a famous saying that “pawns are the soul of the game”.

English and French schools dominated in the first part of 19th century: Louis Charles De Labourdonnais, Alexander Mac Donnell, Howard Staunton, however, some strong players from other lands appeared, e.g. Russians Carl Friedrich Andreyevich Jaenisch and Alexander Dmitryevich Petrov.

After standardisation of chess laws, notation and shapes of chess pieces (chess standard tournament sets have been called *Staunton* up to present day) Staunton organised the first international chess tournament in London in 1851. Karl Ernst Adolf Anderssen won and became the unofficial Master of Europe.

The second part of the 19th century was a time of domination of a genius American Paul Charles Morphy, who overcame the best European chess-players in matches. His fame became legendary. Unfortunately, he fell into a deep depression and died at only 47.

1.1.4 Contemporary Chess

Modern chess started with official matches for world championship. The first world champion was American Wilhelm Steinitz winning a match against Johannes Hermann Zukertort (Jew of Polish origin). It was on 19th March 1886.

In the beginning, there were no clear rules. The prevailing champion had the right to choose his opponent for the next match.

After the Cuban José Raúl Capablanca (believed to be a chess genius) became the world champion in 1921, a potential pretender had to fund an appropriate sum of money for prizes for both players which was discouraging enough (if not making impossible) a challenge from a poor master. The third world champion of that time, worth mentioning, is a Russian master Alexander Alexandrovich Alekhine who beat Capablanca in 1927. He died in 1946 as the world champion.

After the World War II the organisation of the matches for world championship has been led by FIDE (Fédération Internationale des Echecs Internationale), which is called in English World Chess Federation. There were established precise rules for matches and elimination tournaments. For over twenty years all champions were Russians. The most famous are: Mikhail Moiseyevich Botvinnik, Mikhail Nekhemyevich Tal (world champion in 1960-1961), genius of combinations, Tigran Vartanovich Petrosian (1963-1969), called iron Tigran. Dominance in chess was the light in Soviet Communist Authorities' eyes.

Only in 1972 the genius American chess-player Robert Fischer beat Boris Vasilievich Spassky, after which he, for unknown reasons, did not play a game for twenty years.

Next years gave the world two great masters: Anatoly Yevgenyevich Karpov and Garry Kimovich Kasparov (he won the match against Karpov in 1985).

Kasparov has been probably the most prominent chess-player of all times. For many years chess world could observe his fantastic dynamic games, full of tactical motifs. Unfortunately, after he had lost his match against Vladimir Kramnik in 2000, he withdrew from playing chess and began to deal with politics. The present world

champion is Viswanathan Anand.

1.1.5 History of Chess in Poland and Polish Contribution to Chess

On the grounds of some mentions in literature, it is assumed that chess reached Poland in the 12th century in the reign of Bolesław Krzywousty. However, the issue if it got to Poland by sea, from Russia or, as in a few other countries, was brought by the knights returning from crusades, has not been established unambiguously. These three hypotheses do not exclude one another and all of them may be true (Litmanowicz 1981:8).

Chess became popular in Poland in the 16th century when she was a powerful state. Every knight was expected to be able to play chess. The game was popular on courts, in castles, mansion-houses and monasteries. The most prominent Polish poet of that time Jan Kochanowski wrote a beautiful poem called *Chess*. It is worth mentioning that the inventor of algebraic notation (it is naming the files with letters a-h and the ranks with numbers 1-8), are which commonly used today, was voivode (provincial governor) of Poznań, memoirist and naturalist Jan Ostroróg (1561-1622). He was also the author of the first Polish chess textbook *Nauka o szachach, obszernie w polskim języku przelożona z ksiąg Dumiana Portugalczyka, z uwagami Rui Lopeza, Hiszpana...* ‘Chess theory, translated at great length into Polish from books by Dumian, the Portuguese, with Ruy Lopez’s remarks...’.

The most superb Polish players were: the abovementioned Johannes Zukertort, Szymon Winawer, Hersh (Georg) Salwe, Miguel Najdorf, Saviely Tartakower, Dawid Przepiórka and above all Akiba Rubinstein, who was undoubtedly one of the most outstanding individuals in the history of chess. He won 21 chess tournaments and all the matches he played. He won games with world champions (Emanuel Lasker, Jose Raul Capablanca, Alexander Alekhine). After long negotiations he was to play a match for world championship with Emanuel Lasker, but was unable to collect enough money to cope with Lasker’s financial demands. Then the outbreak of the World War I crossed his plans for ever.

The Polish team won gold medals in the Olympiad in Hamburg 1930, twice silver medals in Prague 1931 and Buenos Aires 1939 and three times bronze medals in the Hague 1928, Warsaw 1935, Stockholm 1937, La Valetta 1980 and Bled 2002 (women). Poland has also outstanding achievements in junior contents, correspondence chess,

solving problems. Giving even a reduced list of them goes beyond the modest framework of this dissertation (see Witkowski 1974:7-14, Litmanowicz 1981 7-12, Czarnocki 1980:16-37, Filipowicz 2007:9-12 - the whole historical part).

1.2 An Outline of a Cultural Background

Since the dawn of time people have looked for various activities which combined both the need for entertainment in their free time with the opportunity to achieve some abilities of strategic thinking and intellectual competence, which were highly appreciated by their communities. The skills of playing board games have undoubtedly been important among higher classes in all civilisations throughout ages. Chess has played a crucial role within all board games since it reached Europe.

In the 11th century chess became widespread in the Christian world in knight communities in nearly all countries. In the late Middle Ages it obtained unusual popularity among feudal elites and supplanted other board games. Chess was present both at imperial courts, at magnates' residences and knights' castles. Both higher class, well-born ladies and monks played chess. Playing chess was very popular in taverns and inns, especially in England and France. They had signboard with chess emblems. This custom has been preserved up to now (see Bubczyk 2005:7, Litmanowicz 1986:308).

Although there were a lot of social occupations in the Middle Ages, chess played a special role, as it reflected the structure of the feudal society and political relations e.g. by names of chessmen (king, queen, bishops, knights), rules of play etc. Hence, chess examples were used even in sermons and philosophical lectures (see Bubczyk 2005:8, Giżycki 1984:153). Such a metaphor can be found in one of Piotr Skarga's homilies: *Chcesz widzieć jako na szachownicy króle, pany, żołnierze pyszno stoją, a wnet, gdy się gra skończy, wszyscy się w króbcie jako w kośnicy pomieszają* "You want to see how kings, lords, soldiers are standing proudly on the chessboard, and soon the game will end and all will be mixed in a compartment like in a mortuary". Gautier de Coincy (1177 - 1236) presented an allegorical view of a game of chess between God and Satan in a morality play *Les Miracles de Nostre-Dame* known in English as 'The Miracles of Notre Dame' or 'The Miracles of Our Lady'. Satan drove the chess piece, symbolising man, into the corner of the chessboard in order to mate him, to punish him for committing the original sin. Then God created a piece *Fers*, and it was the Blessed Virgin, it is the queen in chess and He beat Satan. It is worth mentioning that in the French original it is a play on words *fierce* (the name of the piece) and *vierge* 'virgin'

(see Giżycki 1984:153, Wikipedia entry: *Gautier de Coincy*).

For ages chess has been deeply present in various fields of culture, especially in art.

1.2.1 Literature and Chess

Connections between literature and chess are not restricted to treatises on chess theory, which were mentioned in the historical part. A lot of men of letter have been chess passionates and devoted their works to chess or inserted chess themes in them. The following names can be mentioned here: Dante Alighieri, Miguel de Cervantes, William Shakespeare³, William Jones, Walter Scott, Charles Dickens, Joseph Conrad, Herbert Wells, Alexander Sergejevich Pushkin, Mikhail Yuryevich Lermontov, Ivan Turgieniev, Ivan Sergejevich Turgenev, Jan Kochanowski, Łukasz Górnicki, Ignacy Krasicki, Adam Mickiewicz, Bolesław Prus, Henryk Sienkiewicz, Melchior Wańkiewicz, Jerzy Putrament⁴ (see Litmanowicz 1987:904). Some of them are the authors of very apt or cutting aphorisms e.g.: *There are two kinds of people: one are prone to submit to circumstances - these play whist, the others desire to control circumstances - those play chess* - Mortimer Collins, *Ten murders include as many crimes as one game of chess* - Arthur Conan Doyle (see Litmanowicz 1983:20, translation mine). The latter sentence by the most known writer of detective stories in the world shows his deep understanding of nature of chess as a ruthless fight. Some one added aptly what kind of fight may be chess *Gra w szachy jest walką, głównie atoli przeciw własnym błędom* 'Playing chess is a fight, howbeit, mainly against your own errors' (see Giżycki 1984:111). Johann Wolfgang von Goethe's utterance *Chess is a touchstone of intelligence* reflects well on his appreciation of the royal game, as well.

There are a lot of novels and short stories written by outstanding writes, in which chess-players are main characters and chess motifs play an important role e.g. *Anastasia und das Schachspiel* 'Anastasia and Chess' by Wilhelm Heinse, *Szachista* 'The Chess-player' by Waldemar Łysiak, *Schachnovelle* 'Chess Story' by Stefan Zweig, *Partia szachów* 'A Game of Chess' by Jan Parandowski, *Szachy* 'Chess' by Sławomir Mrożek (see Litmanowicz 1987:981-982, Wikipedia, entries: *Wilhelm Heinse*, *Stefan Zweig*).

However, the genre which has the closest connection with chess is a detective story/novel. This may be due to the fact that the structure of a detective conflict and

³ Edward Winter's article "Chess and Shakespeare" presents chess themes in works by the best playwright of all time.

⁴ Putrament was the chairman of the Polish Chess Federation in 1954-1957 and 1963-1973.

a chess problem may be similar. Hence, the ways of solution to a crime riddle may resemble a chess problem where the pieces set up on the chessboard gradually and with iron logic are uncovering a stunning, unexpected but precisely prepared ending. In many novels chess is interwoven with the main plot. Sometimes a position on the chessboard contributes to unmask the criminal. The following works can serve as examples: *The Black Knight* by Raymund Allen, *The Bishop Murder* by S. S. Van Dine, *Czarny koń zabija nocą* 'The Black Knight kills at Night' by Jacek Roy (see Litmanowicz 1986:481-482). The recently-published novel *Zugzwang* by the Irish writer Ronan Bennett deserves serious attention. It will be discussed in chapter 3 p. 149.

Chess has also been a charming subject for a great number of poems. *Scacchia ludus* 'Chess' by Marco Girolamo Vida (1485-1566) and *Szachy* 'Chess' by Jan Kochanowski (1530-1584) will often be mentioned in this thesis. The former is a description of a game of chess played between Apollo and Mercury on Jupiter's demand. The latter, on the other hand, presents a duel between Fiedor and Borzuj, two strangers from Slav lands, for the Danish princess Ann's hand in marriage.

1.2.2 Film

Some of abovementioned novels have been adapted to the screen e.g. Zweig's *Chess Story* directed by G. Oswald (1960). Other films deserve attention: Russian grotesque *Шахматная горячка* 'Chess Fever' (1925), a feature-length psychological drama *Гроссмейстер* 'Grandmaster' directed by S. Mikaelian (1973) and Swedish *Det sjunde inseglet* 'The Seventh Seal' directed by Ingmar Bergman. The last film is one of the best Bergman's productions. It is based on the motif of an unusual game of chess played between the death and a knight coming back from a crusade. It won a special jury prize and was awarded the Silver Palm at Cannes (see Litmanowicz 1986:42, 254, Litmanowicz 1987:1182, Wikipedia, entry: *Ingmar Bergman*).

1.2.3 Music

There are a few music works connected with chess: a comic opera *La magicienne* 'A woman magician' by Jacques-François-Fromental-Élie Halévy (1858), a ballet-pantomime *Checkmate* by the English composer Arthur Bliss (1937), an opera *Das Schachturnier* 'The Chess Tournament' by Traugott Maximilian Eberwein. However, many outstanding players have been musicians, e.g. Philidor wrote twenty three operas, the Russian grandmaster Mark Taimanov gave piano concerts, and an ex-world

champion Vasily Vasilyevich Smyslov was a first-class singer. There have been many composers who played chess e.g.: Richard Strauss, Ignacy Paderewski, Felix Mendelssohn Bartholdy and the greatest among the greatest: Ludvig van Beethoven and Frederic Chopin. Some of them e.g. Ernest Irving found some resemblances between chess musical imagination and thinking and looked for connections between musical and chess memory (e.g. in playing blindfold) and drew a conclusion that their structures are similar⁵ (see Litmanowicz 1986:751-752, Hooper 1984:219).

1.2.4 Painting

A great number of outstanding painters have recorded in their painting genre scenes with chess, famous chess-players (e.g. Em. Lasker or J.R. Capablanca) or eminent people playing chess (e.g. W. Shakespeare), or used chess as a symbol, metaphor. The examples of painters who have taken up chess issues are: Paris Bordone, Ferdinand Delacroix, Jan Matejko. Matejko enjoyed playing chess. In his painting *Rzeczpospolita Babińska* 'Republic of Babin' he presented the young Jan Kochanowski at a chess game with a writer Marcin Bielski. (see Litmanowicz 1986:557-558, 574).

Marcel Duchamp (1887-1998), the French Dadaist, was a fanatical chess-player. He had a master title, played in international tournaments including French Chess Championships (once he took the fourth place) and in four Chess Olympiads. He was also a chess theoretician. In co-operation with Vitaly Halberstadt he published a treatise *L'opposition et cases conjuguées sont réconciliées* 'Opposition and Sister Squares are Reconciled'. Chess was also the subject of his painting e.g. *Portrait de joueurs d'échecs* 'Portrait of Chess Players' (1911). His saying "While all artists are not chess players, all chess players are artists" is commonly known.

There is an intrigue painting in the Jesuit Retreat House in Czechowice-Dziedzice. Two chess-players are at the game. One of them, playing with black chessmen, is extremely self-confident. He is looking at the chessboard with an ironically smirk. His pieces look like small repugnant monsters. There is a lion beside him which is laying its paw on a human skull. This resembles the words of the Scripture "your adversary the

⁵ Although the author is only a graduate of a primary music school, he has some experience and reflections on this matter. Sometimes chess-lovers ask how a chess-player is able to correctly memorise a game he played. They do not understand that a game is not a series of moves made at random. In no case does remembering it resemble memorising a series of numbers drawn. A chess game played by masters always has its own logic, its own 'melody'. Moves are like particular sounds. However, not everybody can hear it. Similarly, not everyone understands the beauty of classical music. Hence, the mechanisms of remembering a chess game are similar to memorising a piece of music.

devil, as a roaring lion, walketh about, seeking whom he may devour (1P 5:8, KJV).

His opponent is a young man with a bag, wearing modest clothes. He is lost in thought, focused on the game. He is playing with white pieces which are depicting angels. However, the advantage of black monsters is considerable. A black spider is crawling towards the man and an angel is watching the game from a distance.

The painting is an allegorical vision of the inner fight in human soul, the eternal struggle between good and evil (see <http://mateusz.pl/ksiazki/ja-cd/ja-cd-123.htm>).

1.2.5 Politics

As mentioned earlier, chess was very popular on royal courts. Since time immemorial kings and emperors had been interested in chess, which was of great importance for the development and spread of the game (see Litmanowicz 1986:480).

Charles the Great, king of the Franks, is commonly believed to have played chess. In the oldest major work of French literature *Chanson de Roland* 'The Song of Roland' there is even a mention about him and his knight playing draughts and chess. In numerous anecdotes he is shown as a keen chess-player. However, more thorough historical research has proved that he rather did not show interest in chess⁶. Chess admirers were English king King John of England called Lackland (reigned between 1119-1216), Alfonso X, king of Castile (13th century). The latter was not only a chess-player but also a historian, patron and popularizer of chess. Other chess lovers were the Mongolian ruler Timur (14th century) and tsar of Russia Ivan IV Vasilyevich known as Ivan the Terrible. Ivan IV died playing chess in 1584⁷. Worth mentioning are also Queen Elisabeth I, Tsar Peter I, kings of Poland Batory and Jan III Sobieski (see Giżycki 1984:199-202).

Some presidents and politicians have been chess-players: Thomas Jefferson, Charles Maurice de Talleyrand, Józef Piłsudski, Valéry Giscard d'Estaing (see Litmanowicz 1986:928).

1.2.6 Popes

A few popes were keen on chess. Pope Innocent III (about 1160-1216) devotes much room to chess in his *Innocent Morality*⁸. Chess was a baseline for similes concerning

⁶ Litmanowicz (1986:480) does not share this opinion.

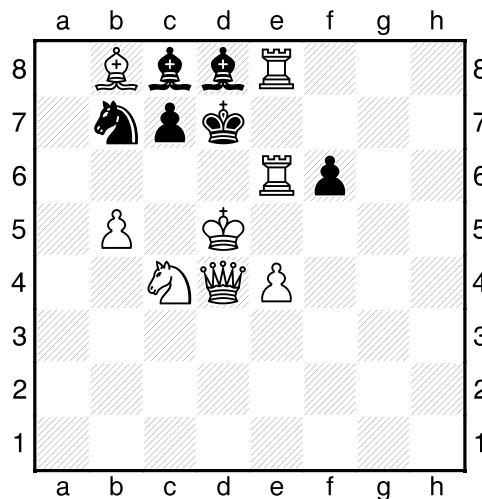
⁷ Wikipedia (entry: Ivan IV of Russia), not denying this fact, mentions that he was probably poisoned.

⁸ Hooper (1984:151) attributes the authorship of the work to an English friar John of Wales. Nevertheless,

life, death, morality and ethics in the spirit of medieval chess moralities. It is worth mentioning that chess moralities had a large influence on using chess metaphors in everyday's speech (proverbs, similes, idioms) and on literature and arts (see Litmanowicz 1986:375, 740).

Popes Leo X (1475-1521) and Leo XIII (1810 - 1903) were chess enthusiasts. Leo X was a patron of the arts, sciences and literature. He sponsored the artistic work of M. Vida, the author of the chess poem *Scacchia ludus* (see Litmanowicz 1986:513).

Pope John Paul II (1920-2005) was the member of *Krakowski Klub Szachistów* 'Cracow Club of Chess-players' in his youth. He had second chess category, played in chess tournaments and composed a lot of chess problems. One of his two-movers, composed in 1946 is shown below:



1.Qa7.f5 [1...c6+ 2.bxc6#; 1...c5 2.bxc6#; 1...Be7 2.R6xe7#; 1...Nd6 2.Nb6#; 1...Na5 2.Nb6#] **2.Ne5#**

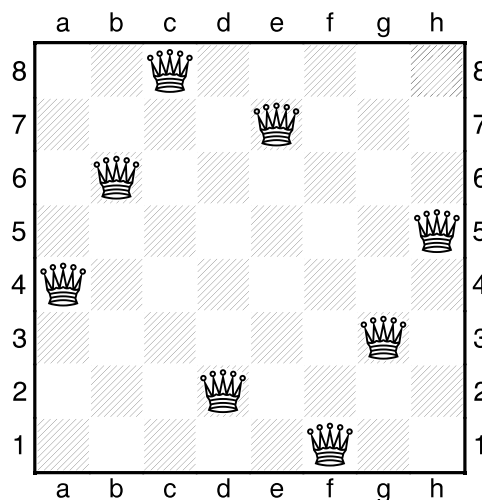
(see Ładoś http://www.lados.info/szachy_kksz.php, Mleczek 2008).

1.2.7 Science

A lot of scientists have been fascinated by chess e.g.: G. Cardano, I. Newton, G. Leibnitz, M. Lomonosov, D. Mendelejev, A. Einstein (see Litmanowicz 1987:1284). There are a lot of mathematicians in this group. The type of thinking of a chess-player and a mathematician seem to be similar, though there are some differences. A mathematical task needs thorough research whereas in chess the most important thing is

he confirms that it “also appears in a manuscript collection of the sermons of Pope Innocent III”. Litmanowicz (1986:740) also mentions this Welsh monk.

to establish the best move or the series of moves. Chess examples and terms are present in cybernetics, theory of games, graph theory, computing, number theory, combinatorics. There are some mathematical tasks connected with chess. Two of them are most popular: 1) how many queens can we set up on the chessboard so that none of them can attack any of the others; 2) how to go with a knight throughout all the chessboard being only once on each square. One of the solutions of the first task is shown below.



We could draw a conclusion that chess has often been an inspiration in different branches of mathematics.

The French mathematician Henri Poincaré stated in his work *La science et l'hypothèse* that mathematics could not be helpful in building the theory of playing chess as the run of a chess game could not be expressed by mathematical functions. Nevertheless, present-day chess programs play chess as strong as the best grandmasters (Карпов 1990:237-238, Litmanowicz 1986:574 - the whole issue *science*). It is interesting from the philosophical and cognitive point of view if Poincaré's opinion is correct. This, however, would need a consultation with some specialists.

1.2.8 Education

As mentioned in the historical part, chess was banned by the authorities of various religious denominations. There were three basic reasons for it: 1) chess was treated as a gambling game like dice; 2) it was regarded as a waste of time at the cost of work and prayer; 3) chess was discerned to be a kind of a harmful bad habit. Even such an

authority as saint Bernard of Clairvaux ordered the Knights of the Temple of Solomon in their monastic rule (in 1128) to find chess playing repulsive. The approach of the Catholic Church changed in the Renaissance when a lot of authors of chess treatises and literary works connected with chess were representatives of clergy e.g.: parish priest Ruy Lopez, bishop Vida, curate G. A. MacDonnell. One of the greatest Carmelite mystics Saint Teresa of Avilla (1515-1582) liked playing chess in her childhood. In one of her main writings *The Way of Perfection* she sometimes uses chess metaphor⁹ describing spiritual matters. In 1944 the Church authorities proclaimed her the patron of Spanish chess-players (see Litmanowicz 1987:1016-1017, 1233).

What caused such a turnabout? Not only did chess find outstanding protectors but also its unquestionable educational values were discovered. Litmanowicz (1987:1341) notices that playing chess strengthens such features of personality as: power of concentration, ability of analysis and deduction, stimulation of imagination, patience, independence in making decisions, efficiency in planning and conducting operations which require using strategy and tactics, practicing memory. A chess-player must be mentally resistant and fair.

Benjamin Franklin wrote a short treatise on chess educational values entitled *The Morales of Chess*¹⁰. The following praise of chess is at the very beginning of it:

“The Game of Chess is not merely an idle amusement; several very valuable qualities of the mind, useful in the course of human life, are to be acquired and strengthened by it, so as to become habits ready on all occasions, for life is a kind of Chess, in which we have often points to gain, and competitors or adversaries to contend with, and in which there is a vast variety of good and ill events that are, in some degree, the effect of prudence, or the want of it.”

Franklin continues that “by playing at chess, then, we may learn”: foresight, circumspection, and caution, describing in detail particular mechanisms.

Some utterances of Polish outstanding writers deserve attention, as well. Bolesław Prus in his considerations says (after Giżycki 1984:112, translation mine):

⁹ This issue will be discussed in the subchapter 2.6.2.2.

¹⁰ Some sources entitle it *The Morals of Chess*. Also the date of writing is given from 1750 till 1779.

“Life game resembles a chess game. However, power in chess constitute pieces: king, queen, rook, knight whereas in life pieces are: work, perseverance, attention, firmness, ability.

If in a game of chess either side wants to win - similarly in life people or nations also want to win. But what? They really want to physical and spiritual improvement. It means that they desire to still increase their ability to work, their knowledge, health, agility, kindness of other people or nations, wealth, honesty, dignity etc. This is the fundamental goal of life victory...”

Polish literature has an even earlier mention about chess. In his didactic work *Dworzanin* (published for the first time in 1566) Łukasz Górnicki described chess as *[gra] jest czysta a rozumu bystrego zabawa* ‘[the game] is fair and it is a play for a sharp mind’.

In the weekly column of ‘Kurier Codzienny’ (1900) Prus published an article entitled *Pochwała szachów* ‘The Praise of Chess’ where the following instructive statements are comprised: “each [chess] piece has its denoted characteristics, hence, also (...) any piece in the society, i.e. each man should have their own distinct character”, “strict morality should apply to both opponents in chess and partners in life” (see Giżycki 1984:113, translations mine).

Saint Maximilian Kolbe and Blessed Bronisław Markiewicz played chess with young people and appreciated its educational values. Father Markiewicz established day rooms with chess sets in order to draw young people away from drunkenness (see Mleczek 2008). When leading a retreat in Niepokalanów-Laski in November 2004 Father Stanisław Piętka noticed that Saint Maximilian had felt very well the spirit of fight. He was a man fighting over the truth, values, fulfilment of God’s will. Saint Maximilian thought that sportsmen should not have mercy on their opponents. The better competitor should win.

1.2.9 What is Chess?

Having analysed the roles of chess in particular branches of human life and some utterances about chess given by famous people we can ask a fundamental question: “What is chess?”. For some people it is a boring, incomprehensible club game, for

others it is a sport or terrible, murderous fight, for others more a kind of art or even a philosophy of life, and last of all for the people having the most exact minds - knowledge. What is chess then? Must this question be left unanswered?

Chess consists of a great number of the abovementioned elements.

1.2.9.1 Chess as Knowledge

Chess is undoubtedly knowledge. There exist really huge chess libraries and a great number chess periodicals. The chess books consider: all stages of games (they will be discussed later), strategic and tactical problems, history of chess, tournament books, announced games, presentations of great chess-players etc. Some opening variations are analysed up to over the 30th move! The same situation is with typical endings. There are vast encyclopaedias of chess endings both in the form of books and the parts of computer programs (chess bases and analysing programs). In the era of computers when analysing programs are beginning to be better than world's top players, this knowledge is really imposing and still developing. It is huge enough to a subject of a few-year studies with many particular branches of interest.

Chess-players who treat chess as knowledge are usually types of analysts.

2.6 Chess as Art

Let us repeat Duchamp's saying "all chess players are artists". Chess has also its aesthetic aspect. Nevertheless, beauty in chess is somehow hidden. Unlike a brilliant goal of football after an effective action or a strong spike in volleyball, a beauty of a subtle combination, an exquisite move, a cunning trap, a logical, difficult to predict sequence of moves is impossible to be appreciated by an ordinary man. He will be even not able to notice it. To recognise it one must be at least at an intermediate level.

Some chess-players have the soul of an artist in a special degree. A typical chess artist wants not only to win but also to create a piece of art (see Filipowicz 2001). Chess-players with this kind of attitude are real artists and sometimes can play "immortal" games, however, as they are too sensitive and vulnerable, they usually do not achieve great successes.

2.7 Chess as a Sport

Throughout his life the author has been able to hear many times people being astonished that chess is treated as a sport. The key argument was always one - no physical effort.

However, this kind of point can be proved only by a person who has never played a tournament game of chess. Five-eight hours of intense thinking makes often a chess-player exhausted. Chess has all typical features of sport: it is a competitive game, there are tournaments and matches including world championship, the best players work with their teams (coaches, analysts, psychologists, computer-specialists, huge data bases etc.).

Over the last 20-30 years chess on the top level has gradually been getting more and more of a sport. This process has been resulted from the development of computer science, which forced to play the whole game without adjournment. This caused shortening of timing and less time to consider means more stress. Consequently objective calculation is becoming less important than strong power of concentration, psychical resistance and other typical sports features.

Chess-players who treat chess above all as a sport are very competitive persons and usually typical fighters. They always strive after a victory. Most of world top players treat chess in this way.

The outstanding artist and chess-player Marcel Duchamp understood the nature of chess very well:

“Chess is a sport. A violent sport. This detracts from its most artistic connections. One intriguing aspect of the game that does not imply artistic connotations is the geometrical patterns and variations of the actual set-up of the pieces in the combinative, tactical, strategical and positional sense. It is a sad means of expression though - somewhat like religious art - it is not very gay. If it is anything, it is a struggle.”

Chapter 2 Linguistic Considerations

The chapter contains the theoretical discussion on the main linguistic issues which will be used in the practical part, in particular school of linguistics, etymology, variants of language and figurative language.

2.1 A Brief History of Linguistics

Linguistics is the study of language. However, in order to understand what it really is it is necessary to define the subject it deals with. We must be aware that, similarly to other fields of liberal arts, the most basic notions are often understood and defined in various ways. Obviously, it does not mean that they refer to completely different things. They simply emphasise diverse aspects of the same problem and consequently focus their research on it. Let us compare definitions of language by two famous linguists given in (Crystal 1987:396):

“‘Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols’ (E. Sapir, 1921.)

‘A language is ‘a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements’. (A. N. Chomsky, 1957.)”

As it is visible, Sapir’s definition stresses communicative aspects whereas Chomsky’s looks rather like a mathematical construction.

Man has been interested in linguistics since ancient times as early as he was capable of a reflection on himself and the surrounding world. Linguistics achieved such a high level in Ancient India with the peak in the 4th and 5th centuries BC that Europe was able to equal only at the beginning of the 19th century. However, until the 3rd century BC all the knowledge had been handed down only orally. Pānini (4th century BC) was the author of the first book on grammar. It is amazing that a great number of terms existing in contemporary linguistics, especially phonetics, were known at that time (see Heinz 1978:19-25).

In Ancient Greece the first linguistic treatise was a debate on the pages of Platon’s (c. 427-347 BC) philosophical dialogue *Cratylus*. It was devoted to the origin and the

nature of meaning, whether it is conventional or natural. The latter position suggests its divine origin and implies that words can be used as a tool for cognition of reality. However, Aristotle (384-322 BC), supported the former stand. Then, two philosophical schools of conventionalists and naturalists came into existence. In the 3rd century BC the Stoics developed grammar, grouping words into parts of speech, describing paradigms of inflection etc. (see Heinz 1978:29, Crystal 1987:404).

The ancient Romans introduced a speculative approach and worked on Latin grammar using Greek terminology. The most significant period was the turn of millennia when Marcus Terrentius Varro (116-27 BC) codified Latin grammar in his twenty-six-volume work *De lingua latina* 'On the Latin Language' and the most outstanding orators: Cicero (106-43 BC) and Quintilian (c.35-c.100) lived and spoke publicly (see Crystal 1987:405).

Medieval learning was based on seven Liberal Arts which were divided into two groups: the Trivium which contained grammar, dialectic or logic and rhetoric, and the Quadrivium with geometry, arithmetic, astronomy, and music (see Crystal 1987:406, Wikipedia, entry 'Liberal Arts').

However, the most interesting from the point of view of this thesis are the major linguistic approaches in the 19th and 20th centuries.

2.1.1 Neogrammarians

The Neogrammarians were a group of linguists from the University of Leipzig. They proposed the hypothesis of regularity of sound change. They thought that this process was autonomous and dependent on the environment of a sound. Description of historical change was one of the most characteristic features of their approach. Studying Sanskrit and other related languages they developed a method called comparative grammar. The main work was Karl Brugmann's five-volume *Grundriss der vergleichenden Grammatik der indogermanischen Sprachen* 'Elements of the Comparative Grammar of the Indo-Germanic Languages' (see Wikipedia: entry 'Neogrammarians', Crystal 1987:329).

2.1.2 Structuralism

Structuralism is an approach which analyses a specific issue as a complex system and tries to find mutual relations between particular parts of it. The founder of structuralism in linguistics was the Swiss scholar Ferdinand Mongin de Saussure whose views were

expounded in his main work *Course in General Linguistics*¹¹. He treated language as a system of opposing or complementary elements (e.g. speech and language, diachronic and synchronic approach, systematic and paradigmatic relations, *langue* and *parole*, external and internal linguistics) and tried to find relations between their different elements in the present. Such an approach was directly opposite to that of the Neogrammarians (see Wikipedia, entry: *structuralism*).

2.1.3 Diachronic and Synchronic Approach

The words *diachronic* and *synchronic* are of Greek origin and mean ‘through/across time’ and ‘together time’, respectively. The terms were coined by Ferdinand de Saussure. “A diachronic approach to the study of a language (or languages) involves an examination of its origins, development, history and change. In contrast, the synchronic approach entails the study of a linguistic system in a particular state, without reference to time. The importance of a synchronic approach to an understanding of language lies in the fact that for Saussure each sign has no properties other than specific relational ones which define it within its own synchronic system” (Cuddon 1999:217).

In the introduction to Saussure (2002:15) Kazimierz Polański suggests that the abovementioned terms resemble some ideas of the German philosopher and language theoretician Wilhelm von Humboldt. In fact, although his ideas are not as largely developed and proved, they look absolutely the same. In the writing *O językoznawstwie porównawczym w odniesieniu do różnych epok rozwoju języka*¹² “About Comparative Linguistics with Reference to Different Epochs of Language Development” dated to 29th June 1820, it is 37 years before Saussure was born, Humboldt distinguishes two branches of comparative linguistics: language organism (in the original: *Organismus der Sprache*) research and research of languages in the process of their development. He explains these terms in the similar way to the words *diachronic* and *synchronic* in the paragraph above (see Humboldt 2002:206-207).

Let us return to Ferdinand de Saussure, called the father of contemporary linguistics.

¹¹ F. Saussure never wanted to write a book. He neither left any systematic notes from his lectures nor even their plans. Two his friends: Charles Bally and Albert Sechehaye worked out and edited the book, which was published first in 1916, three years after Saussure’s death (Kazimierz Polański, introduction to Saussure 2002:7).

¹² The original title is *Über das vergleichende Sprachstudium in Beziehung auf die verschiedenen Epochen der Sprachentwicklung*. The author was able only to use the Polish text except for a small dictionary of philosophical terminology by the translator Elżbieta Kowalska attached to the book.

The extensive fragment of his work cited below is both an outstanding study of a comparative analysis and an elevation, and an appreciation of chess.

“But of all comparisons that might be imagined, the most fruitful is the one that might be drawn between the functioning of language and a game of chess. In both instances we are confronted with a system of values and their observable modifications. A game of chess is like an artificial realization of what language offers in a natural form.

Let us examine the matter more carefully.

First, a state of the set of chessmen corresponds closely to a state of language. The respective value of the pieces depends on their position on the chessboard just as each linguistic term derives its value from its opposition to all the other terms.

In the second place, the system is always momentary; it varies from one position to the next. It is also true that values depend above all else on an unchangeable convention, the set of rules that exists before a game begins and persists after each move. Rules that are agreed upon once and for all exist in language too; they are the constant principles of semiology.

Finally, to pass from one state of equilibrium to the next, or - according to our terminology - from one synchrony to the next, only one chesspiece has to be moved; there is no general rummage. Here we have the counterpart of the diachronic phenomenon with all its peculiarities. In fact:

- (a) In each play only one chesspiece is moved; in the same way in language, changes affect only isolated elements.
- (b) In spite of that, the move has a repercussion on the whole system; it is impossible for the player to foresee exactly the extent of the effect. Resulting changes of value will be, according to the circumstances, either nil, very serious, or of average importance. A certain move can revolutionize the whole game and even affect pieces that are not immediately involved. We have just seen that exactly the same holds for language.
- (c) In chess, each move is absolutely distinct from the preceding and the subsequent equilibrium. The change effected belongs to neither state: only states matter.

In a game of chess any particular position has the unique characteristic of being freed from all antecedent positions; the route used in arriving there makes absolutely no difference; one who has followed the entire match has no advantage over the curious party who comes up at a critical moment to inspect the state of the game ; to describe this arrangement, it is perfectly useless to recall what had just happened ten seconds previously. All this is equally applicable to language and sharpens the radical distinction between diachrony and synchrony. Speaking operates only on a language- state, and the changes that intervene between states have no place in either state.

At only one point is the comparison weak: the chessplayer intends to bring about a shift and thereby to exert an action on the system, whereas language premeditates nothing. The pieces of language are shifted - or rather modified- spontaneously and fortuitously. The umlaut of *Hände* for *hanti* and *Gäste* for *gasti* (see p. 83) produced a new system for forming the plural but also gave rise to verbal forms like *trägt* from *tragit*, etc. In order to make the game of chess seem at every point like the functioning of language, we would have to imagine an unconscious or unintelligent player. This sole difference, however, makes the comparison even more instructive by showing the absolute necessity of making a distinction between the two classes of phenomena in linguistics. For if diachronic facts cannot be reduced to the synchronic system which they condition when the change is intentional, all the more will they resist when they set a blind force against the organization of a system of signs” (Saussure 1959:88-89).

2.1.4 Generativism

The conception of generative grammar is connected with syntax, but it later developed into a theory of phonology and morphology. It was initiated by the American linguists Noam Avram Chomsky at the turn of the 1950s and 1960s. “Early versions of Chomsky’s theory were called transformational grammar, and this term is still used as a collective term that includes his subsequent theories” (Wikipedia, entry *Generative grammar*). This new approach is a set of rules expressed in a formalised mathematical language. The rules can establish which combinations of words can form grammatical sentences. He distinguishes ‘surface’ and ‘deep’ levels of grammatical structure. Although such an attitude makes a language a systematic structure, it has some

disadvantages, as it reduces it to an abstract phenomenon, which can be manipulated. Krzeszowski regards reductionism as a characteristic feature of traditional linguistics (see Wikipedia, entry *Generative grammar*, Krzeszowski, introduction in Lakoff 1988:10-12, Crystal 1987:409).

2.1.5. Cognitive Grammar and Cognitive Linguistics

Cognitive grammar is a language theory which has been developed since the mid 1970s by Ronald Langacker. What is interesting, it was originally called ‘space grammar’¹³ which is likely an allusion to characteristic diagrams. Taylor (2007:3-4) distinguishes between cognitive grammar and cognitive linguistics.

The term *cognitive linguistics* is regarded as a quite wide current in contemporary linguistics which includes many various approaches, methodologies and tendencies which have some common assumptions. The main is that language constitutes an integral part of human cognition and every thorough analysis of linguistic phenomena should be conducted in the context of the knowledge of human cognitive abilities. Cognitive grammar is a name of one specific theory belonging to the broader trend of cognitive linguistics.

“Cognitive linguists deny that the mind has any module for language-acquisition that is unique and autonomous. This stands in contrast to the work done in the field of generative grammar. Although cognitive linguists do not necessarily deny that part of the human linguistic ability is innate, they deny that it is separate from the rest of cognition. Thus, they argue that knowledge of linguistic phenomena - i.e. phonemes, morphemes, and syntax - is essentially conceptual in nature. Moreover, they argue that the storage and retrieval of linguistic data is not significantly different from the storage and retrieval of other knowledge, and use of language in understanding employs similar cognitive abilities as used in other non-linguistic tasks” (Wikipedia, entry: *cognitive linguistics*).

Although generative and cognitive grammar are often juxtaposed, Taylor (2007:7) states that it is Chomsky who was the initiator of the cognitive trend. Chomsky’s later works have some biological-psychological aspect. He states that grammar must be in the minds of users of a language. People are born with a project of a language called ‘Universal Grammar’. They inherit it genetically.

¹³ Langacker’s doctoral dissertation was entitled *Space grammar, analyzability, and the English passive*.

2.2 Etymology

Etymology is one of the most fascinating and entangled fields in linguistics. The word *etymology* comes from the Greek *ἔτυμον* ‘truth’ and *λογία* ‘study’ from *λόγος* ‘speech, word’. When we discuss this word, we must go back to the Old Greek tradition. Etymology was the study on a true, basic meaning of a word. This interest was connected with the philosophical dispute over natural or conventional character of language. As it was mentioned in subchapter 2.1, natural theory supporters claimed that there was a natural connection between words and things. Hence, the words denoted the essence of the things. They tried to come down all words to the forms where these connections were visible i.e. onomatopoeias. However, the juxtapositions proposed were very naive from the point of view of contemporary knowledge (see Polański 2003:147).

The pioneers of etymology were seventeenth-century researchers such as Marcus Zuerius van Boxhorn, Vossius, Stephen Skinner, Elisha Coles or William Wotton. However, “the first known systematic attempt to prove the relationship between two languages on the basis of similarity of grammar and lexicon was made by the Hungarian János Sajnovics in 1770, when he attempted to demonstrate the relationship between Sami and Hungarian (work that was later extended to the whole Finno-Ugric language family in 1799 by his fellow countryman Samuel Gyarmathi). The origin of modern historical linguistics is often traced back to Sir William Jones, an English philologist living in India who in 1782 observed the genetic relationship between Sanskrit, Greek and Latin. Jones published his *The Sanscrit Language* in 1786, laying the foundation for the field of Indo-European linguistics” (Wikipedia, entry: *Etymology*).

In modern linguistics etymology is a part of lexicology dealing with the derivations and the original meanings of words. Etymological research is based on comparative grammar of related languages, knowledge about phonetic, inflection and word-formation processes, and knowledge about material and spiritual culture of a nation. The investigations into etymology allow to deepen our knowledge and understanding of history and the culture of a nation since the view of the world, knowledge about reality and the way of its experience are ‘hidden’ in the language (see Plóciennik 2006:68).

“Etymologists apply a number of methods to study the origins of words, some of which include:

- Philological research. Changes in the form and meaning of the word can be traced with the aid of older texts, if such are available.

- Making use of dialectological data. The form or meaning of the word might show variation between dialects, which may yield clues of its earlier history.
- The comparative method. By a systematic comparison of related languages, etymologists can detect which words derive from their common ancestor language and which were instead later borrowed from another language.
- The study of semantic change. Etymologists often have to make hypotheses about changes of meaning of particular words. Such hypotheses are tested against the general knowledge of semantic shifts. For example, the assumption of a particular change of meaning can be substantiated by showing that the same type of change has occurred in many other languages as well” (Wikipedia, entry: *etymology*).

2.2.1 Actual, Structural and Etymological Meaning of Words

Each word has its actual, structural and etymological meaning. The actual meaning is what a word exactly means in a contemporary language whereas the structural meaning assumes a morphological analysis of the word. The etymological meaning is reconstructed on the basis of its original form. Sometimes the three forms or two of them may be the same.

The structural meaning can be guessed from the morphological structure of a word. Hence, unmotivated words do not have this meaning. Analysing the word *shorten* one can anticipate that it means become shorter or make something shorter since adding the suffix *-en* is a typical way of forming verbs from adjectives. Analogically, *śpiewak* ‘singer’ is somebody who sings, and *malarz* ‘painter’ someone who paints. Both pairs are easily analysable both in Polish and English as they have typical suffixes for people performing different things (see Podlawska 2002:138). Similarly, in Polish, the endings *-ek*, *-ka*, *-ko* give words diminutive or even tender meaning. Hence, words such as *wujek* ‘uncle’, *książeczka* ‘book’, *okienko* ‘window’ (all diminutive forms) should be understood if a person knows the words *wuj*, *książka*, *okno* (see Bąk 2004:129-130).

The etymological meaning can coincide with the actual meaning like in the example above or have no connection with it, e.g. *miednica* ‘basin’ used to mean ‘a vessel made out of copper’, *rzewny* ‘wistful’ comes from the old verb *rzwieć* ‘roar’ (see Podlawska 2002:137-138).

However, the things are not always so simple. Although most words usually sound familiar to a native speaker, a thorough analysis often proves a surprising origin of

words. For instance, the Polish word *miecz* 'sword' originates from Gothic *meki* and *dom* 'house' comes from Proto-Indo-European *domos* (see Bąk 2004:130-131). Also in English a great number of frequently used words of foreign origin can be found e.g.: Celtic (*down, beak*), Greek (*mathematics, optics*), Greek and Latin (*photograph, television*), Dutch (*pack, stripe, yacht, landscape*), Italian (*alarm, stanza*), Spanish (*alligator, cargo, hurricane*), Portuguese (*cobra, tank*), French (*count, pork*), German (*rucksack, leitmotiv*), Indian (*bungalow, jungle*), Malaysian (*gong*), Chinese (*nankeen*), Japanese (*kimono, geisha*), Australian (*boomerang, kangaroo*), Polynesian (*taboo, tattoo*), American Indian (*tomahawk, wigwam*), Persian (*guard*) (see Grzebieniowski 1995).

2.2.2 Folk Etymology and Etymological Illusions

Everyone tries to etymologise, i.e. to explain the meaning of a word on the basis of how it is built. However, similarities in pronunciation of particular words are sometimes coincidental and conclusions drawn on the basis of a false assumption may be naive and wrong. A correct scientific methodology needs a thorough analysis taking into consideration all phases of the formation of a word.

If such a phenomenon takes place among ordinary people, it is called folk etymology. For example, the word *asparagus*, which is not analysable, is explained as *sparrows' grass*. Popular etymologies for some Polish towns are very interesting: Częstochowa is believed to be 'often hiding' as it is situated on a hilly area; a famous legend says that Warsaw comes from two names Wars and Sawa. However, in fact these names originate from men's names Częstoch (derived from the verb *częstować* 'to offer food or drink') and Warsz which is a diminutive form of Warcisław. Other examples can be the Polish word *koniak* 'cognac' which was interpreted as 'horse vodka' because the first syllable sounds like the Polish equivalent of the word 'horse'. In fact this word comes from the name of a French town *Cognac* where it was originally produced.

Nevertheless, sometimes professional linguists, because of different reasons, make serious errors. Professor Alexander Brückner describes such a phenomenon in his work *Złudzenia etymologiczne* 'Etymological Illusions' included in Brückner¹⁴ (1974:238-255). He gives seventeen pages of examples, sometimes very funny, like the word

¹⁴ Koneczny (1935:227) also depicts this phenomenon.

Amazonki ‘Amazons’ derived from *Samożonki* ‘sounds like: only wives’, and states that all etymologies practised from Middle Ages to Bopp and Pott were illusions as they were based only on coincidental similarities. He adds, not without a sneer, that still at the time he was writing his work, for all development of linguistics, the situation did not change. This, however, made a much greater loss to science as in the past nobody (except for the author) had taken seriously such disquisitions but if they seemed scientifically justified, everybody was ready to believe them (see p. 238). The famous professor must have been known as a caustic and controversial writer as the treatise is annotated with the editor’s endnote (p. 255) which states that most words have clear etymologies and the problem mentioned refers only to a group of questionable origin. Nevertheless, distinguishing the last phenomenon as *etymological illusion* seems to be quite reasonable.

Etymological illusions can be corrected relatively easily by more thorough research and publications of its results. However, there is another phenomenon connected with folk etymology, which affects a language to a greater extent causes some changes in it. ODE (2006:671) defines it as “the process by which the form of an unfamiliar or foreign word is adapted to a more familiar form through popular usage”.

The example can be the silent *s* in the word *island*. It derives from Old English *iegland* from a base *ieg* ‘watered, watery’. “The change (...) was due to association with the unrelated word *isle*” (ODE 2006:917). In some local dialects the Polish word *pumeks* ‘pumice’ has changed its form into *pomyks*. It was caused by association with the verb *pomyć* ‘wash’ (see Polański 2003:148).

2.3 Why Do Languages Change?

It is generally much easier to establish and describe what happened than to analyse the reasons of a phenomenon. Analogously, in linguistics, there is a great number of written sources which deliver a huge amount of information. The comparison in the chronological order allows to analyse particular changes and draw concrete conclusions. On the other hand, the question why the changes proceeded, or why they went in a particular direction, is a hard nut to crack and sometimes must be left unanswered. Moreover, it often must be limited to suppositions, hypotheses or at best theories which are difficult to prove. There are many suggestions about this matter, but it is not easy to decide which is dominant. The linguists’ opinions concerning this subject vary from the claim that any changes are not possible to be explained at all to some attempts at

creating a cohesive theory. The reasons of changes can be classified as psychological, physiological, systemic and social. The psychological reasons include: analogy (a tendency to use unified rules in word formation), language acquisition (children change the language they are taught, in particular rules), generative model (each generation changes a little the rules of language) and pragmatic explanations. Physiological changes have phonological character and are caused by a need to pronounce words easier. A typical representative of this phenomenon is assimilation. Systemic changes comprise an aspect of a language as a whole system. The English Great Vowel Shift can exemplify this phenomenon. Obviously, language used by the most influential group of society can become more prestigious and spread more effectively (see Wójcik 2007/2008).

2.4 Lexicalization and Institutionalization

Any linguistic analysis of special languages requires a thorough knowledge of word formation. As it was discussed before, every specific area of human activity, no matter how hermetic, requires its own vocabulary. It must consist partly of words from general language, which often change or narrow their meanings, and partly of newly-coined words, which sometimes go to a general language. Therefore, an examination of such a phenomenon as word formation, at least within the limited scope of this dissertation, seems to be absolutely necessary.

2.4.1 Sound Change and Semantic Change

“While the origin of newly emerged words is often more or less transparent, it tends to become obscured through time due to sound change or semantic change. Due to sound change, it is not obvious at first sight that English *set* is related to *sit* (the former is originally a causative formation of the latter), and even less so that *bleed* is related to *blood* (the former was originally a derivative with the meaning ‘to mark with blood’, or the like). Semantic change can also occur. For example, the English word *bead* originally meant *prayer*, and acquired its modern sense through the practice of counting prayers with beads.

Most often combinations of etymological mechanisms apply. For example, the German word *bitte* ‘please’, the German word *beten* ‘to pray’, and the Dutch word *bidden* ‘to pray’ are related through sound and meaning to the English word *bead*. The combination of sound change and semantic change often creates etymological

connections that are impossible to detect by merely looking at the modern word-forms” (Wikipedia, entry: *Etymology*).

2.4.2 Ambiguity of Words

A language contains both words which have only one meaning and many meanings. The typical examples of the former type are numbers and scientific terms, which must be precisely defined to avoid any misunderstandings. The latter type is a far more numerous group of equivocal words.

Giving a definition of a seemingly simple notion of a phenomenon may sometimes be extremely difficult e.g., there is no commonly accepted definition of such a plain notion as *word*. Nevertheless, specialist vocabularies used both in arts, science and technology are still being developed and the scholars of particular research work are discussing the scopes of special terms in dictionaries, lexicons, textbooks and dissertations.

The meaning of a word used in a particular field of knowledge is usually different from its meaning in the general language and has a more specific, narrower scope. For example, the word *ending* in a general language is the way in which something such as a story, film or play ends; in linguistics it is the last group of letters in a word (the rules to establish which letters belong to the ending are strictly defined), and in chess it is the last stage of a game. What is worth mentioning in this context is the fact that in a general language *ending* is connected with time whereas in linguistics rather with space.

Ambiguity of words may be caused by similarity or the same functions they fulfil. The former reason can be exemplified by the word *crane*. It is both a bird with a long neck and a machine for lifting heavy objects. The same situation occurs in its Polish counterpart *żuraw*. German *der Kranich* (a bird) and *der Kran* (a machine) come from the same root. The latter reason represents the Polish word *pióro* which means both ‘pen’ and ‘feather’. In the past people used to write with *gęsie pióro* ‘quill pen’ then with *stalowe pióro* ‘steel pen’ and at present with *wieczne pióro* ‘fountain pen’. It is interesting to note that the English word *pen* derives from Old French *penne* and Latin *penna*, which meant *feather* (see Bąk 1977:128-129).

2.4.3 Static and Dynamic Treatment of Word-Formation

Word formation can be seen in two different ways: as a process and a state. “Diachronic

and synchronic (Greek ‘through/across time’ and ‘together time’) are terms coined by Ferdinand de Saussure. A diachronic approach to the study of a language (or languages) involves an examination of its origin, development, history and change. In contrast, the synchronic approach entails the study of a linguistic system, without reference to time” (Cuddon 1999:217).

2.4.4. Lexicon Enrichment

Lexical enrichment or word coining includes: word formation by using affixes, word manufacturing by such mechanisms as blending, clipping and forming acronyms, creating calques and borrowings.

Word formation is a branch of morphology which deals with the building and creation of words. It explains ways how to coin words, and describes their features and functions of stems and affixes, and analyses relations between basic words and derivatives (Płóciennik 2006:245).

2.4.4.1 The Need for Creating New Words

The need to create or assimilate new words is not well-examined. However, it takes place, in particular when a new situation, things, technical products etc. appear. The words which appeared relatively a short time ago are: *acid rain*, *glasnost*, *hacker*, *yuppie* or *Sloane Ranger* (a young upper-class woman). There was no need for these words until such phenomena arose. However, sometimes the need may have emotional character e.g. in the case of derogatory or euphemistic words. “The succession of slang (especially criminal slang) words for ‘police’ over the last hundred years (including *Peeler*, *flatfoot*, *rozzler*, *dick*, *fuzz* and *pig*) illustrate the former, while words for dead, in both civilian and military context, (including *gone to rest*, *passed over*, *late*, *MIA*, *body count*) provide a standard example of the latter. There may also be stylistic “needs”, such as illustrated by *Sloane Ranger* (...) Whatever the need may be, and however trivial it may seem, it is clear that all living languages provide the power to create new words” (Štekauer 2005:832).

2.4.4.2 Stages of Word Formation

The way how new words become dictionary entries is quite typical. The first stage is usually a loan, a calque or a nonce formation. The second stage occurs when a new word is gradually becoming accepted by a part of a society. It can be said, that the term

has been institutionalized. The third stage is lexicalization, which can be defined as “the final stage (...) when, because of some change in the language system, the lexeme has, or takes on a form which it could not have if it had arisen by application of productive rules. At this stage the lexeme is *lexicalised*” (Lipka 2004:6).

2.4.4.2.1. A Nonce Formation

A nonce formation can be defined as “a new complex word coined by a speaker/writer on the spur of the moment to cover some immediate need” (Bauer 1983:45). However, not all linguists agree with this definition as too broad, thinking rather that the ‘immediate need’ should be unique or extremely rare.

“One point that is very characteristic of some kinds of nonce formations considered in isolation is their ambiguity. This is particularly true of compounds and of nominalizations of verbs” (Bauer 1983:46).

2.4.4.2.2. Institutionalization

As mentioned above, institutionalization appears when a new word starts to be used by a greater number of speakers. There is one very important feature of this stage: “that the potential ambiguity is ignored, and only some of the possible meanings of the form are used (sometimes only one)” (Bauer 1983:48). For example, the term *telephone box*, since it was institutionalized, has meant only a small structure containing a telephone that you pay to use. Hence, “any institutionalized lexeme will be transparent” (Bauer 1983:48).

2.4.4.2.3. Lexicalization

Lexicalized words are usually not transparent and not analysable in terms of synchronic morphemes. Such words as *road hog* or Polish *bielizna* ‘underwear’ are lexicalized. *Road hog* is somebody who drives in a dangerous way, often making it difficult for other cars to pass, and nobody would regard it as a pig on the road. The Polish word *bielizna* ‘underwear’ comes from the word *biały* ‘white’ and in the past used to mean all white things. However, the scope of its meaning has been restricted to underwear at present and lost any connection with the white colour.

The process of lexicalization can have several causes: (classification and examples after: Płóciennik 2006:174).

1. It may result from phonetic changes leading to the obliteration of the relationship

between the base word and the derivative e.g. *żyć* ‘live’ - *goić* ‘heal’, *rzec* ‘say’ - *prorok* ‘prophet’.

2. May be connected with the change of meaning of one of words related in the past e.g. *słony* ‘salt’ – *słonina* ‘pork fat’, *bronić* ‘defend’ - *brona* ‘harrow’ but in the past ‘fortified tower’.
3. May result from the disappearance of the base e.g. *rżysko* ‘stubble’ – the verb *reż*¹⁵ does not exist at present.
4. May be connected with a very rare formative e.g. *to: myto* ‘toll’, *żyto* ‘rye’.

2.4.5. Types of Lexicalization

Words can be lexicalized in a few different ways. There are four types of lexicalization: phonological, morphological, semantic and syntactic, which can be mixed (classification and most examples after Bauer 1983:50-61).

2.4.5.1. Phonological Lexicalization

2.4.5.1.1 Prosodic Features

This kind of lexicalization depends on an irregular stress pattern. For example, English adjectives ending with *-ic* usually have the stress on the last but one syllable e.g. *pho`netic*, *fa`natic*. However, there are some exceptions: *`Arabic*, *`chivalric*, *`choleric* with the accent on the first syllable.

2.4.5.1.2 Segmental Features

This type of lexicalization has two varieties: vowel reduction e.g. in *day* in the names of the weekdays and isolation caused by a phonetic change. The example may be the word *husband*, deriving from Old English *hūs bonda* ‘house master’. Here, the element *hūs* has been isolated.

This kind of changes always leads to opacity. Bauer suggests that a word such as *husband* be rather treated as a simplex lexeme. However, there exists an opposite phenomenon, remotivating a lexeme phonetically by the so-called spelling pronunciation e.g. *waistcoat*, *housewife*, *forehead*.

¹⁵ The noun *reż* is an old name of *żyto ozime* ‘winter rye’. It still exists in some local dialects.

2.4.5.2. Morphological Lexicalization

This kind of lexicalization refers to both linking elements, roots and affixes.

Compounds usually include one linking element, which may be zero. The linking element sometimes changes, e.g. in the 17th century German compounds containing a noun ending with *keit* as the last element had no linking elements whilst at present such compounds take 's'. An example may be here the word *Gerechtigkeit(s)liebe* 'love of justice' written without the interfix *s* in the past and with it at present. Words institutionalized earlier change their linking elements or are lexicalized preserving old forms.

There is a great number of closely related words in English which have different roots e.g. *eat* and *edible*, *legal* and *loyal*, *sound*, *sonar* and *sonic*, *house* and *husband*, *two* and *tuppence*.

Words with unproductive affixes such as *th* in nouns nominalised from adjectives (e.g. *warmth*, *length*, *width*) are lexicalized, as well.

2.4.5.3. Semantic Lexicalization

Although semantic lexicalization is a very complex phenomenon, Lipka (1977) classifies it assuming that the substantial criterion is whether it has a cultural background or it is caused by changes in language. The former type can be exemplified by the German word *Schreibfeder* 'writing feather' which is not used at present. The latter type may be represented by *mincemeat* which means today above all sweet food made by mixing small pieces of dried fruit and spices, used especially to make mince pies. *Meat* has here its old meaning - 'food'.

Another criterion is whether the lexicalization is involved by the loss or the addition of semantic information. For example *understand* does not consist of any meaning related to the word 'under'. *Wheel chair*, on the other hand, means more than the sum of the particular words. Therefore, they exemplify the loss and the addition of semantic information, respectively. However, there are some words which seem to break loose from this criterion. Lipka (1977:160) cites here the word *playboy* which has additional information in *play* and the loss of semantic information in *boy*. On the other hand, the word *bedstead* falls under neither category.

A characteristic feature of semantic lexicalization is lack of semantic compositionality. This means that the meaning of the whole word cannot be predicted from its parts. Examples can be here *blackmail* or *butterfly*. Some words have

a different meaning in British, American and New Zealand English e.g. *boyfriend* or *town house*.

2.4.5.4. Syntactic Lexicalization

There are two types of syntactic lexicalizations: internal to the complex form and external to the complex form. Some exocentric compounds (*pickpocket*, *scarecrow*, *spoilsport*) belong to the former group whereas the latter may be found in idioms and such pairs of words as *believe* and *disbelieve* or *obey* and *disobey* which cannot be used in the same way.

2.4.5.5 Mixed Lexicalization

Some lexemes may be lexicalized in two different ways. For example, the above mentioned words *length* and *width* are lexicalized due to both their unproductive roots and the irregular suffix *-th*. Such phenomena sometimes lead to a complete demotivation when a derivate loses any connection with its basic form. Examples may be here *gospel*, and *nice*. *Gospel* comes from Old English *gōdspel* ‘good news’ and *nice* from Latin *nescius* ‘ignorant’ and its original meaning to the 16th century was ‘stupid’.

2.5 Variants of Language

A language can have different variants depending on both the region and social group which uses it. The branch of linguistics which deals with social aspects of language is called sociolinguistics. Let us present some terms used in sociolinguistics, all the more that some of them are often confused or used interchangeably, both in English and Polish.

A **speech variety** is a “language (of form of language) used by any group of speakers. (...) Speech varieties are of four types: the **standard** language, social speech varieties, (also called social dialects or **sociolects**), regional speech varieties (or regional **dialects**), and functional speech varieties (or **registers**)” (Leech 1981:540-541). There is also a differentiation of language between users belonging to different social groups. Variations of language use are correlated with socio-economic status, income, occupation, educational level etc. This vertical diversity is called **social stratification** of language (see Leech 1981:542-543).

A **dialect** is usually defined as a language of a group of people living on a specific

geographical territory which differs from the standard language in some aspects of phonetics, phonology, inflection, lexis, phraseology, syntax and word-building. However, the standard language is sometimes called the most prestigious dialect, used by well-educated people. The **standard language** is used in official documents, in media, taught at schools etc.

A **sociolect** is “a speech variety spoken by a group of people who share a particular social characteristic such as socio-economic class, ethnicity, or age” (Leech 1981:542-543).

The term **slang** refers to words which are not accepted by a large number of people, in particular belonging to the higher class. It has pejorative connotations as a vulgar type of language. It also plays a vital role in keeping identity in criminal gangs. A **jargon**, sometimes called occupational sociolect is defined as a language used by a specific group of societies, e.g. practising the same profession, students etc. We will discuss this term more closely later. The word **argot**, sometimes confused or used interchangeably with *jargon* is “a secret language associated with social groups whose members wish to conceal some aspect of their communication from non-members (Leech 1981:705).

Within these forms of language we can also distinguish such phenomena as an accent and a style. An accent is associated with pronunciation, hence it usually betrays some one’s origin. It may be both a specific region of the native country (dialect) or a foreign country (e.g. a French accent, a German accent of English). A style¹⁶ is a characteristic manner of expression depending on the communicative situation and aims of utterance or writing. Leech (1981:541) distinguishes casual, formal, technical, simplified registers, however, the list is not closed.

2.5.1. Jargon

As mentioned above, a jargon is usually defined as a language of a group of people: bureaucrats, lawyers, doctors, scientists, diplomats etc. It refers only to a vocabulary characteristic of this group. Nevertheless, this word originally meant “chattering of birds” and derives from French or Latin. The true meaning of this word is then “confused talk” or “unintelligible or secret language”. The latter definition is given by *The Penguin Dictionary of Literary Terms and Literary Theory* which suggests that the

¹⁶ A style is discussed in more detail in subchapter 2.6.2.

former one be derogative. That attitude is closer to the way of thinking of the author of this work as it emphasises that it is sometimes so hermetic that hardly understandable for the non-initiates. The author has seen a number of chess books translated into Polish, largely from Russian, which have included a lot of inadequate expressions, unnatural language and even serious errors, and funny collocations. The fact that professional translators cannot cope with such a specific language shows that translation of this kind of texts may be a hard nut to crack for those who do not feel the real meaning of particular words in a specific language.

If so, is not chess jargon an argot? No, since no chess-player using jargon wants to hide anything. The next question arises, why people use jargon? It names some elements of reality more intensively or in greater detail. Cegięła and Markowski (1986:67-68) give three functions of sociolects¹⁷: nominative, expressive, and masking. They explain them with use of theatre jargon.

Not every person from outside the theatre is able to name kinds of errors made by actors, in spite of the fact that he or she can see them. There are many jargon detailed expressions of inappropriate play like: *grać bebechowo* ‘to act too expressive’ (the most similar literally translation would probably be the idiom *work one’s guts out*), *grać w kamizelkę* ‘to act too cosy’ (literally: *to act to the waistcoat*), *zadeptać rolę* ‘to drown the text out by moves’ (literally: *to trample the role*) (see Cegięła 1986:67).

Jargons call some things in a wittier and sometimes more malicious way. For example, an actor playing small parts is called *actor epizodyczny* ‘bit player’. However, he is called in the theatre in a much less delicate way: *ogoniarz* ‘somebody at the tail (end)’, *małorolny* ‘smallholder’, *halabardnik* ‘halberdier’. This is an expressive function of jargon. Some sociolects have also masking features (see Cegięła 1986:67).

All jargons have some common features. Although they join particular communities, they are not used outside them (see Cegięła 1986:68).

2.5.1.1 Jargons and Special Languages

There is a substantial difference between jargons and special languages. These terms are sometimes confused, all the more that both seem to be difficult and often contain words unknown to ordinary people. A special language is much more technical and has a lot of specialist terms connected with its particular branch. It is not expressive. Let music be

¹⁷ The authors use the term *gwara środowiskowa*. We translate it *sociolect* or *jargon*.

an example. The specialist words will be names of particular instruments, music forms, notes etc. Even a small child knows what a trumpet is, however, he or she may not know what the score of an opera is, as the main meaning of the word *score* is different, and even an adult man may not know what *largo* or *sonata* exactly mean. All these words are specialist terms. They can be easily found in dictionaries - on the contrary to jargon words. These are very expressive, vivid, evocative e.g. *akordeon* 'accordion' is called in Polish *kaloryfer* 'radiator' because its bellow resembles the shape of it. For the same reason *klarnet* 'clarinet' is named *kij* 'stick'. *Nuty* 'notes' are *kwity* 'receipts', *wrzucić więcej wiatru* 'literally: to throw in more wind' means *poruszać szybciej smyczkiem* 'to move faster with the bow', *śpiewać kopułą kościoła* 'literally: to sing with the dome of a church' means *wyraźnie artykułować* 'to articulate clearly' etc.

2.5.1.2 Chess Jargon

There are some chess jargon words in Polish. To lose a game is often described as *umoczyć* 'mess up, screw up' but literally 'to dip' or *zmoczyć* 'literally: soak', and to win is said *wyczesać* 'literally: comb' (perhaps it may be translated as *round up*) *wyrąbać* 'literally: to hew, to hack'. To win easily is described as *wygrać w cuglach* 'literally: to win in reins'. A lost position is named *wór (aż furczy)* 'bag (so much as it flutters)', *kanal* 'mess' but literally 'canal, channel', *świeża* 'fresh', *grabara* 'a derivate from *grób* (grave)', *klozet* 'loo, toilet'. Except for *fuszer* 'patzer' a bad player is called *salata* 'lettuce', *kożuch* 'sheepskin coat', *jelen* 'dupe' but literally 'deer', *frajer* 'sucker' *patałach* 'bungler'. An excellent player is said to play *kolosalnie* 'colossally' whereas *żyła* 'vein' is a chess-player who always tries to take advantage of even a symbolic edge. Big open tournaments are sometimes played in two rooms: one for top players, the other for outsiders. The latter has jargon names *chlewik* 'sty, pigsty', *paśnik* 'feeder'. Very young players (about up to ten) are sometimes called *inkubatory* 'inkubators' or *pampers* 'pampers'. *Emeryt* 'senior citizen' is a chess-player who stopped developing as a competitor. Being *emeryt* at thirty is not an exception. Even young players at the end of junior age are sometimes called in this way. To block a position is named *zamurować pozycję* 'to brick (wall) in a position'. *Chałtura* 'hackwook' is an activity that gives some profits but is not useful for general development.

As can be seen, the jargon words and expressions are often very blunt or even crude, but they often hit the bull's eye showing things in their full vividness. However, they

are rather not used in writing as it could be offensive.

2.5.2. General Language and Special Languages

As Ferdinand de Saussure (2002:49) noticed, an advanced level of culture favours the development of some special languages (juridical, scientific language). Let us discuss associations between a general language used by all people and a jargon. This problem has been analysed by Milewski (2005:94, 152-153) who thinks that the constant borrowing of words between a general language and special language is the main cause of changing their meanings. The words which go from general language to jargon narrow and specify their meaning and vice versa if the words go from jargon to general language, their range becomes more general and essence poorer. The cause of this phenomenon is simple. Jargons function in some relatively simple and precisely explicit situations restricting the meaning of the words to these contracted possibilities. General language, on the other hand, is used in more varied situations and broadens their meanings.

Let us present a few examples. *Fowl* means a bird that is kept on a farm for its eggs and meat but in the past it was a word for ‘bird’. On the other hand, *bird* was restricted to a young bird. The word *dog* was originally the name of a specific powerful breed of dog. The general Old English word for dog was *hund* which is now spelled as *hound* and means today a dog used in hunting. *Barn* was in the past ‘a place to store barley’ Another word, *meat*, (O. E. *mete*) was food in general (examples from Room 2002:63, 178, 235, 289, 373, Gelderen 2006:74). The old issue of the Bible, The King James Version, coming from the beginning of the seventeenth century, uses two of the above quoted words in one verse:

“And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein [there is] life, [I have given] every green herb for meat: and it was so”(Genesis 1:30).

These examples show that some words go from a specific language (here language of breeders and hunters) to a general language and vice versa, changing their range and essence. Obviously, the same phenomenon occurs in chess language and the relevant examples will be extensively discussed and illustrated in chapter 3.

2.6 Figurative Language

2.6.1. A Style

Cuddon (1999:872) defines a style as “the characteristic manner of expression in prose or verse; how a particular writer says things”. The factors falling into the analyses are: “a writer’s choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences” etc. Although he believes that giving a satisfactory definition of a style is hardly possible, he classifies them into four categories and gives some examples: “(a) according to period: (...) Augustan, Georgian, (b) according to individual authors: Chaucerian, Miltonic (...), (c) according to level: grand, middle, low and plain, and (d) according to language: scientific, expository, poetic (...)”.

Jaroszyński (1998:54), on the other hand, emphasizes that common speech also should care for a good style, as it derives not from nature but culture. Consequently, the point is that speech should both correspond to the thing it touches on, and count with listeners and various circumstances. A style in classical sense (Latin *elocution*, Greek *leksis*) was the ability to express things in words (*vestire*); sometimes floweriness, at other times modesty was needed. Aristotle (1988, III, 1) states:

“For it is not enough to know what we ought to say; we must also say it as we ought; much help is thus afforded towards producing the right impression of a speech. The first question to receive attention was naturally the one that comes first naturally - how persuasion can be produced from the facts themselves. The second is how to set these facts out in language. A third would be the proper method of delivery; this is a thing that affects the success of a speech greatly; but hitherto the subject has been neglected”

(translated by W. Rhys Roberts).

It was essential that a classical style have four features: appropriateness (*aptum*), correctness (*latinitas*), transparency (*perspicuitas*) and ornateness (*ornatus*). The last one will be the subject of this chapter.

2.6.2. The Ornateness of a Style

Jaroszyński (1998:58-60) continues that an ideal speech ought to apparently be dry,

cold, spare and unequivocal, and any ornaments or stylisations are some abuse. This fallacy is the legacy of nominalistic philosophy which reached its apogee in positivism. However, reductionism is the fundamental error of this kind of thinking. If the reality consisted exclusively of precisely defined units, mathematical formula would be the only appropriate model of a language. Fortunately, the reality does not restrict itself to quantity since, except for how many and how much, there are still nine other ways of existing including the substantial: ‘what’, ‘where’ ‘when’ and ‘how’. A man’s mind perceives the reality in a richer way, using imagination and senses. Moreover, cognition is connected with love (will, feelings). Hence, the paradigm of unequivocal, quantitative language is wrong since it does not convey the richness and diversity of the reality and is out of contact with it.

2.6.2.1. Types of Ornaments

A classical ornament (*ornatus*) referred to single words and phrases. The former ones concern various tropes whereas the latter were figures of speech subdivided into figures of thoughts (*figurae sententiae*) and figures of word (*figurae verborum*). As early as in the fourth century over two hundred of figures were known! (see Murphy 1974:20, note 38). Obviously, the range of this dissertation allows to only present an outline of this issue.

A trope is a figurative use of a word. It derives from seventeenth-century Latin *tropus* (figure of speech) from Greek *tropos* (turn, way), related to *trepein* (to turn) (see Room 2004:646, ODE 2006:1889). According to the famous Roman rhetorician Marcus Fabius Quintilianus, a trope is an advantageous change of a proper meaning of a word or phrase into another one (see Kwyntylian 1951, VIII, 8,1). These advantages are aimed at achieving particular effects, such as advice, thrills, admiration (see Jaroszyński 1988:61).

The main tropes are:

- onomatopoeia (*nominatio*): imitation of natural sounds e.g. *whistle, cuckoo*;
- periphrasis (*circumitio*): using a description instead of a single word e.g. *the author of Hamlet* instead of Shakespeare;
- irony (*eirōneia*): using words which mean something opposite to the real meaning, often a hidden mockery, e.g.: *Yet Brutus says he was ambitious; And Brutus is an honourable man.* (Shakespeare 1994a);
and above all

- metaphor (*translatio*) and metonymy (*denominatio*) which will be discussed in detail in the next part of this chapter.

Figures of speech (ornaments in compound words, *ornatus in verbis coniunctis*) are usually defined as an overstepping of a binding language custom or norm which enrich an utterance with some aesthetic quality (clarity, ornateness, grandeur, originality) or - in the case of oratorical utterances - increase the suggestiveness, making them more evocative (Polański 2003:153).

In rhetoric the word *figure* was taken from painting and sculpture (it concerns especially Greek and Roman art) where the beauty of human body was shown off. Figures of word are based on an external set-up of words, relatively easy to be identified, whereas figures of thoughts above all take into consideration the sense. However, giving a precise definition would be very difficult since there are a lot of figures combining the features of the two types (see Jaroszyński 1988:63).

The figures of work are figures created by adding (*per adiectionem*), subtracting (*per detractioem*) and similarity¹⁸ (*per similitudinem*), respectively. There are two samples below for each type: (see Jaroszyński 1988:63)

- anaphora (*repetitio*): “(Greek: ἀναφορά, *carrying back*) is emphasizing words by repeating them at the beginnings of neighbouring clauses.” E.g. *What the hammer? what the chain? / In what furnace was thy brain? / What the anvil? what dread grasp / Dare its deadly terrors clasp?* (William Blake, from *The Tyger*);
- antithesis (*contentio*): contrast of ideas e.g.: Brutus: *Not that I lov'd Caesar less, but that I lov'd Rome more.* (Shakespeare 1994a:73).
- ellipsis (*elleipein*) is an omission of a word, often expressed by suspension points, e.g. *Jack likes Ann and Ann, Jack.*
- zeugma is “a figure of speech in which the same word (verb or preposition) is applied to two others in different senses. For example: (...) ‘Miss Bolo went home in a flood of tears and a sedan chair’ (Charles Dickens)” (see Cuddon 1999:991);
- isocolon consists in the same numbers of syllables in particular parts of

¹⁸ In his later publication (Jaroszyński 2008:86,89) the author gives ‘by putting in order’ (*per ordinem*) instead of ‘by similarity’ (*per similitudinem*). However, some examples are the same. On the other hand, Polański (2003:152), invoking Quintilian, gives ‘by transposing’ (*per transmutationem*) and adds ‘by replacement’ (*per immutationem*). The latter one is characteristic of all tropes.

an utterance e.g. Julius Caesar's *Veni, vidi, vici* 'I came; I saw; I conquered';

- paronomasia "is the use of words that sound similar to other words, but have different meanings" e.g. *The end of the plain plane, explained* (see <http://www.sil.org/linguistics/GlossaryOfLinguisticTerms/WhatIsParonomasia.htm>)

Quintilian compared the figures of thought to a swordsman using in fight not only his force and swing but, above all, took advantage of his varied technique of blows and thrusts.

"There is no more effective method of exciting the emotions than an apt use of figures. For if the expression of brow, eyes and hands has a powerful effect in stirring the passions, how much more effective must be the aspect of our style itself when composed to produce the result at which we aim? But, above all, figures serve to commend what we say to those that hear us, whether we seek to win approval for our character as pleaders, or to win favour for the cause which we plead, to relieve monotony by variation of our language, or to indicate our meaning in the safest or most seemly way" (Kwintilian 1951, IX, 1, 19-21).

A few from among a numerous group of figures are worth mentioning:

- parrhesia (*licentia*): frankness and honesty in presenting opinions e.g.: Kent: *Kill thy physician, and the fee bestow / Upon thy foul disease, revoke thy gift / Or, whilst I can vent clamour from my throat, / I'll tell thee thou dost evil.* (Shakespeare 1994b:28);
- parabole (*similitudo*): showing resemblance in different situations e.g.: *It is much harder for a rich person to enter the Kingdom of God than for a camel to go through the eye of a needle.* (Mt 19.24) (GNB);
- apostrophe (apostrophe) directing speech to an imaginary person or absent things e.g.: *To what green altar, O mysterious priest, / Lead'st thou that heifer lowing at the skies, / And all her silken flanks with garlands drest?"* John Keats, "Ode on a Grecian Urn."

2.6.2.2. Metaphor

Metaphor is a figure of speech which is based on one of the Quintilian's principles, namely *per immutationem*, it is by replacement. The term *metaphor* derives from Greek μεταφορά 'transfer' (see Polański 2003:361-363, Wikipedia, entry *metaphor*). A metaphor "connects two or more things. More generally, a metaphor describes a first subject as being or equal to a second object in some way. This device is known for usage in literature, especially in poetry, where with few words, emotions and associations from one context are associated with objects and entities in a different context" (Wikipedia, entry *metaphor*).

There are different divisions of metaphors. Polański (2003:363) distinguishes metaphors *in praesentia* and *in absentia*. The former occur when both elements are present e.g. 'My soul is the mirror of the world', the latter when there is only one metaphorical term e.g. 'I live among *animals*'. Podlawska (2002:196) mentions colloquial and poetical metaphors which differ in the extent of originality.

Wikipedia (entry: *Metaphor*) gives many types of metaphors e.g. *extended metaphor* that can continue into a few sentences. The term *dead metaphor* is worth mentioning, as well. It concerns expressions which initially were metaphors and due to a very frequent usage have become idioms e.g. *head teacher*, *computer mouse*, *world wide web* (see Wikipedia, entries: *metaphor*, *dead metaphor*). Polański (2003:363) also mentions *metafora genetyczna* 'genetic metaphor' which concerns expressions which changed or obtained a new meaning besides the original one and became polysemic expressions e.g. *ucho dzbanka* 'the handle of a jug', but literally 'the ear of a jug'.

Another term, a dying metaphor, is something different. George Orwell in his essay *Politics and the English Language*¹⁹ "defines a dying metaphor as a metaphor that isn't dead (dead metaphors are different, as they are treated like ordinary words), but has been worn out and is used because it saves people the trouble of inventing an original phrase for themselves. In short, a cliché. Example: Achilles' heel. Orwell suggests that writers scan their work for such dying forms that they have 'seen regularly before in print' and replace them with alternative language patterns" (Wikipedia, entry: *metaphor*).

There are large numbers of studies and monographs on metaphor. Obviously, the modest scope of this thesis does not allow for such exhaustive treatment of the subject.

¹⁹ In the cited essay G. Orwell repines at the declining level of English and is very critical of using metaphors.

Therefore, we will restrict ourselves to a short outline of selected approaches to this problem.

2.6.2.3 Metaphor and the Truth²⁰

Most of the works concerning the structure of the metaphor are of linguistic character. Father Mieczysław Krąpiec's analyses are an notable exception. He regards metaphor as a kind of analogy of proportion. The difference consists in the fact that in a strictly-understood analogy of proportion the transfer of a name from one thing to another is dictated by objective reasons, in the case of metaphor the active participation of the subject is supposed. According to Krąpiec, the use of metaphor is aimed at evoking some psychical reactions based both on common nature and culture. Otherwise, it would be incomprehensible and will not trigger off the desired effect.

The author asks the fundamental question about the reasons why we use metaphors. Does metaphor have its roots in the structure of reality? He thinks that a linguistic analysis cannot be sufficient. We must resort to metaphysics and anthropology. The greatest authority is here Saint Thomas Aquinas. In his main work *Summa Theologica* an interesting excerpt can be found: rejecting the charge that worship of God should be noble and not theatrically-poetic, he states that the human mind does not understand poetical issues owing to the defect in the truth which is in them, in the same way the human mind is not able to perfectly comprehend God's issues because of the excess of the truth. Therefore in both cases sensuous figures must be used²¹.

We can see that there are two major reasons of the use of the metaphor and both are focused on the problem of the cognizability of the truth - it may be both the defect or excess of the truth. Consequently, it seems that we use a metaphor when the truth for some reasons falls outside. The author states that we cannot get to know God directly. Then, some truths about Him are revealed by metaphors.

However, the other question is left: why the metaphor concerning non-transcendental things is needed? How should we understand Aquinas' defect in the truth? In short, the thing comes down to imperfection in human cognition. Things surrounding us are not fully intelligible. The co-operation of our senses and intellect is not ideal as senses tend to capture things specifically and intellect, as the insubstantial power of the soul -

²⁰ This subchapter is a summary of Jaroszyński 1991-1992:337-345.

²¹ "Sicut poetica non capiuntur a ratione humana propter defectum veritatis, qui est in eis; ita etiam ratio humana perfecte capere non potest divina propter excendentem ipsorum veritatem; et ideo utrobique opus est repraesentatione per sensibiles figures" (Sth, I-II, 101, 2 ad 2).

generally. So, both the matter itself and the structure of our cognitive powers are the major reasons of this imperfection.

In order to understand the connection between the abovementioned considerations and the metaphor we must touch the problem of communication. Saint Thomas distinguishes two types of it: real and by similarity. The former type assumes that the meaning of a name can refer to many things (e.g. the name *lion* can be related to any particular animal of this species) or is material and can be multiplied in imagination (e.g. *Sun*).

However, if we take into consideration a concretum as a concretum, it will be really separated from other concreta. Hence, if a name is to denote this individual as itself, we can deal with communication neither in reality nor in imagination. For, this concretum cannot exist or be thought as a multitude. The name *God* cannot be communicated in a real sense but only by similarity. Analogically, we use the name *lion* in a real sense when we think of particular specimen of this species. However, somebody can be called a lion by similarity if he has some similar features e.g. courage.

Returning to the name *God*, in spite of the fact that people's opinions are different, it can be an example of a communication only by similarity. The names we use and their corresponding meanings do not arise from the way of existence of things but from the way of our cognition. Thus, if we want to communicate a concretum as a concretum we do not deal with communication in its real sense but by similarity. And this very similarity is the soul of metaphor. Giving up equivalence frees creativity of human spirit.

Aquinas' approach to metaphor as deriving from a defect or excess of the truth is extremely apt. It allows to maintain realism both in human cognition, particular sciences and philosophy.

2.6.2.4 Metaphor According to George Lakoff and Mark Johnson

George Lakoff and Mark Johnson's book *Metaphors We Live By* was the first work on this subject written in the spirit of cognitive linguistics, which, as mentioned above, is the trend in contemporary linguistics which in the most radical way opposes the tradition of transformational and generative grammar initiated by Noam Avram Chomsky.

Lakoff and Johnson treat metaphor not only as a stylistic or rhetoric ornament, but above all a central element of our today's use of English. This thought is not original.

However, the main Lakoff and Johnson's merit is that they develop and substantiate their theses very thoroughly. Moreover, they prove that metaphors influence our way of perception of the world, thinking and acting. Thinking in a metaphorical way is also deep-rooted in the Christian tradition. The Bible gives us divine matters in parables, using resemblances to material things. According to Clive Staples Lewis (1947:76-77) if we speak about things which are not perceived with the senses we have to resort to the metaphorical use of language²². Hence, books on psychology, economy or politics can be as metaphorical as those concerning poetry or religion since there is no other way to express thoughts.

Lakoff and Johnson state that we see things not such as they really exist but rather in the way we experience them. He tries to replace the myths of objectivism and subjectivism (this is a title of one of the chapters in their book) by the myth of experience.

Tomasz Krzeszowski notices three original ideas of the book. So far nobody has 1) stated that metaphors are "rationality enriched by imagination", 2) thoroughly justified that metaphors are not accidental but stick deeply in our experience and create coherent systems focused on some notions, 3) interested deeply in an everyday's language and not newly-produced metaphors in poetry (see Lakoff 1988:5-8, introduction to the Polish edition by Krzeszowski, refers to all paragraphs from the beginning of this subchapter).

The main idea of the book is presented in the very first paragraph.

"Metaphor is for most people a device of the poetic imagination and the rhetorical flourish - a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought of action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff 1980:3).

²² This opinion is coherent with St. Thomas' teaching.

Continuing their disquisition, the authors state that there is mutual interference between our conceptual system and perception of the world. However, we are usually unaware of this fact. Language research is a way to discover this phenomenon.

The authors give a huge number of examples. What is most useful for this thesis is given in the first list and is worth quoting in its entirety, including their annotations to it. This fragment both demonstrates an amazing similarity to chess and shows how important cultural factors are in forming metaphors.

“ARGUMENT IS WAR

Your claims are *indefensible*.

He *attacked every weak point* in my argument.

His criticism were right *on target*.

I *demolished* his argument.

I’ve never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that *strategy*, he’ll wipe you out.

He *shot down* all my arguments.

It is important to see that we don’t just *talk* about arguments in terms of war. We can actually win or lose arguments. We see the person we are arguing with as an opponent. We attack his positions and we defend our own. We gain and lose ground. We plan and use strategies. If we find a position indefensible, we can abandon it and take a new line of attack. Many of the things we *do* in arguing are partially structured by the concept of war. Though there is no physical battle, there is verbal battle, and the structure of an argument - attack, defence, counterattack, etc.- reflects this. It is in this sense that THE ARGUMENT IS WAR metaphor is one that we live by in this culture; it structures the action we perform in arguing” (Lakoff 1980:4).

Lakoff and Johnson (Lakoff 1980:5) state that “the essence of metaphor is understanding and experiencing one kind of thing in terms of another”, though both of them remain different things. Hence, some of other aspects of a concept must be hidden. An interlocutor cannot concentrate on all aspects of a concept. Highlighting and hiding is one of characteristic features of metaphors. Michael Reddy (1979) “observes our

language about language is structured roughly by the following complex metaphor:

IDEAS (OR MEANINGS) ARE OBJECTS.

LINGUISTICS EXPRESSIONS ARE CONTAINERS.

COMMUNICATION IS SENDING.

The speaker puts ideas (objects) into words (containers) and sends them (along a conduit) to a hearer who takes the idea/object out of the word/container” e.g. “It’s difficult to *put* my ideas *into* words” (Lakoff 1980:10-11). These are structural metaphors as one concept gives its metaphorical structure to another one

Oriental metaphors constitute another type. They are connected with spatial orientation, especially up-down. The authors quote many sometimes surprising systematic associations: happy, conscious, health, life, having control or force, more, foreseeable, good, virtue, rational etc. are up’ while their opposites are down. Some examples may be: “He is at the *peak* of health”, “His health is *declining*”, “He is *high-minded*”, “That was a *low* trick”. These metaphors have social background (Lakoff 1980:15).

The next type are ontological metaphors, which refer to objects. Examples of systematic associations can be, e.g.: ‘inflation is entity’, ‘the mind is a machine’, ‘the mind is a brittle object’ with exemplary expressions: “*Inflation makes me sick*”, “My mind just isn’t *operating* today”, “Her ego is very *fragile*”, respectively (see Lakoff 1980:25-28).

A few very interesting subsequent examples of associations and corresponding metaphors can be: love is a journey “Our marriage is *on the rocks*”, theories and arguments are buildings “Is that the foundation of your theory?”, ideas are food “What he said *left a bad taste in my mouth*”, ideas are plants “The seeds of his great ideas were *planted* in his youth”, ideas are cutting instruments “That’s an incisive idea”, love is war “He is known for his many rapid *conquests*” etc. (see Lakoff 1980:44-49).

Although the study of the abovementioned book is really fascinating, the reader must be referred to the original if he wants to richly exemplify in detail all given issues as it would go far beyond the scope of the work. It is interesting that the metaphors discussed there are usually very similar both in English and Polish.

2.6.2.4 Chess Metaphors in Writings by Saint Teresa of Avila

Saint Teresa of Ávila, also known as Saint Teresa of Jesus (1515-1582) was a reformer of the Carmelite Order and one of the greatest Christian mystics. Pope Paul VI conferred upon her the title ‘a Doctor of the Church’ in 1970. Her writings, written in excellent language, are a real spiritual testament containing her experiences and instruction how to deal with interior life. She describes particular phases of the way to God, teaches how to pray and how to overcome our weaknesses. In one of the greatest of her works *The Way of Perfection*²³ she uses very original chess metaphors. The early part of chapter 16 “describes the difference between perfection in the lives of contemplatives and in the lives of those who are content with mental prayer.”²⁴

The first paragraph contains a very daring analogy. She treats the development of the contemplative prayer as a game of chess. She shows the logic of its development and the need to practice it regularly in order to achieve perfection. The most stunning is the last sentence where Saint Teresa states that deep prayer in some way ‘compels’ God to give us His grace. This compelling is expressed as a checkmate to God!

“I hope you do not think I have written too much about this already; for I have only been placing the board, as they say. You have asked me to tell you about the first steps in prayer; although God did not lead me by them, my daughters I know no others, and even now I can hardly have acquired these elementary virtues. But you may be sure that anyone who cannot set out the pieces in a game of chess will never be able to play well, and, if he does not know how to give check, he will not be able to bring about a checkmate²⁵. Now you will reprove me for talking about games, as we do not play them in this house and are forbidden to do so. That will show you what kind of a mother God has given you - she even knows about vanities like this! However, they say that the game is sometimes legitimate. How legitimate it will be for us to play it in this way, and, if we play it frequently,

²³ All citations are taken from Saint Teresa of Avila (1964), chapter 16.

²⁴“The first four paragraphs of this chapter originally formed part of V., but, after writing them, St. Teresa tore them out of the manuscript, as though, on consideration, she had decided not to leave on record her knowledge of such a worldly game as chess. The allegory, however, is so expressive and beautiful that it has rightly become famous, and from the time of Fray Luis de León all the editions have included it. The text here followed is that of E”.(the original footnote from the book).

²⁵ “Chess was very much in vogue in the Spain of St. Teresa’s day and it was only in 1561 that its great exponent Ruy López de Segura had published his celebrated treatise, in Spanish, entitled “Book of the liberal invention and art of the game of chess” (the original footnote from the book).

how quickly we shall give checkmate to this Divine King! He will not be able to move out of our check nor will He desire to do so.”

The second paragraph is the praise of virtues. The major one is humility - represented by the queen, others are pawns. Spiritual fight is compared to a chess game.

“It is the queen which gives the king most trouble in this game and all the other pieces support her. There is no queen who can beat this King as well as humility can; for humility brought Him down from Heaven into the Virgin’s womb and with humility we can draw Him into our souls by a single hair. Be sure that He will give most humility to him who has most already and least to him who has least. I cannot understand how humility exists, or can exist, without love, or love without humility, and it is impossible for these two virtues to exist save where there is great detachment from all created things.”

The forth paragraph is another lesson of humility, one again expressed in chess terminology. The state of our soul cannot be overestimated. Beginners in prayer, like weak chess-players, often think that they are advanced.

“But contemplation, daughters, is another matter. This is an error which we all make: if a person gets so far as to spend a short time each day in thinking about his sins, as he is bound to do if he is a Christian in anything more than name, people at once call him a great contemplative; and then they expect him to have the rare virtues which a great contemplative is bound to possess; he may even think he has them himself, but he will be quite wrong. In his early stages he did not even know how to set out the chess-board, and thought that, in order to give checkmate, it would be enough to be able to recognize the pieces. But that is impossible, for this King does not allow Himself to be taken except by one who surrenders wholly to Him.”

2.6.2.5 Allegory

Allegory is a kind of metaphor. It derives from Greek: *αλλος*, ‘other’, and *αγορευειν*, ‘to speak in public’. The difference is that the relations between particular notions are

conventional, unambiguous and spread in given cultural area. Allegory is an essential element of fairy tales, didactic literature, medieval religious poetry, e.g.: *fox* is an allegory of cunningness and slyness, *lamb* - innocence, defencelessness, *lion* - might, power, authority, *woman with a scythe/the Grim Reaper* - death, *peacock* - pride.

Classical literature gives the allegory of the cave from Plato's *Republic* (see Wikipedia, entry: *allegory*, Podlawska 2002:196). The Bible is full of allegories. Ezekiel was the prophet who exceptionally often used them. His book shows some allegories in which he presents the fate of his nation telling about a foundling who grew into a beautiful woman (16, 1-63), the eagle and the vine (17, 2-10), two sinful sisters (23, 1-49) (see Synowiec 2003:321-322).

2.6.2.6 Metonymy

Metonymy, like metaphor, is also a figure of speech which is based on the Quintilian's principles *per immutationem*, that is by replacement. The word *metonymy* derives from Greek *metōnumia* which meant 'change of name'²⁶ (see ODE 2006:1105). Cuddon (1999:510) defines metonymy as "a figure of speech in which the name of an attribute or a thing is substituted for the thing itself." In another place, invoking Roman Jakobson's theory of binary opposition (see Jakobson 1956), he states that there are two axes of language: syntagmatic (horizontal) and paradigmatic (vertical, associative). The former is like a horizontal line of consecutive words, the latter like a vertical line where words can be potentially replaced. According to this theory metaphor and metonymy differ in a substitution mechanism. Metonymy is connected with a change on the syntagmatic axis whereas metaphor on the paradigmatic one (see Polański 2003:364-365, Cuddon 1999:107). To put it simply "Both figures involve the substitution of one term for another. In metaphor, this substitution is based on similarity, while in metonymy, the substitution is based on contiguity" (Wikipedia, entry: *metonymy*).

There are different types of metonymy depending on what the relation between a replacing and replaced word is:²⁷

- metonymy of reason (reason instead of effect) e.g. *Zginął od kuli* 'He was killed with a bullet';

²⁶ Encyclopaedia Britannica gives the following etymology of the word metonymy: "from metōnumia, 'change of name,' or 'misnomer'".

²⁷ Classification and most of examples after Polański 2003:365, Podlawska 2002:197, Wikipedia, entries *Metonimia* and *Metonymy*.

- metonymy of effect (effect instead of reason) e.g. *Podał mu śmierć w pigułce*. ‘He gave him a death in a pill’;
- metonymy of author (author instead of work) e.g. *I am reading Sienkiewicz, I like listening to Mozart*;
- metonymy of sign (sign, symbol instead of what it denotes) e.g.: *laurel wreath*;
- metonymy of contents (vessel instead of contents) e.g. *mug* instead of *beer*;
- metonymy of tool (tool instead of thing of person) e.g. *Ma ostre pióro*. ‘He has a sharp pen’.
- metonymy of material (material instead of thing) e.g. *Ryknęły spiże* ‘cannons thundered’ but literally ‘bronzes roared’;
- metonymy of country (country instead of its inhabitants) *Europe condemns terrorism*.

Obviously, a lot of metonymies often will differ in particular countries or cultures, e.g. the word *president* can be replaced by *the White House* if it concerns the USA and by *the Kremlin* referring to Russia.

A special type of metonymy is synecdoche. It consist in replacing the part for the whole (*pars pro toto*) or vice versa (*totum pro parte*). The replacement must refer to the same object (see Podlawska 2002:198-199). Lakoff and Johnson (1980:36) give the following examples:

“We need a couple of *strong bodies* for our team. (= strong people)
 There are a lot of *good heads* in the university. (= intelligent people)
 I’ve got a new *set of wheels*. (= car, motorcycle, etc.)
 We need some *new blood* in the organization. (= new people).”

Lakoff and Johnson (1980:36), with his customary thoroughness, differentiate metaphor from metonymy: “Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding.²⁸ Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to *stand for* another.” He also remarks that the choice of a specific part is not random, as it

²⁸ This sentence amazingly agrees with Saint Thomas’ views.

usually represents the aspects we want to emphasise. For example “when we say that we need some *good heads* on the project, we are using ‘good heads’ to refer to ‘intelligent people’”.

Lakoff and Johnson (1980:37, 39-40) stress that metonymies, like metaphors, are not accidental but create systematic patterns. They are not only rhetoric figures but also, being rooted in our experience, they affect our attitudes and way of thinking. They are also strictly connected with culture. An excellent example can be a religious metonymy of the Holy Spirit represented by a dove. It is not random as this bird has always been associated with beauty, gentleness, and peace.

Chapter 3 Chess Terminology

This chapter constitutes the main body of this dissertation. It consists of a number of chess terms juxtaposed in seven tables which correspond to particular issues of chess or linguistics. The first one contains the most general chess expressions, the second refers to the chessboard and its elements, the third includes names chessmen, and the fourth - words connected with moves, the fifth - terminology concerning a chess game and chess tournaments, the sixth - chess words and expressions which are metaphors of a battle and the seventh - miscellaneous words and expressions, which were not classified to any of the abovementioned categories.

The author assumes that the reader possesses at least elementary knowledge of chess. Obviously, comments will be given, particularly if some terms are unclear, but the definitions contained in The FIDE Laws of Chess will seldom be cited unless it is necessary.

Two language approaches will be used: diachronic and synchronic. With reference to the former, i.e. a historical approach, the etymology of particular words will be examined using all accessible sources: etymological dictionaries, specialist articles, books on chess history and linguistics. Not only will the author try to establish the origin of words, but also to follow the way they were going throughout whole Europe and sometimes Asia, as well as how they change: both in time in the process of adaptation from one language to another.

The synchronic approach, as a study of a language at a particular time, without analysing historical development, will contain two major subjects. The first will be the relation between chess terminology and general language. Chess terminology can be treated as a special language and sometimes even as a jargon. Therefore, all relations between general and chess language such as different meanings, lexical extension etc. will be the subject of analysis, especially in the four above-mentioned languages. In general the following order is retained when analysing particular terms: etymology, chess meaning, relations between chess terminology and a general language (e.g.: meaning, fixed expressions, metaphors, idioms, sayings, lexical extension etc.) and sometimes conclusions e.g. comparisons among particular languages.

The second subject of the synchronic approach is much more philosophical and concerns issues of mutual relations between the vision and perception of the world, and

language, including mental, psychological and sociological aspects. Obviously, this point will be presented in the modest scope of this thesis.

The last problem of linguistic analyses will be comparisons between four languages: English, Polish, German and Russian. However, in particular when discussing the most typical chess terms, some words from other languages will be quoted e.g. from Czech, French, Italian, Latin, Spanish, Persian, Arabian, Turkish, sometimes in their old versions. The author will also analyse some word families in the four languages under discussion examine differences in derivational (sometimes also inflectional) morphology of particular languages and try to find causes of these phenomena. In some cases analyses of historical phonological changes will be conducted, as well.

3.1 The Origin of Chess Vocabulary

The origin of chess is undoubtedly Indian. A work *Chatrang namak* ‘Chess textbook’ written in Pahlavi (belonging to the group of Middle Iranian languages) has survived since the time of the Sassanian Dynasty (AD 242-651). The Persians adopted this word from Sanskrit where *chatur* meant ‘four’ and *anga* ‘part, unit, troop’. Besides, some historical research proves that chess reached Iran from India with the works by the famous fabulist Bidpai. Then chess reached Arabia (see Machalski 1951, Wikipedia, entries: *Iran Sassanid Empire, Pahlavi*).

The question how chess reached Poland is extremely important for the analysis of linguistic processes which chess vocabulary underwent, which will be discussed later. Filipowicz (2007:13) mentions that the game might be carried with the knights who returned from crusades, and adds that it is one of the legends explaining its appearance in Poland. He also suggests that chess may have reached Poland from Ruthenia, probably with the Benedictines and Cistercians, which had their seats in the eleventh-century Poland, as it was known in Veliky Novgorod in the 10th century. Dzieduszycki, on the other hand, does not treat carrying chess by crusaders as a legend, though, he adds that the latest research proved that chess was known in different European countries as early as in about 1000. In 1153 Henryk Sandomirski, the fourth son of Duke of Poland Bolesław Wrymouth (Polish: ‘Bolesław Krzywousty’) set off on a crusade. The Order of Teutonic Knights may also have spread chess all the more that at that time playing chess belonged to seven attributes of a real knight besides: riding a horse, swimming, shooting a bow, gymnastics, bird breeding and rhyming (see Dzieduszycki 1856:11). Gątkiewicz (1928), by contrast, states that chess was probably

carried by the Benedictines and Cistercians at the times of Bolesław I the Brave (Polish: ‘Bolesław Chrobry’). So, chess existed in Tyniec, Międzyrzecz, on Łysa Góra, but it was unknown to ordinary people. Only in the 12th century chess (that time called in Poland *saki*) was carried again from the Holy Land by Polish knights and became popular.

Machalski (1951) distinguishes three language layers in present-day chess terminology representing three different culture epochs: Indo-Persian, Arabian and European. Kleczkowski (1946:78-80) definitely states that the chess terminology in the Medieval (probably is the 14th century) and even Renaissance Polish (Kochanowski) contained German vocabulary, usually borrowed from Czech. An exception is the word *saki* ‘the old name of *chess*’. The influx of Romance influence is much later (some came into Polish via German). Eastern vocabulary is marginal and does not strictly relate to chess.

3.2 The Most General Terms

This subchapter explains the origin of the most important chess terms in English, Polish, German and Russian and presents some linguistic phenomena in this field.

Table 1 The Most General Terms

English term	Polish term	German term	Russian term
chess	szachy	Schachspiel, Schach	шахматы
check (n)	szach	Schach	шах
check (v)	szachować, dać szacha	Schach geben (bieten)	объявить/поставить шах
checkmate (n), mate (n)	mat, szach mat	Matt, Schachmatt	мат, шах мат
checkmate (v), mate (v)	(za)matować, dać mata	Matt setzen/geben	поставить мат, матовать
chess-player, player	szachista, gracz	Schachspieler, Spieler	шахматист, игрок
stalemate	pat	Patt	пат

Chess, Check, Checkmate - Etymology

These three words are strictly related. Therefore, in this subchapter they are gathered together only to explain their etymologies. When discussing other issues they will be separated.

The English word *chess* is a corrupted form of *checks* and derives from Persian *šāh*. It originally meant 'kings'. *Chess* sounds similar in a great number of languages. Except for the words given in the table above (Polish *szachy*²⁹, German *Schach* and Russian *шахматы*) Wikipedia gives among others: Belarussian *шахматы*, Bulgarian *шахмат*, Croatian *šah*, Czech *šachy*, Danish *skak*, Dutch *Schaak*, Esperanto *ŝako*, Finnish *Shakki*, French *échecs*, Greek *σκάκι*, Hebrew: *שַׁחְמַט* 'checkmate', Hungarian *sakk*, Italian *scacchi*, Irish *ficheal*, Latin *scacci*, Lithuanian *šachmatai*, Macedonian *uax*, Norwegian *Sjakk*, Rumanian *șah*, Serbian *uax*, Swedish *schack*, Turkish *satranç*, Ukrainian *uaxu*. Most of them have 's' or palatalized 's' - 'j' as the first phoneme, then 'a' or 'e' followed by 'ç' or 'k' which may have undergone a change according to Grimm's Law. All the words are singular masculine or plural. Some languages (e.g. Belarussian, Bulgarian, Hebrew, Lithuanian, Russian) retained the morpheme 'mate' which also comes from Arabian root *māta* and meant 'died'. Hence, e.g. Russian *шахматы* means 'the king is dead'. As a matter of fact, chess is a strategic game which is a kind of hunting for the opponent's king.

Even such a short analysis allows to put forward the working hypothesis that chess vocabulary is associated with the terms of war, battle, fight and should represent the view of the world as a battlefield. Chess is a game of the kings, two commanders of their armies. In Polish the expression *królewska gra*³⁰ 'royal game', which is a synonym of chess, exists. There are also German and Russian calques *das königliche Spiel* and *королевская игра*, respectively.

As mentioned above, "the original sense of *check* was king! i.e. mind the king, the king is in danger" (Skeat 1993:77). However, in present day English *check* as a noun has different meanings. *Macmillan* (2006:230) gives the following definitions (in short): "1) an examination of something (...); 2) something that controls another thing and stops it from becoming worse (...); 3) pattern of squares (...); 4) the position of the king in the

²⁹ Gloger (1985:300) states that the Old Polish name of chess was *saki*. On the other hand, Karpluk (1980:88) states that the name *saki* was wrongly quoted by Linde. She thinks that the word *saki* is related to *sieć* 'net' and was another game.

³⁰ There is also another table game called *królewska gra* only partly related to chess (Litmanowicz 1986:478).

game of chess when it is threatened by another piece; 5) AmE the bill in a restaurant (...); 6) AmE spelling of cheque 7) AmE a tick for showing that something is correct”.

The following conclusions can be drawn:

1. Words for *chess* in particular languages sound very similar and probably have the same Indian origin (Sanskrit) and reached European languages through Persian. Only Spanish *ajedrez*, Estonian *tuli*, Irish *ficheall* and Welsh *gwyddbwyll* differ much from the ancient stem³¹.
2. Considering the four main languages, only in English the words *chess* and *check*, both as a noun or a verb, have some changes in the base³².
3. Consequently, the word ‘check’ was admitted into a general language, changing its meaning. As listed above, only the item four exactly refers to chess. Item three also indicates some further similarity, as a pattern of squares resembles a chessboard. Nevertheless, most frequently used meanings of ‘check’ have absolutely nothing to do with its original.
4. It can be said that (except for meaning 4) the word ‘check’ has been institutionalised and demotivated. Such changes took place only in English.
5. The Polish sound of the word *chess* ‘szachy’ seems to be the most similar to Russian *шахматы*, Latin *scacci*, Italian *scacchi* and German *Schach*. In the first case it could be explained as a loss of the part *mat*’, whereas in the second and third one as a palatalisation of the initial ‘s’ and a typical change ‘k’ (the letters ‘ch’ are pronounced as ‘k’ in Italian) into ‘χ’ (the Grimm’s Law³³), in the fourth case as adding back the last ‘y’. Moreover, in these four languages the equivalents of *chess* have ‘i’ or ‘y’ at the end³⁴. However, this hypothesis, obviously, needs deeper research³⁵.
6. Only present Turkish has kept the original name of the game which was superseding, namely chess - *satranç* ‘chatrang’³⁶.

³¹ Wikipedia gives the name *chess* in 44 languages. However, a few of them like Arabic, Japanese, Telugu are written in alphabets which differ from the Latin one.

³² According to the above mentioned juxtaposition in Wikipedia similar differences occur in Estonian, Indonesian Irish and Spanish.

³³ It would be justified if it reached Polish via German.

³⁴ The last letter ‘i’ or ‘y’ exists in Finnish, Lithuanian and Sicilian as well.

³⁵ Thorough research of chess terminology was postulated by professor Adam Kleczkowski cited above. He suggests that it would allow us to better get to know history of chess and foreign influences on Polish (see Kleczkowski 1946).

³⁶ The word *chatrang*, mentioned in the historical chapter of this dissertation, derives from Persian. A work in Pahlavi i.e. Middle Persian, which was a textbook of chess, has survived. This word was borrowed from Sanskrit, where *chatur* meant ‘four and anga ‘part, unit’ (see Machalski 1951).

7. The transformation from *saki* into *szachy* ‘k’→‘χ’ took place in Polish. It is a change described by the Grimm’s Law. Kleczkowski (1946:78) mentions that it is a proof that the word *szachy* comes from German as it shows that this High German word which entered the literary German language from Latin or French through Flanders at times of the first crusades.

The word *szachy* ‘chess’ has been known in Polish since the middle of the seventeenth century (see Karpluk 1980:87-89). As mentioned above Kleczkowski assumes that this word reached Polish from German through Czech. Old Czech form of chess was *šach*. Although Karpluk quotes another hypothesis by Zibrť that the names of chess pieces came from Italy, both of them reject it justifying it on phonological grounds. This stand is commonly accepted in Czech etymology.

Chess

Chess is obviously a game. However, the word *chess* is associated with some features of human character. Some of them are positive: logical thinking, hard work, determination, but other are pejorative: passivity, boredom. This subject will be analysed closer in the item a chess-player. Now only expressions which are used above all in other sports disciplines will be mentioned.

Sports commentators sometimes use the expression *pilkarskie szachy*, ‘football chess’. Surprisingly, it is usually used when nothing special happens and the players kick the ball in the middle of the football pitch for a long time. Similarly, watching a hockey match, the author could hear: *Szachy na lodzie. Jedni czekaja na drugich* ‘Chess on ice. Players of one team are waiting for the others’. These expressions are completely inadequate and illogical. They sound a little like the infamous *wspaniala indywidualna akcja całej drużyny* ‘a brilliant individual action of the whole team’. In fact, chess is a play full of constant tension, though, it is not as visible as in football or volleyball. In fact, many opening variations reflect the real spirit of chess - the spirit of a ruthless fight, full of risk and determination, of creating dynamic positions full of breakneck complications, hardly possible to evaluate or analyse, even using computers, of a fight full of unpredictable, surprising moves, tactical motifs, constant tension, with play on both sides of the chessboard (sometimes including the centre) when the result of the game is hanging in the balance from the beginning to the end of the game. This kind of positions requires extraordinary power of concentration throughout the game as any

unguarded moment may result in a terrible blunder, even in a completely won position, wasting fruits of many-hour work which is typical only of real sports of fight such as boxing, wrestling where the final result is uncertain to the end of a fight.

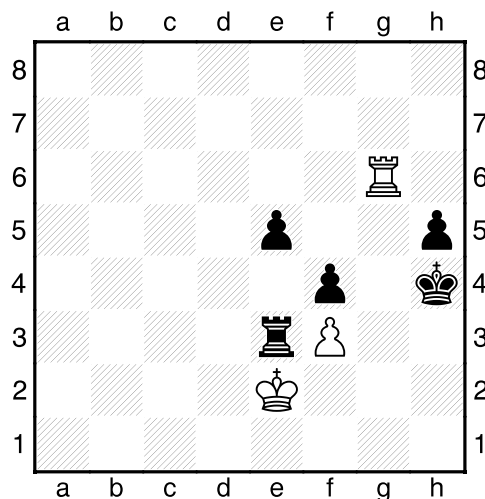
To rehabilitate a little the environment of sportscasters, it can be added that some of them have used lately the expression *siatkarskie szachy* ‘volleyball chess’ when the coach replaces players at the end of a set to surprise the opponent. This expresses well the real spirit of chess as fight.

The Russian expression *в шахматном порядке* ‘literally: in a chess order’ suggests order like on a chessboard. In general, Russian seems to have many good connotations connected with chess. Many decades of great successes have made Russian chess-players respected in their land, which has its reflex in the language.

Check

The FIDE Laws of Chess art. 3.9 states:

“The king is said to be ‘in check’ if it is attacked by one or more of the opponent’s pieces, even if such pieces are constrained from moving to that square because they would then leave or place their own king in check. No piece can be moved that will either expose the king of the same colour to check or leave that king in check.”



The Black rook attacks White’s king. The king is in check. He must move out of check.

Checkmate

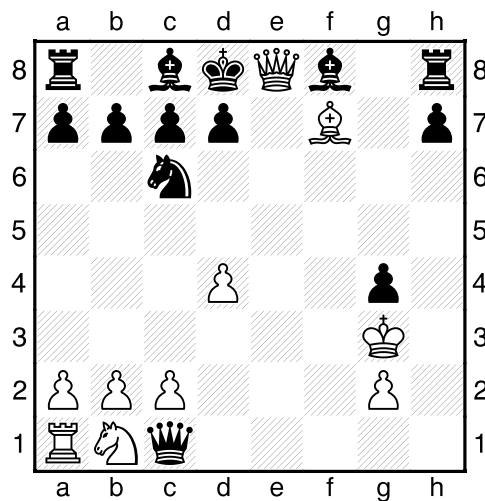
The FIDE Laws of Chess art. 1.2 states:

“The objective of each player is to place the opponent’s king under attack in such a way that the opponent has no legal move. The player who achieves this goal is said to have ‘checkmate’ the opponent’s king and to have won the game. Leaving one’s own king under attack, exposing one’s own king to attack and also ‘capturing’ the opponent’s king are not allowed. The opponent whose king has been checkmated has lost the game.”

Greco,G - NN

Europe, 1620

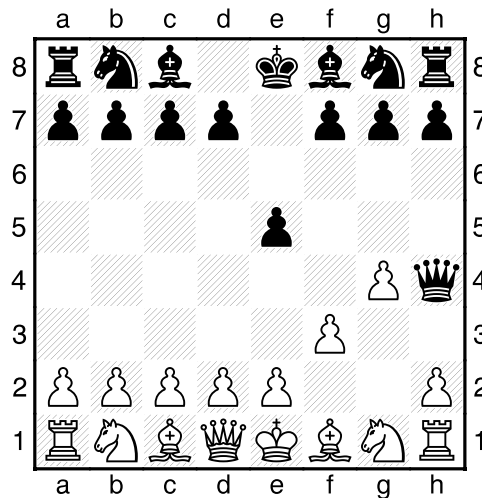
1.e4 e5 2.f4 exf4 3.Nf3 g5 4.Bc4 g4 5.Ne5 Qh4+ 6.Kf1 Nf6 7.Bxf7+ Kd8 8.d4 Nxe4 9.Qe2 Ng3+ 10.hxg3 Qxh1+ 11.Kf2 fxg3+ 12.Kxg3 Qxc1 13.Nc6+ Nxc6 14.Qe8#



The Black’s king is in check. After any legal move he will be still attacked. This position is checkmate. White wins the game.

There are a number of special kinds of mates. Fool’s mate, scholar’s mate are mates in a few moves. The fool’s mate is the shortest game ending in mate. There are eight possibilities to mate in two moves.

1.g4 e5 2.f3 Qh4#



A very fast mate usually given by a queen on the square f7 (White) or f2 (Black) is called scholar's mate.

The other languages called it *szewski mat* "shoemaker's/cobbler's mate" or *szkolny mat* "scholar's mate"³⁷, *Narrenmatt* 'literally: fool's mate', and *детский мат* 'childish mate' in Polish, German and Russian, respectively. While a fool, a child and a schoolchild may be treated as potential candidates to lose very quickly, the association with a shoemaker suggests that shoemakers and cobblers were not respected in old Poland which is supported by the saying *kląć jak szewc*³⁸ 'to swear like a trooper, but literally: like a shoemaker/cobbler'.

Smothered mate is one of the most beautiful tactical motifs. German and Russian names are calques: *ersticktes Matt* and *снёптый мат*.

In the position in the diagram Black has a huge material advantage. Nevertheless, he is mated after.

³⁷ Earlier it was also known as *żakowski mat* 'student's mate' (*żak* is a Polish word for 'a student of a medieval university') and *głupi mat* 'stupid mate' (see Litmanowicz 1987:1192).

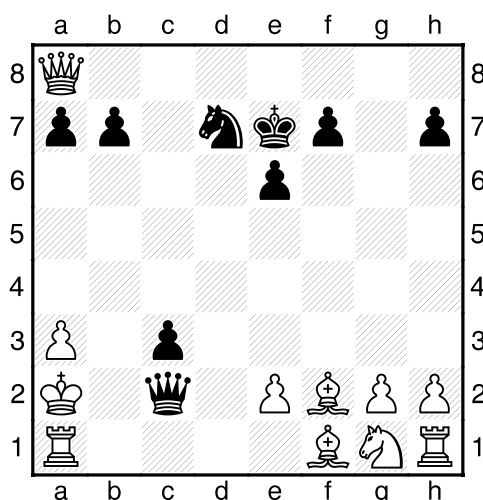
³⁸ The Russian language has a calque *ругаться как сапожник*.

Russian, respectively. It is a mate with two pieces blocking squares for their own king. The game below is an example of this kind of mate in a practical game.

Fleissing,B - Schlechter,C

Friendly game, Vienna, 1893

1.b4 e6 2.Bb2 Nf6 3.a3 c5 4.b5 d5 5.d4 Qa5+ 6.Nc3 Ne4 7.Qd3 cxd4 8.Qxd4 Bc5
9.Qxg7 Bxf2+ 10.Kd1 d4 11.Qxh8+ Ke7 12.Qxc8 dxc3 13.Bc1 Nd7 14.Qxa8 Qxb5
15.Bf4 Qd5+ 16.Kc1 Be3+ 17.Bxe3 Nf2 18.Bxf2 Qd2+ 19.Kb1 Qd1+ 20.Ka2 Qxc2#



The final position really resembles an epaulet. The blocking chessmen are here the a3-pawn and a1-rook.

The words *chess*, *check* and *checkmate* came into general language. *Checkmate* (v) has a figurative meaning ‘to thwart someone’, or ‘to make them powerless and *in check* means ‘under restraint’ (Brewer 2002:231). There is an idiom *to keep/hold sb/sth in check* which means “to control someone or something that might cause damage or harm” (Macmillan 2006:230). Calque idioms *trzymać kogoś w szachu* and *jemanden in/im Schach halten* are used in Polish and German, respectively, as well, however, their meaning is a little different “to restrict somebody’s freedom threatening something, to keep somebody in uncertainty”. German *jemanden <einer Sache> Schach bieten* means ‘to oppose sb/sth’ (see Skorupka 2002 vol. 2:257, Czochralski 2004:422). The Russian calque *держатъ кого-то в шахе* has a similar meaning to the Polish analogical expression. Polish people sometimes say *szachować kogoś* ‘literally: to check

somebody' which means 'to put pressure'. Such expression may be found in Professor Iwo Cyprian Pogonowski's⁴¹ articles in political meaning concerning strategic weapons and international relations (see Pogonowski 2009b).

There are other words which are related to check which are designations of important national institutions: the word *exchequer* 'a court of revenue' derives from Old French *eschequier* via M.E. *eschekere*; another word *chequers* is not only the name of a game but also "a Tudor mansion in Buckinghamshire which serves as a country seat of the British Prime Minister in office" (ODE 2006:296).

Gloger (1985:301) states that at the beginning of the 17th century chess terminology was vivid in general language. Such preachers as the Jesuit Piotr Skarga and the Dominican Fabian Birkowski often resorted to metaphors using chess terminology. He quotes also after Salomon Rysiński, who in the 17th century printed Polish proverbs in Lithuanian Lubicz, such expressions: *Szachem padać* (literally hardly possible to translate) meaning 'to be defeated', *Albo szach albo mat* (literally: 'Check or mate') meaning 'loss or profit', *I w szachach przyjaciela poznać* 'You can meet a friend playing chess'. Krzyżanowski (1972:369) adds *jak w szachy grał* (literally approximately: 'like at chess playing') which means 'with changeable luck'.

Russian also has the calque of the last saying *как в шахматы играл*, which means both like in Polish 'with changeable luck' and 'perfectly'. The Russian expressions seem to sound more positive as chess is treated not only as gambling but as art and something valuable. The above cited expression *szachem padać* also has its lexical equivalent in Old Russian *надать (перед кем-то) шахом* meaning 'to ask for mercy'. *Albo szach albo mat*⁴² also has its calque *или шах или мат* with the same meaning as in Polish. On the other hand, the Russian *в шахматах друзей нет* 'chess-players cannot be friends' suggests that chess should be treated more as a sport and in the atmosphere of constant rivalry true friendship is hardly possible whereas the Polish of the cited Polish seventeenth-century *I w szachach przyjaciela poznać* shows that chess was rather a parlour game making for efficient socialising.

A Chess-Player

A man playing chess is a chess-player. It is possible to say simply player, but it sounds

⁴¹ Professor Iwo Cyprian Pogonowski is a historian and lexicographer who emigrated to the USA. He very often uses chess metaphors in his political articles written both in Polish and English.

⁴² In the past 'mate' was also called in Polish *met* and was related to *meta* 'finish line', *cel* 'aim'.

much more colloquial. There are calques of English words in German whereas Polish and Russian have two different words: one derived from *chess* and the other taken from *play*: ‘szachista - gracz’ and ‘шахматист - игрок’. The first words in either pair are formal and the second ones very colloquial like in English.

In present-day Polish some expressions with pejorative connotations became common like *refleks szachisty* ‘chess-player’s reflex’ or *myśleć jak szachista* ‘to think like a chess-player’ meaning ‘to have a very poor reflex’ and ‘to be thinking very heavily and slowly’, respectively. It seems that he who made them up did not know much about chess. A chess-player needs, actually, to think very clearly, logically and relatively quickly to have good results in this sport.

Moreover, it is a methodological blunder to juxtapose two incomparable phenomena. A strong shot on the opponents’ goal in football or a spike in volleyball take only a fraction of a second. A driver’s reaction must often be very quick. Although, both a football- or volleyball-player and a driver are fully aware what they are doing, their reactions have been trained earlier and are performed impulsively, nearly automatically. On the other hand, all thought processes require much more time. Nobody expects that the parliament will prepare and pass an act of law within a minute, no reasonable man buys or sells a house in a few seconds, no teacher gives a student a while for a difficult task. When detailed calculation of various consequences are taken into consideration, much more time is needed. The commander on the battlefield makes his decisions considering the whole run of the battle, but a knight must parry the opponent’s attack immediately not to be killed. An idea (sometimes really brilliant) how to solve a problem may come immediately, but the process of working it out is usually time-consuming. Impulsive reactions and mental processes are simply two different things and their speed or productivity should not be compared.

On the other hand, language is not always governed by strict rules of logic, and perhaps they are often hidden into oblivion. Sometimes an expression might ideally have reflected real life whereas after centuries, in different social, political conditions (often associated with the level of technology, standard of life or changes in mentality, customs etc.) it is hardly possible to understand or even strikes us as very strange. Well, times change, and fixed expressions tend to be much more conservative. Moreover, it seems that different fixed expressions, sayings and idioms are not created by specialists in particular fields or linguists but ordinary people who know little about the heart of the matter. They usually have, on the other hand, quick minds, biting tongues and are sharp-

witted. However, they recognise only superficial facts, visible to a layman observer. Therefore, they often draw inappropriate conclusions. Nevertheless, expressions coined in this way, exist in a language for ages.

Bańko (2004:199-200) adds to the abovementioned *refleks szachisty* ‘chess-player’s reflex’ two other expressions *refleks szachisty korespondencyjnego* ‘the reflex of a correspondence chess player’ *refleks szachisty korespondencyjnego z czasów poczty konnej* ‘the reflex of a correspondence chess player at times when postmen rode horses’. Such a chess-player really did not have to have a good reflex... Incidentally, another saying is still quite popular among correspondence chess-players: *refleks szachisty korespondencyjnego na emeryturze* ‘the reflex of a retired correspondence chess-player’. Moreover, there was no limit of time in chess in the past and a chess-player was never in a hurry and a player, who had a lost position, could even get on his opponent nerves intentionally playing very slowly.

Bańko describes the phenomenon as a hyperbole - the exaggeration of opposites and gives as an example *zachowywać się jak słoń w składzie porcelany* ‘literally: to behave like an elephant in a china storehouse’ with its English equivalent *like a bull in a china shop*. Obviously, neither elephants, nor bulls visit china shops. The point is here to contrast a huge animal with fragile porcelain.

In Russian a calque of the expression ‘chess-player’s reflex’ is not used. However, *думать как шахматист* ‘to think like a chess-player’ is popular and means “to consider a difficult problem to think for a long time, to think efficiently” and sometimes “to lose touch with reality”. In English this expression has a similar meaning.

The Stalemate

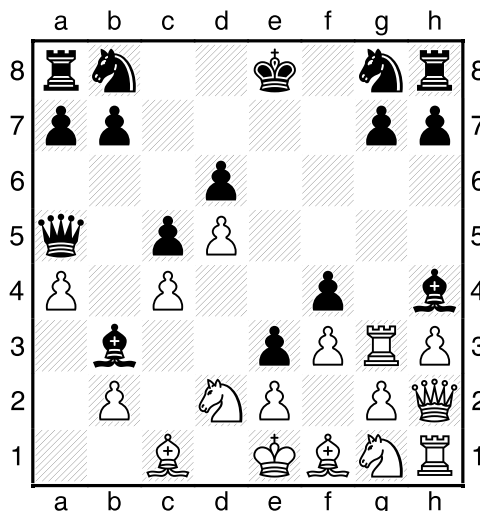
Stalemate is one of the most typical chess terms which entered the general language as a situation in which progress is impossible. The Old English word for stalemate is *stale*. The compound suggests that mating failed (*stale* is something not fresh in contemporary English). However, English dictionaries give a different etymology of this term. (ODE 2006:1721) suggests that *stalemate* derive from “obsolete *stale* (from Anglo-Norman French *estale* ‘position’, from *estaler* ‘be placed’)”. Skeat (1993:464) gives Old French “*estaler*, to display wares on stalls; from *estal*, a stall”.

Once again the English language breaks out of the general rule as nearly all languages have this word with a stem ‘pat’. However, a detailed analysis of the way how this word reached particular languages is unclear due to contradictory pieces of

information in different sources. Most of them suggest Spanish, French or Italian origin. Tokarski (1980:557) gives Spanish *pato* and Italian *patta* meaning ‘draw (n)’. Wermke (2001:595) suggests the borrowing from French *pat*. Litmanowicz (1987:865) seeks the origin in the Italian *patto* ‘condition’ which must be dubious as above mentioned Italian word *patta* matches much better the present meaning. Zgólkowska (2000:42-43) attempts to reconcile these opinions suggesting the following way: Spanish *pato* → French *pat* → German *patt* Polish *pat*. As faithful work as Doroszewski (1965 vol. 6:183) also confirms the Spanish origin of this word. Unfortunately, all Spanish dictionaries state that *pato* means ‘drake’... Moreover, neither present-day Spanish nor Italian use the above mentioned words *pato* and *patta* for ‘stalemate’ but *ahogado*⁴³ and *stallo*, respectively.

A stalemate is a position in which a player who is to move is neither in check nor is able to make any legal move. Stalemate ends the game, which is then drawn. It usually occurs when one side has only a king or very reduced material. However, Sam Loyd, the most famous American chess composer, made up a game with a stalemate with all men on the board. This really unusual situation may appear after

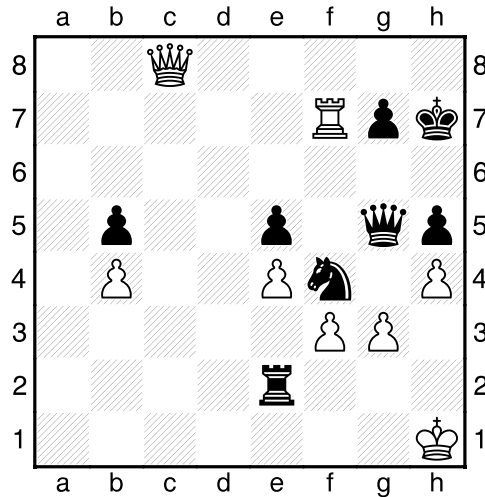
1.d4 d6 2.Qd2 e5 3.a4 e4 4.Qf4 f5 5.h3 Be7 6.Qh2 Be6 7.Ra3 c5 8.Rg3 Qa5 9.Nd2 Bh4 10.f3 Bb3 11.d5 e3 12.c4 f4



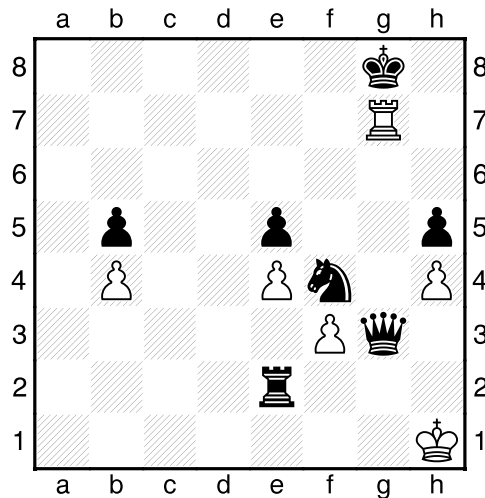
One of typical stalemate motifs is so called desperado piece. In the game Evans,L -

⁴³ In general language *ahogado* means ‘stifling’, which reflects well the idea of stalemate.

Reshevsky,S, USA-ch New York 1963 Black had a knight up and could easily have won after 48...Qg6 49.Rf8 Qe6 50.Rh8+ Kg6 as 51.gxf4 leads to a mate after 51...Re1+. Nevertheless he played



48...Qxg3?? 49.Qg8!+ Kxg8 50.Rxg7+! and the opponents agreed a draw.



Now after both 50...Qxg7 and 50...Kxg7 White is in stalemate and 50...Kf8 51.Rf7+ Ke8 52.Re7+ Kd8 53.Rd7+ is a typical desperado rook. The German name of this motif is the same figuratively showing some desperation whereas Polish and Russian call this motif *wściekła wieża* and *бешеная ладья*, respectively, which literally means ‘furious rook’. It seems to be still more metaphorical.

The chess word *stalemate* entered many languages as a deadlock, situation in which

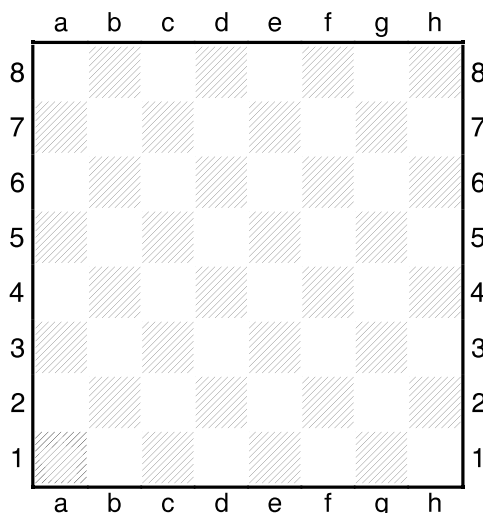
progress is impossible. It has its equivalents: *sytuacja patowa*, *Pattsituation* and *патовая ситуация* in Polish, German and Russian, respectively. We can say about military or political stalemate.

However, these expressions, contrary to English, usually are not nouns but always consist of the adjective derived from the noun corresponding to English *stalemate* and a noun which corresponds to English *situation*. There is also, the verb *stalemate* which may mean both to stalemate one's opponent in chess and to cause an impasse, e.g. in negotiations or block something, e.g. progress. The Polish equivalent verb *zapatować* is used only in chess meaning whereas the Russian *затовать* is sometimes used figuratively, as well.

3.3. Chessboard and Chessmen

"A chessboard is composed of an 8x8 grid of 64 equal squares alternatively light (the 'white' squares) and dark (the 'black' squares).

The chessboard is placed between the players in such a way that the near corner square to the right of the player is white" (*The FIDE Laws of Chess*, art. 2).



The name *szachownica* 'chessboard' was known in Old Polish⁴⁴ as early as in 1420 in

⁴⁴ There are some slight incompatibilities in defining periods of the Polish language. Wikipedia, basing on Białous (2009), gives Old Polish between old times and the beginning of the 16th century, Middle Polish from 16th till 18th century, Modern Polish from 19th century till 1930 and Present-day Polish after 1930 onwards.

Klemensiewicz (1999) divides the development of the Polish language into the following periods: Old Polish from the middle of 12th century till the turn of the 15th and 16th centuries Middle Polish from the beginning of the 16th century till the 1860s, Modern Polish till 1939. He does not mention later period.

a heraldic function. Another form was *warcabnica* ‘draughtsboard’. This word appeared earlier in Czech *šachovnici* and in Ruthenian *šachmatnica*.

The terminology connected with the chessboard is gathered in the table 2.

Table 2 The Chessboard and its Elements

English term	Polish term	German term	Russian term
chessboard	szachownica	Schachbrett	шахматная доска
square	pole	Feld	поле
light	białe	weiß	белые
dark	czarne	schwarz	чёрные
line	linia	Linie	линия
rank	linia pozioma	Reihe, Horizontale	горизонталь
file	linia pionowa	Vertikale, Linie	вертикаль
diagonal	diagonala, przekątna	Diagonale	диагональ

Let us return to the term *chessboard*. The Polish equivalent *szachownica* has also a metaphorical meaning. Skorupka (2002, vol. 2:257) gives *szachownica pól, gruntów, łąk, ugorów, posadzki* ‘chessboard of fields, grounds, meadows, fallows, floor’ in a literal translation. There are also some a slightly archaic expressions with *szachownica* referring to war strategy: *puścić się szachownicą* ‘to attack in the formation resembling a chessboard’, *rozwinąć (się), rozwinąć (się) w szachownicę* ‘to move into a line resembling a chessboard’ (see Skorupka, 2002, vol. 2:257). In the past, Polish *szachować* meant not only ‘to check’ but also ‘to divide a surface into squares’. In the sixteenth-century Polish there was also an adjective from *szachy* ‘chess’ - *szachowany* meant ‘in a pattern of squares or embroidered’ (see Reczek 1968:480). There are also metaphorical expressions like *globalna/światowa szachownica* (see Jasiński 2007, Jackowski 2008) with its Russian calque *мировая доска* ‘literally: global/world chessboard’ meaning ‘the area of important events’. One of the sentences in the latter

Polański (2003:448), invoking Klemensiewicz (Polański gives only the name Klemensiewicz and his references to Polański’s books include a few titles by Klemensiewicz but not cited in this thesis Klemensiewicz 1999), distinguishes three periods: Old Polish from 10th till 16th century, Middle Polish from 16th century till 1780 and Modern English from the time of the Enlightenment onwards.

However, the reader must be aware that this kind of scientific classification may not be generally accepted. Common knowledge and even many authors use the term Old Polish without overtly defined dates, approximately all writing before the epoch of Romanticism. Therefore, the author always, if it was possible, gives the date of a particular source e.g. “in the seventeenth-century Polish”, in order to be as precise as possible.

article is very characteristic: “Today it is visible with the naked eye that the world is a huge chessboard on which pawns and pieces battle each other intensely over oil, gas, uranium, and other natural resources...” (translation mine). Professor Iwo Cyprian Pogonowski, mentioned earlier, also used the word *chessboard* or the Polish equivalent *szachownica* in his articles as a place of political and military events e.g. ‘Poland (...) may be a sacrificial peon⁴⁵ on the world chessboard’ (Pogonowski 2008) or “which [Poland] is treated as a pawn to be sacrificed on the world politics chessboard of the ruling financial elite” (see Pogonowski 2009a). Similar expressions can be found in Pogonowski 2009b and 2009c. German *er ist ein Bauer auf dem politischen Schachbrett* ‘he is a pawn on the political chessboard’ sound very similar. It is worth noticing that these metaphors are typically military contrary to the earlier ones which were more geometrical. A chessboard is here a battlefield and pawns and pieces - two sides of a conflict which have a different force.

The English words *chequer* (BE) and *checker* (AmE) mean a pattern of squares, similarly as adjectives *chequered* (BE), *checked* (AmE) and a modifier *check*. These words probably derive from the original meaning of *check* ‘king’, which was mentioned earlier.

The Russian expression *расположенный как квадраты на шахматной доске* ‘literally: arranged as squares on the chessboard’ represents the same idea, however, the connection with chess manifests itself still more clearly here.

The next rows of the second juxtaposition illustrate some incompatibilities between English terms and their equivalents in other languages.

The term *square* has been associated with the shape of the smallest element of the board, whereas in the other languages it is an appropriate equivalent of *field*, which means in all languages an open area. It shows that the chessboard was perceived in different ways - as a set of geometrical figures of fields. Obviously, *field* and its equivalents in examined languages are also terms used in geometry, but in this case they must be treated as a part of a great battlefield which is the whole chessboard. The latter term goes much better with the fact that chess is a strategic game.

The English term *square* derives from Latin *quadrus* which had the same meaning whereas English *field* and German *Feld* (Old English form of this word was the same as

⁴⁵ The words *pawn* and *peon* have the same origin (see ODE 2006:1292, 1304).

in present-day German) have West Germanic origin and are related to Dutch *veld*. On the other hand, Slavonic *pole* (Polish) and *поле* (Russian). *Pole* is commonly believed to be an original Slavonic word, though Ситникова (2004:173) and Długosz-Kurbaczowa (2003b:402) suggest that it be related to Latin *palam* ‘openly, overtly’. In fact, all Slavic equivalents sound very similar: Czech and Slovakian *pole*, Ukrainian *póle*, Slovenian *poijê*, Bulgarian *polé* which come from Proto-Slavonic **polje*. It is also related to both German *Feld*, English *field* and Latin *planus* ‘flat, level’ and Greek *pelanos* ‘thin, flat’ (see Długosz-Kurbaczowa 2003b:402-403, and Brückner 1957:429).

The word *pole* should be close to Poles as the name of the country *Polska* ‘Poland’ is historically a regular feminine adjective derived from the noun *pole* (see Długosz-Kurbaczowa 2003b:402-403).

It is worth adding that in Polish *pole* is the root word for many derivatives, in particular nouns. Długosz-Kurbaczowa (2003b:403-404) gives about thirty(!) examples e.g. *polana* ‘clearing’, *polowanie* ‘hunting’ *polować*, ‘hunt’ *polonez* ‘polonaise’ *polowacz* ‘hunter (not used in present-day Polish)’, *polski* ‘Polish’. It is much more productive than its Germanic or even Russian counterparts.

The word *field* has many military connotations in all examined languages (given in Polish, German, Russian and English, respectively, e.g. *polec na polu chwały*, *auf dem Felde der Ehre fallen*, *погибнуть на полю славы* ‘die/fall in the field’⁴⁶; *dotrzymać pola*, *удержать поле* ‘to hold the field’; *wyruszyć w pole*, *zu Felde/ins Feld ziehen* *пойти в поле*, ‘to take the field’. English idioms *a level playing field* and *level the playing field* describing the situations where everyone has the same opportunities is a metaphoric transplantation of the word field to other most competitive spheres of life such as sport, business, politics.

Squares have two colours. Although the cited definitions according to *The FIDE Laws of Chess* gives alternative forms: light/white and dark/black, as a matter of fact, the terms white or black square occur extremely rare in chess publications. The designations *light* and *dark* seem to be more precise since squares are hardly ever white and black (usually cream-yellow and dark-brown), because it would cause too much contrast making eyes tired. Nevertheless, the Poles always call light squares - *białe* ‘white’ and dark - *czarne* ‘black’, independently of their real colours. As the same situation occurs in other languages, the author can only guess that in the past the colours

⁴⁶ In literal translation the other languages add to the noun *field* ‘of glory’, ‘of honour’ and ‘of fame’, respectively.

of squares were exactly white and black.

The terminology connected with the term *line* deserves consideration. Hooper (1987:187) defines it as “all the squares on any file, rank, or diagonal”⁴⁷, but this term and it is practically not used in English. The English language has two different words: *rank* for a horizontal row and *file* for vertical column (see *The FIDE Laws of Chess* art. 2.4). Analogously, Russian has *горизонталь* and *вертикаль*. German has calques of them, though, the term *Linie* ‘line’ and *Reich* ‘rank’ are also used. Polish uses descriptive expressions given in the table 3. The Polish words *rzqd* and *kolumna* which are the equivalents for ‘rank’ and ‘file’ are used only when describing a chessboard a chess notation.

“A straight line of squares of the same colour, touching corner to corner is called a diagonal”(*The FIDE Laws of Chess* art. 2.4). A diagonal is defined by the coordinates of the squares at each end. The a1-h8 and h1-a8 diagonals are called long diagonals.

The first conclusions seem to be quite surprising. A juxtaposition of two Germanic and two Slavonic languages could suggest that some discrepancies will occur between the two different groups of languages. However, the results of the analysed material show something completely different. The vocabulary in Polish, Russian and German is coincident (usually as calques) whereas English differs somewhat in some words. This phenomenon has occurred so far when analysing the word *game*. In the table 2 it concerns all words describing squares and lines on the chessboard as well as the word-order. Looking for the causes of such a phenomenon goes beyond the scope of this dissertation and would need thorough historical, linguistic and social research. For example, examining the word *dark* versus calques of *black* in other languages we would have to have some information about the real colours of the squares when the vocabulary was being formed. Contemporary man often imagines old things in the way they exist nowadays. Giżycki’s work (1984:53) proves how deceptive this kind of image may be. He states that it was not until the 14th century that the chessboard consisted of squares of two colours: white and black or light and dark. Earlier chess had been played on a monochromatic board divided into squares by lines. Moreover, monochromatic chessboards have been used in the Far East up to now. Another

⁴⁷ It is interesting that neither Litmanowicz (1986:525) nor Bönsch (1989:57) regards diagonals as lines. Chess Codes of particular federations are official of *The FIDE Laws of Chess*, and therefore they cannot explain these problems.

conjecture may be that English people do not like too extreme expressions and dark sounds more moderate than black.

Chessmen

Obviously, a chessboard can never be empty. Each player has initially 16 chessmen as shown on the diagram below and specified in the table 3.

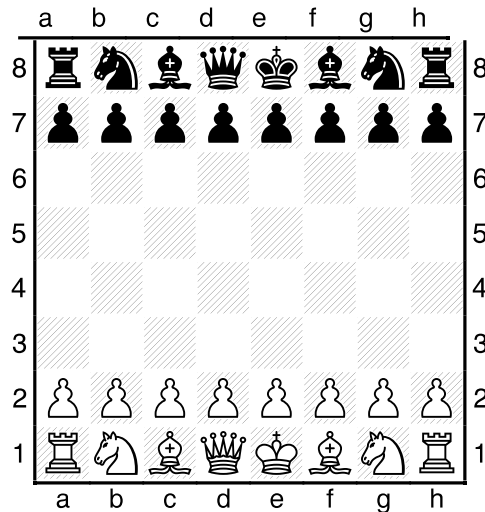


Table 3 The Chessmen

English term and symbol	Polish term and symbol	German term and symbol	Russian term and symbol	Chess symbols
chessman, man	bierka	Schachstein, Stein	фигура	
piece	figura	Schachfigur, Figur	фигура	
major piece	ciężka figura	Schwerfigur	тяжёлая фигура	
minor piece	lekka figura	Leichtfigur	лёгкая фигура	
exchange	jakość	Qualität	качество	
king K	król K	König K	король К	 
queen Q	hetman H	Dame D	ферзь Ф	 

rook/castle R	wieża W	Turm T	ладья Л	 
bishop B	goniec G	Läufer L	слон С	 
knight N	skoczek, koń S	Springer, Rössel S	конь К	 
pawn	pion/ pionek ⁴⁸	Bauer	пешка	 
White	białe	Weiß, Anziehender	белые	
Black	czarne	Schwarz, Nachziehender	чёрные	

There are some discrepancies in opinions what was the general name of chessmen in Old Polish. Karpluk gives *szach* (n) which is the singular form of *szachy*⁴⁹ (chess). Wróbel (1951:181), on the other hand, suggests using the word *kamień* ‘stone’, which was a German calque of *Stein*, and only in the 1930s was it replaced by Old Polish word *bierka*.

A piece is a general designation for a king, a queen, a rook, a bishop, a knight. Chessmen are pieces and pawns. Major pieces are: a queen and rooks whereas bishops and knights are minor pieces. The English terminology consists of an expression *line piece* which is defined as “a piece that can be moved any distance along a line; the squares thus traversed must be unoccupied but the square to which such a piece is moved may be occupied by an enemy man which is thus captured and removed from the board. Orthodox line-pieces are the queen, rook, and bishop” (Hooper 1984:187). Although the term *line piece* can very easily be calqued, it is not used in the other languages (to be truthful, it is very rarely used in English, either). Another problem is the need of defining some fundamental terms. As mentioned above (footnote 47 p. 86) even such a simple notion as line is understood by various authors in different ways. For a long time the Polish historian of chess, chess coach and journalist has been trying to sort out chess terminology.

The exchange is “the capture of a rook by one player and a minor piece by his

⁴⁸ A pawn sometimes had symbol ‘P’ in some Polish old notation systems.

⁴⁹ *Szachy* ‘chess’ occurs only in the plural in present-day Polish.

opponent. The player who captures the rook ‘wins the exchange’” (Hooper 1984:108). Obviously a player can lose the exchange, be the exchange up/down,⁵⁰ have compensation for the exchange etc. The other languages have calques of the word quality. Burkhard Granz’s *Chess Vocabulary in 16 Languages* (the Internet) the juxtaposed words in all languages⁵¹, except for English, have general meaning *quality* and nearly all sound very similar which proves that they derive from the Latin word *quālītās*. Such terms as *kwalitas*, *kwalitet* and *qualitas* were still present in Polish chess terminology in the interwar period.

The word *exchange* is another example of some kind of isolation of English from other languages, even Germanic ones.

The difference between a chessman and a piece is flexible in particular languages, especially in the plural. Polish *figury* ‘pieces’ are a colloquial synonym of *bierki* ‘chessmen’. This name was used by Jan Kochanowski in his poem *Szachy* (Kochanowski 1966). The words *piece*, *bierka* ‘chessman’ and *Stein* ‘literally: stone’ sound much more like tools compared with the humanlike *chessman*. Moreover, as it was mentioned earlier, English names of pieces represent particular classes of medieval society. Russian does not distinguish between chessmen and pieces. However, if we juxtapose pieces with pawns e.g. *У белых три пешки за фигуру* ‘White has three pawns for the sacrificed piece’, *фигура* always means a piece, not a chessman.

Another difference deserves attention: the expressions major/minor pieces in the other languages have equivalents of heavy/light pieces.⁵² Once again English differs from the three other languages.

What is worth noticing, the names of chessmen are not accidental and suggest that the game has a strategic or even military character. As a matter of fact, a comparison with two armies standing each opposite the other with their commanders and various formations of soldiers is quite adequate.

Machalski (1951) gives the following Old-Arabian names of particular chessmen: *al-szach* ‘king’, *al-firzan* ‘queen’ (literally ‘sage’, ‘learned’ (n)), *al-roch* ‘rook’ (literally ‘tower’), *al-fil* - ‘bishop’ (literally ‘elephant’), *al-faras* ‘knight’ (literally: ‘horseman’),

⁵⁰ These chess expressions harmonise with Lakoff and Johnson’s cognitive theory: “More is up, less is down” Lakoff (1980:15). The expression “to be sth up/down” is typical of English. The other languages use construction like “to have sth more” (cf subchapter 2.6.2.4).

⁵¹ The author was not able to establish the general meaning of Chinese word *zhiliang*.

⁵² Although McDonell in his dictionary (the Internet) gives two alternatives for *major pieces*: “heavy pieces” and “heavy artillery” they are rather rarely used.

and *al-beizaq* ‘pawn’ (literally - infantryman). Czarnecki (1980:18) states that all these words are of Persian origin and gives *rukḥ* instead of *al-roch*.

The King

The king is most important in chess not because of his strength but rather vulnerability⁵³. Like in a real battle, he usually needs a safe place. As mentioned, the name *chess* derives from *king*, thus in all languages the name of the piece means somebody who rules an independent country.

The word *król* is believed to derive from the name of the ruler of the Franks, Charles the Great (Latin: Carolus Magnus or Karolus Magnus) reigning in the years 768–814. This means ‘belonging to the tribe or son of the tribe’ (translation mine) (Wermke 2001:435). Anglo-Saxon *cyn* meant ‘tribe’. Hence, after adding the suffix *-ing* *cyning* arose. The similarity to the German *König* is striking here. Also in other languages the word *king* sounds very similar e.g.: Old Saxon *kuning*, Swedish *konung* (Skeat 1993:232). Kochanowski (1966) calls also the king *Pan* ‘Lord.’⁵⁴ It is worth mentioning that the term *carb* was used in Old Polish. It can be found in some seventeenth-century manuscripts (see Karpluk 1980:92).

Other forms of the word are: Czech and Slovenian *král*, and Croatian and Serbian *králj*. The word did not get into Polish directly from French but through vulgar Latin (Proto-Roman) *Carlius*, *Carleus* (about the ancestors of Charles the Great) (see Bańkowski 2000 vol 1:824, Boryś 2005:262).

However, the Turkish name to designate the king is *şah*, referring to the Old Persian *šāh* mentioned above, which is the former name of monarchs in the Middle East.

In more ornate style annotators use also the name *monarch* with its equivalents *monarcha*, *Monarch* and *монарх* in Polish, German and Russian, respectively.

It is quite interesting that words, that are semantically very close: *king*, *reign*⁵⁵, and *royal* have in English different roots whereas in some languages they are natural derivatives e.g. in Polish, respectively: *król*, *królować*, *królewski*. Both *reign*, and *royal* come from Latin: *regere* ‘rule’, *rex* ‘king’. Analogously, in German there is a verb *regieren* ‘reign’ with a different root than in the word *König*. In Russian a verb derived

⁵³ The king was in fact the strongest piece before the reform of chess rules.

⁵⁴ Not all words describing chessmen used by Kochanowski (1966) in his poem *Szachy* refer to the real names existing in the 16th century. The poet did not care for precision but treated them rather as heroes of a fight.

⁵⁵ The verb *to king* means in English to make somebody a king and not to be a king and reign a country.

from *король* does not exist, either. However, there are two other words: *царствовать* and *царить*, which can be easily explained by another way of naming the country leader: *цар* ‘tsar’. Nevertheless, the last two languages have adjectives derived from the appropriate calques of *king*: ‘königlich’ and ‘королевский’.

The Queen

The next piece’s name is much more diverse and changeable in time in particular languages. Hooper (1984:271) explains the story of the word queen as follows: “The use of the word *queen* was early and widespread, but the origin of the name is enigmatic. The Arabic *firz* of FIRZĀN ‘counsellor’⁵⁶ was never translated into a European language although it was adopted in various forms, changing its gender from masculine to feminine. Long before the modern game was introduced this ancestor of the queen was called *dame* and is still so called in France. Chess-players may have borrowed the word from the game of draughts which the French to this day call *jeu de dames*. The transition from *dame* to queen would be a natural desire to pair the central pieces”.

As a matter of fact, the word *dame* ‘lady’,⁵⁷ is borrowed from French and originally comes from Latin *domina* (see Długosz-Kurbaczowa 2003b:98-99). In most languages *queen* is a calque of French *dame* or English *queen* (e.g. German, Spanish, Dutch, Italian). As a matter of fact the colloquial forms: Polish *królowa* or *królówka* (a deformed form of *królowa*), German *Königin* and Russian *королева* mean exactly the same - ‘queen’. However, in some languages the root is different. Polish *hetman*, Turkish *vezir* Hungarian *vezér* have similar meaning – commander. To the same group can be added the Russian *фержь*.

The word *hetman* comes from Middle High German *hētman*, *höuptman*, *houbetman* - leader, commander, hence Hauptmann (*haupt* - ‘head’, *Mann* - ‘man’) (see Bańkowski 2000 vol. 1:527). The word *hetman* was known as early as in the 15th century in the form *etman* (see Brückner 1970:171).

The German word *Hauptmann* was made up as a calque of the Latin *capitaneus* from *caput* ‘head’. Czech *hejtman*, Ruthenian *ataman*, Slovenian *hegtman*, Polish *hetman* and Lithuanian (from Polish) *atmonas*, *etmonas* come from the same German word. The old national Polish name of the commander is *wojewoda*. It may be etymologically

⁵⁶ Litmanowicz (1986:347) and Giżycki (1984:20) translate *firzān* as ‘vizier’ (remark mine).

⁵⁷ The word *lady* is sometimes used instead of *queen* in present-day English chess jargon.

translated as somebody who leads warriors (*woj* is exactly ‘warrior’ and *wodzić* meant ‘lead’ in Old Polish). Each prince belonging to the dynasty of Piasts⁵⁸ was the first *wojewoda* as the commander of his knights. The main *wojewoda*, who substituted the king, was called *hetman* (see Gloger 1985:248).

Nevertheless, in chess the name *hetman* appeared relatively late. The opinions concerning Old Polish names of the queen are divided. Different sources give: *królowa* ‘queen’, which has been a more colloquial synonym of *hetman* up to now, *pani* ‘lady’, *baba* ‘an augmentative form of *woman*’, *dama* ‘a more distinctive form of *lady*’. Kleczkowski (1946:79) adds: *żona* ‘wife’, *małżonka* ‘spouse’, *królewska miłośnica* ‘king’s lover’. The date of the change of the name are also different: Litmanowicz (1986:347) and Wróbel (1951:182) give the 19th century, whereas Kleczkowski even before the 17th century. The same is with the reason. Litmanowicz states that the reason of the change was very practical - an improvement and a simplification of chess notation, since both *król* and *królowa* start with the same letter ‘k’⁵⁹, Wróbel, on the other hand, claims that it was a proposal by Krupski, who suggested that *dama* ‘lady’ should not be the strongest piece.

The English word *queen* has a different root than *king*, in contrast with the other equivalent pairs: *król* - *królowa*, *König* - *Königin*, *король* - *королева* in Polish, German, and Russian, respectively. (It is worth noticing that the same phenomenon occurs in the above mentioned pair *king* - *reign*). The word *queen* is of Germanic origin and in most old languages meant *woman*, *wife* or *female*. The related forms are among others: Anglo-Saxon *cwén*, Icelandic *kván*, Danish *quinde*, Swedish *quinna*, Gothic *kwens*, *kweins*, *kwino*, Old High German *guená* (see Skeat 1993:384).

There are verbs related to the name of the strongest piece: in English *to queen* means ‘to promote a pawn to a queen’ whereas the Polish verb *hetmanić* meant in the past ‘to be a main commander, to hold the power of the main commander’ (Holly 2001:131).

The Rook

The piece moving along ranks and files is a rook. Although dictionaries give also the

⁵⁸ The dynasty of Piasts reigned in Poland till the death of Kazimierz the Great in 1370. The half-legendary progenitor of the dynasty was Piast. The son of Piast, Siemowit, (9th century) became the prince of the tribe of Polans (Polish *Polanie*). The first ruler from the dynasty of Piasts whose existence has never been questioned was Mieszko I, Siemowit’s great grandson, who died in 992 (see Wikipedia, entry: Piastowie).

⁵⁹ The same situation does not hinder in English: *king* and *knight* start with the same letter. The pieces have the symbols K and N, respectively in accordance with the first pronounced letters.

other term *castle*⁶⁰ which was widely known in 17th and 18th century in England (see Wikipedia, entry: *Rook*, citing Sunnucks 1970), it is hardly used in publications these days but only in colloquial language. The main meaning of the word *rook* is, obviously, a black bird like a crow. However, these two words have different origin. *Rook*, as a chess piece, derives “from Old French *rock* based on Arabic *rukḳ* (of which the sense remains uncertain)” (ODE 2006:1530). Skeats (1993:406) adds Persian *rokh* which “is said to have meant ‘warrior’”. Wikipedia (entry: *rook*) gives Sanskrit *rath* and Persian *rokh* explaining both words ‘chariot’⁶¹. Litmanowicz (1987:1322) gives here Arabian *al-roch* and Persian taken from Old Indian *rukḥ* which meant ‘chariot’. He suggests that in early European terminology the name evolve from *chariot* towards *corner tower*, or *tower*. In fact, in most languages *rook* is an equivalent of tower e.g.: German *Turm*, French *tour*, Italian *torre*, Hungarian *bástya*; Dutch *toren* or *castle* like in English.⁶² Russian also has the colloquial name *мура*. Although is not translated as *tower*, it sounds very similar to the previous few words and might have had this meaning in the past. Turkish *kale* has similar meaning ‘fortress’, ‘stronghold’, but also *goal* in sport. Only Russian has an original name *ладья*, which is an Old Russian word derived from Old Slavonic *oldь* - ‘boat’ (see Ситникова 2004:114). That is why that the shape of this piece in Ruthenian chess resembled a boat (Karpluk 1980:96).

The Polish name *wieża* derives from the old form *węza* which meant ‘tent’. Since the top of a tent is pointed, the name was transferred into a building (see Boryś 2005:698).

In the sixteenth-century Polish the rook was called *roch* (see Holly 2001:318, Litmanowicz 1987:1323, Kochanowski 1966⁶³). It was a borrowing from Czech, from German (Karpluk 1980:96).

In the past the word *wieża* ‘tower’ was associated with a prison, both in English and Polish. The Tower of London used to be a state prison. In Old Polish there were such expressions as *kara wieży*⁶⁴ ‘imprisonment’ or *wtrącić do wieży* ‘to send somebody to prison’ (see Skorupka 2002, vol. 2:568). There is also a Russian word *тюрьма* (prison),

⁶⁰ The etymology of the word *castle* is explained in the subchapter *Moves*, under item *Castling*.

⁶¹ “Persian War Chariots were heavily armoured, carrying a driver and at least one ranged-weapon bearer, such as an archer” (Wikipedia, entry: *Rook*).

⁶² Obviously, the word *tower* is associated with a castle. One of Ukrainian chess coaches who has been working in Poland for many years observed that small children often called the rook *zamek* - the Polish equivalent of ‘castle’.

⁶³ Kochanowski uses the term *stoń* ‘elephant’ (and as a matter of fact the tower placed on an elephant) as well, however, it might have been a product of poetical imagination of the author.

⁶⁴ The tower as a prison was divided into two parts: bottom and upper one. The upper part was a prison for noblemen. There was very often no guard, no lock in the door or bars in windows as honour of a nobleman did not allow him to take advantage of an opportunity to escape.

sounding like German *Turm*. In the Polish language, Adam Mickiewicz still in the 19th century used the word *turma*, meaning ‘prison’, ‘jail’, as well.

However, the word *tower* has also very positive connotations, particularly in religious texts. We pray in the *Litany to Our Lady*: “Tower of David / Tower of ivory”. Tower is here the symbol of fortress, strength, deep faith, steadiness.

The idiom *to live in ivory tower* means ‘to live in separation’, avoiding any unpleasant situations of real life. Rees (2004:152) states that “the expression comes from Sainte-Beuve writing in 1837 about the turret room in which the Comte de Vigny, the French poet, dramatist and novelist, worked. He described it as his tour *d’ivoire*, possibly after Song of Solomon 7:4 ‘Thy neck is as a tower of ivory; thine eyes like fishpools...’” However, the Polish calque of *ivory tower* ‘wieża z kości słoniowej’ is a symbol of a place of isolation from the world in order to deal with loftier things. The idiom *zamknąć się w wieży z kości słoniowej* ‘literally: to lock in ivory tower’ is also associated with separation aimed at noble things. The Russian equivalent *закрыться в башни из слоновой кости* also means a safe place.

The material juxtaposed shows that although Polish English and Russian idioms refer to isolation the causes are quite different. The Polish version is positive whereas the English is negative. In order to assess this phenomenon let us return to the original biblical texts. The classical exegesis of *Song of Solomon* called more often *Song of Songs* presents a few layers of this verse: one natural: love of a man for a woman and another allegorical: relation between God and his people, and then between Christ and Church. The full sound of the cited verse 7:4 according to KJVB is: “Thy neck [is] as a tower of ivory; thine eyes [like] the fishpools in Heshbon, by the gate of Bathrabbim: thy nose [is] as the tower of Lebanon which looketh toward Damascus”. It describes the beauty of the beloved woman and the expression *a tower of ivory* does not have even a shadow of negative meaning. The same phrase existing in the litany mentioned above is also definitely positive. Therefore, the only conclusion is that the original meaning of the expression *ivory tower* has been distorted in English.

The Polish the term *wieża* is a very productive word for many sayings proverbs and idioms. Krzyżanowski (1972, 685-686) gives among others: *Ceremoniują się jak Opaccy do wieży* (literally: ‘They are making a lot of fuss like the Opackis before going to the tower’) meaning ‘they do not hurry’; *Kto chce na wieżę wejść przystawić musi drabinę* “Who wants to climb the tower, he must put a ladder up”, *Wieża im wyższa tym*

rychlej upadnie” “The higher the tower is, the faster it will collapse” *Nie schronią wieże, gdy Bóg nie strzeże*” ‘If God does not guard, towers will not protect’.

The Bishop

The next piece - *bishop* has different names in various languages. Originally a bishop is, obviously, a hierarch of the Church. However, the shape of the upper part of this piece resembles a bishop’s mitre. It might have been a good way to Christianize chess, as well. In more ornate style it is sometimes called *prelate*.

The word *bishop* comes from Greek *episkopos*, (Latin *episkopus*) and means overseer (see Skeat 1993:418). “The origin of the name [bishop as a chessman] is obscure, but it has been used in English-speaking countries since the 15th century when this piece took the place of the *AUFIN* used in the old game. The move of the bishop, so different from the *aufin*, is the same as the move of the *COURIER* in the game of that name introduced long before modern chess” (Hooper 1984:33). It is worth noticing that in some languages the bishop is called *courier* or messenger (Polish *goniec*) or runner (German *Läufer*, Hungarian *futó*). Italian has *alfiere* ‘warrant officer, squire, armour-bearer’ whereas French *fou*⁶⁵ ‘fool, clown, jester’ and Russian *слон* (elephant) which is the only name coinciding with the ancient words: Indian *fil*, Persian *pil* and Arabian *al-fil*, meaning ‘elephant’.

However, the stem of the Russian *слон* ‘elephant’ is quite different from the above cited. The word derives from Slavonic *slonъ* or *slonь*, which was the name of an exotic animal and came from an oriental word: Turkish *arслан* ‘lion’, Tatar, Azerbaijan and Kurdish *aslant*. Since the Slavs of that time hardly heard of such exotic animals, they were confused. It is worth mentioning that elephants were sometimes used in ancient battles, e.g. by Hannibal. The other, colloquial Russian name of the bishop is *офицер* ‘officer’. Hence, Russian names of the bishop look the most military.

The Polish word *goniec* meant ‘mounted messenger, a soldier carrying battle despatches’. The old form is *gonьvъ* from *goniti* ‘chase’. However, this meaning is not original. Earlier it refers to any mounted warrior. At times when they were rare at Slavs, they were used for chasing after enemy’s slaves. Mikołaj Rej uses the word *honic*, as well (see Bańkowski 2000 vol. 1:454).

The German *Läufer* comes from Middle High German *löufer* from Old High German

⁶⁵ Instead of the abovementioned bishop’s mitre the (chess) bishop could have a clown cap.

loufari and meant ‘messenger, courier, servant’. In present day German the word *Läufer* has changed its meaning. Piprek (1972:17) gives as many as eleven meanings of this word and none of them is connected with any service. However, it does not mean that there is nothing between the old words and the new meanings. What they have in common is an element of movement - a courier delivered messages. So it is no wonder that this word has been assimilated in sports terminology (as many as four out of eleven above mentioned meanings of the word *Läufer*): ‘runner’ in athletic ‘mid-field player’ in football, ‘one of ronders players’⁶⁶ and, obviously ‘a chess piece. Hence, it may be said that in some way the word *Läufer* has kept its metaphorical sense up to now.

It is interesting that two languages retained the original pronunciation: Italian *alfiere* and Spanish *alfil* mentioned above (see Litmanowicz 1986:306). However, the former changed completely its meaning in general language and the latter does not have any other meaning except for a chessman.

In Old Polish terminology the bishop was called: *mnich* ‘monk’, *kapłan*, *ksiądz* ‘both priest’, *biskup* ‘bishop’, *pop* ‘Orthodox priest’, *chorąży* ‘warrant officer’, *fenrych*, (from German *Fähnrich*, also ‘warrant officer’) *giermek* ‘squire’. Most of these words are present in Kochanowski (1966). Karpluk (1980:93-93) adds *delfin* ‘dolphin’, *alfier* ‘warrant officer’, *strzelec* ‘shooter’, *blazen* ‘clown’ *szaszek* ‘piece’. Since the 19th century until recently the word *laufer* (a borrowing from German) was used very often (see Litmanowicz 1986:306). In fact, the word *laufer* is still present in Polish, in particular among amateurs. What is interesting, this word was used in the nineteenth-century Polish as ‘a servant running in front of the vehicle of his master’ (see Holly 2001:189 after Krasiecki 1990:420).

There is a very interesting phenomenon which occurs in Polish inflection of chessmen presented so far. The forms of the same words in some cases differ depending on whether they belong to the general language or are names of chessmen. *Król* ‘king’ has the plural nominative form *królowie*. However, if we consider chess or card kings the plural form will be *króle*. In the plural genitive form the most usual form is *królów*, with one exception *Święto Trzech Króli* ‘Epiphany or the Feast of the Three Wise Men’. The same form *króli* instead of *królów* will refer to chess kings and cards.⁶⁷ The plural nominative for *hetman* ‘main commander’ is *hetmani* or rarely *hetmanowie* whereas *hetman* as a chessman queen has the form with a hard ending - *hetmany*. Also in the

⁶⁶ A game resembling baseball.

⁶⁷ The same form refers sometimes to rabbits (‘rabbit’ - Polish *królik*).

plural accusative it will be said *hetmanów* and *hetmany* for the general language and chess meaning, respectively. A similar difference occurs with the name *goniec*. The plural nominative form for ‘messenger’ is *gońcy*, whereas two chessmen will be *gońce*.

In the opinion of the author, some of these cases may be explained as the retention of the old paradigm of declension. Długosz (2003a: 206,208) shows Old Polish forms for plural nominative and accusative forms from *mąż* (Old Polish ‘husband’) as *męże* (present-day *mężowie*). Still in the 19th century Adam Mickiewicz used such archaically sounding forms as: *Z wieczora na dżdżu stali dwaj młodzieńce* ‘Two young men were standing when it was drizzling’ [see Mickiewicz 1998a:313 (*Dziady*, part III)], *Pyta, co to za wojsko, my krzyczym: „Powstańce”* ‘He asks, what army is it, we shout: ‘Insurrectionists’” [see Mickiewicz 1998b:181 (*Pan Tadeusz*)] or *„Rozchodzą się z dzamidów pobożni mieszkańce”* ‘Religious inhabitants are going home’ [see Mickiewicz 1998c:229 (*Bakczysaraj w nocy*)]. The words *młodzieńce* ‘young men’, *powstańce* ‘insurrectionists’, and *mieszkańce* ‘inhabitants’ are old forms of present-day *młodzieńcy*, *powstańcy* and *mieszkańcy*, respectively. Klemensiewicz (1999:611) cites even later the outstanding Polish playwright Stanisław Wyspiański (1869 - 1907) who, as a stylization, often used such forms as *ojce* ‘fathers’, *ucznie* ‘students’, *więźnie* ‘prisoners’, *wodze* ‘commanders’, *młodzieńce* ‘young people’, *starce* ‘the elders’, *zbojce* ‘highwaymen’, *zdrajce* ‘traitors’ instead of *ojcowie*, *uczniowie*, *więźniowie*, *młodzieńcy*, *starcy*, *zbojcy*, *zdrajcy*, respectively.

The conclusion is that the ending of some nouns, in particular those whose stem ends with ‘c’ (*młodzieniec*, *powstaniec*, *mieszkaniec* in singular nominative) changed the inflectional suffix in the plural nominative from ‘e’ into ‘y’. This explains the forms of *króle* ‘kings’ and *gońce* ‘bishops’, both as chessmen. Thorough research concerning historical aspects of these changes and a comparative study with other Slavonic languages would be very interesting.

The Knight

The figure of the head of a horse is the typical representation of the *knight* which in more ornate style is called *steed*, as well. Russian colloquial name *рыцарь* also means ‘knight’.

The knight represents cavalry. In the Middle Ages a knight was “a man who served his sovereign or lord as a mounted soldier in armour” (ODE 2006:965). The word *knight* is of West Germanic origin (ODE 2006:965). The old forms are: Anglo-Saxon

cniht ‘boy, servant’, Dutch *knecht* ‘servant’, Danish *knegt* ‘man-servant’, Swedish *knecht* ‘soldier’, German *knecht* ‘belonging to the kin or tribe’ (Skeat 1993:234).

In some languages it is still named as an equivalent of *horse* e.g.: Russian *конь*, Italian *cavallo*, Spanish *caballo*. The Polish words *koń* ‘horse’ or *konik* ‘small horse’ as well as German *Pferd* ‘horse’ *Rōssel* ‘small horse’ *Roß* ‘horse, steed’ are colloquial speech synonyms of *skoczek* ‘knight’. *Koń* is an all-Slavic word e.g. Russian poetically *конь* ‘steed, stallion’, Czech *kůň*, Bulgarian *kon* (see Długosz Kurbaczowa 2003:238 and Boryś 2005:248). The Proto-Slavic form is **końb* (Boryś) or **konjь* (Długosz-Kurbaczowa). Further reconstruction is uncertain, however, the consonant ‘m’ or ‘b’ was likely to occur before n (ń) (see Długosz Kurbaczowa 2003:238, Brückner 1957:253-254). The authors mentioned give different Proto-Indo-European forms: **kábō(n)* (Boryś), **ek’uo-s* (Długosz-Kurbaczowa) which is retained in Latin *equus*.

However, the terminology was evolving to *horseman*⁶⁸ (Czech *jezdec*, Slovak *jazdec*) or *juniper* (German *Springer*, Serbian *skakač* and obviously Polish *skoczek*⁶⁹) (see Litmanowicz 1986:459). The word *skoczek* refers to moves of this piece on the chessboard. It is derived from the verb *skakać* ‘jump’ from Proto-Slavonic *skakati* (Boryś 2005:552). Sometimes the horseman became a mounted knight like in English and French - *cavallier*. Kochanowski (1966) also used names *rycerz*⁷⁰ ‘knight’ and *jezdny* ‘horseman’.

The Pawn

Pawn is the least powerful chessman. Nevertheless, François Philidor called pawns the soul of the play. The word derives from Latin *pedo* ‘foot soldier’. The Old French form was *peon* (Brückner 1970:414). Particular languages usually accepted this ancient name, e.g.: French *pion* (another meaning is ‘form teacher in a dormitory’), Italian *pedone*, Spanish *peon*⁷¹, all meaning ‘infantryman’, ‘walker’ or ‘pedestrian’. Russian *пешка* derives from *пеший* ‘pedestrian’ from Indo-European *ped* ‘leg’ (Ситникова 2004:167). Colloquial Russian name is also *пехотинец* ‘walker, foot soldier’ and pawns are called *nexoma* ‘infantry’.

A foot soldier, the lowest rank in the army, often was a peasant. Therefore, the other

⁶⁸ Returning to the ancient Arabian *al-faras*

⁶⁹ The old form of *skoczek* was *skakun*. It still was used in the 19th century.

⁷⁰ One of Ukrainian chess coaches working in Poland with small children has observed that they often use the name *rycerz* (the Polish equivalent of ‘knight’) instead of *skoczek*.

⁷¹ Litmanowicz (1987:892) classifies both Italian *pedone*, and Spanish *peon* to the group of peasants, in the opinion of the author-unjustly.

big stream in the nomenclature is derived from this stem: Arabian *baidag*⁷², Indian and Persian *pejada*⁷³, German *Bauer*, Hungarian *paraszt*, (see Litmanowicz 1987:891-892). An exception is the Irish *fichillin*, which means ‘little chess’ (see Wikipedia: entry *Pawn (chess)*).

A long time ago in Poland the pawn was called: *pieszy* now ‘pedestrian’ but in the seventeenth-century Polish *infantryman*, *pieszek* ‘a diminutive form of *pieszy*’, *piechur*, ‘walker’ or ‘infantryman’ *chłopek*, ‘a diminutive form of *peasant*’, *żołnierz* ‘soldier’ *dworzanin* ‘courtier’ and *drab*.⁷⁴ The last word derives from German *draben*, that meant ‘to march’. It experienced a complete semantic change and became pejorative. Today’s meaning of it is ‘tall strapping fellow’ or ‘ruffian’ whereas earlier it was ‘foot soldier’, ‘servant’. In this meaning this word was used by Adam Mickiewicz in Polish in our national epic *Pan Tadeusz* (see Holly 2001:85-86).

Although today’s Polish *pionek* or *pion*⁷⁵ ‘pawn’ has the same form as in French, it does not have any meaning beyond chess. However, it is used metaphorically as somebody who is not significant and can be disregarded, which harmonizes with the name of the soldier of the lowest rank in the army, weakly armed. The Polish and Russian expressions: *być pionkiem*, and *быть пешкой* ‘to be a pawn’ means to be a tool in somebody’s hands (Skorupka 2002, vol. 2:257).

Names of Chessmen Used in Poetry

Although the reader can find both official, colloquial names of chessmen, and names used in ornate style in this chapter, it does not exhaust the subject. Poetry is often a law unto itself and poets’ imagination is practically unrestricted. Otherwise, they would not be geniuses who manage to rise high above mediocrity of everyday’s life. The names given below come from two poems by Vida (1983) and Kochanowski (1966) which have been mentioned a few times in this work. The author will try to avoid repeating the names mentioned earlier. Chess pieces are called: *legia bukszpanowa* ‘boxwood legion’, *szyki z bukszpanu* ‘boxwood formations’, *drewniane wojsko* ‘wooden army’; kings are

⁷² As written in the subchapter 4.3, Gیزیcki (1984), citing Machalski (1951) gives *al-beizaq* with a different meaning - ‘infantryman’.

⁷³This information also seems to be dubious. Considering the former footnote and juxtaposing very similar forms of stems (given above): Persian *pejada* Italian *pedone*, Spanish *peon* and, above all, Latin *pedo*, the Author thinks that *pejada* may be a foot soldier, as well.

⁷⁴ Nearly all of these forms are found in Kochanowski (1966).

⁷⁵ Polish Chess Code calls *pawn* as ‘pionek’. Nevertheless, the names *pionek* and *pion* are used interchangeably in chess publications.

named: *wódcowie* ‘commanders’ *władcy ludów* ‘rulers of peoples’, *przewodnicy ludów* ‘leaders of peoples’. The queen is named *żona* ‘wife’, *grzmiąca* ‘thundering (n)’ *królewna* ‘king’s daughter’ *Amazonka* ‘Amazon’. Rooks are described as *stwory niosące uzbrojone wieże*⁷⁶ ‘creatures carrying armed towers’, *bestie w wieżę na grzbiecie* ‘beests with a tower on its back’, *słonie* ‘elephants’ *potwory* ‘monsters’; bishops are *lucznicy* ‘archers’, *młodzieńcy zbrojni w strzały* ‘young men armed with arrows’; the knight is called *koń* ‘horse’, *jeździec* ‘horseman’, *rumak* ‘steed’ and pawns are named *piechota* ‘infantry’, *dworzanie* ‘courtiers’, *falanga* ‘phalanx’, *służki* ‘woman servants’. The last is due to the fact that a promoted pawn will be a new queen, king’s wife.

3.4 Moves

As it is known, both a war and a particular battle are very dynamic events. The army in the battlefield is often regrouping in order both to be ready to unexpectedly attack the opponent and not to become a target of his attack. This resembles chess moves and manoeuvres.

Wars have been more and more dynamic in the course of time. This statement is especially true nowadays when military units are highly mechanized and equipped with tanks, cars and even helicopters and airplanes. Analogically, chessmen move on the chessboard, and, similarly as the mentioned process of waging wars, their strength significantly enhanced after the reform of chess rules in the 16th century, which was mentioned in the historical chapter. Chessmen are taken by opponent’s pieces or pawns which resembles dying a soldier’s death.

The table below gathers the vocabulary connected with moves.

Table 4 Moves

English term	Polish term	German term	Russian term
move (n), continuation	ruch, posuniecie, kontynuacja	Zug, Fortsetzung	ход
move (v), make a move	ruszać się, wykonać posuniecie	Zug machen, ziehen	сделать ход, ходить

⁷⁶ Ancient rooks has exactly the form of an elephant with a tower on its back.

English term	Polish term	German term	Russian term
capture, take	bić	schlagen, nehmen	бить, взять
kingside/queenside castling or short/long castling	krótka/długa roszada	kurze/lange Rochade	короткая/длинная рокировка
castle	roszować	rochieren	рокировать, сделать рокировку
en passant	bicie w przelocie	en passant, schlagen im Vorübergehen	взятие на проходе
promotion	promocja	Umwandlung	превращение

Move

Move is originally a Latin word *movere*, which entered Middle English via French *moveir* (see ODE 2006:11149). Polish *ruch* ‘move (n)’ is explained in particular sources in different ways. Brückner (1957:466-467) suggests that the verb *ruszać* ‘move (v)’ mean originally ‘to appeal to a higher court or the Sejm.’⁷⁷ The Old Polish word *rucho* was common in the 15th century and meant ‘move’, as well, but above all ‘clothes’, particularly ‘woman’s clothes’. Boryś (2005:526), on the other hand, notes that *ruch* has been known since the 17th century and comes from proto-Slavic dialectic *ruchь* from **rouso-* ‘move (n)’ which was a gerund from originally proto-Slavic †*rusti* ‘dig, move’, or from proto-Slavic *rušiti* (to put in move). German *Zug* is of west-Germanic origin. The Russian *ход* is a all-Slavic word. The old form *ходь* was derived from the verb *ходити* (see Ситникова 2004:219).

There is an interesting metaphorical expression *Winkelzug* used in German. In general language it means ‘trick, chicanery’. *Winkel* means ‘angle, corner’. *Winkelzüge* (the plural form of *Winkelzug*) in chess are called knight’s moves, perhaps because they are difficult to predict for beginners. Let us to make a short digression concerning the form of this word. As mentioned *winkel* is a corner. However, as the firsts part of a compound it means ‘shady’. Only in two considered languages the words ‘corner’ and ‘shady’ are motivated: in Polish *kąt* and *pokątny* and in German, as shown. If somebody

⁷⁷ The name of the Polish parliament.

does something wrong, he wants to keep it in secret, to hide it somewhere out-of-the way. English *shady* depicts another way of hiding a deed - by darkening. Russians have a direct word *нелегальный* 'illegal'.

Capture

This word is very interesting from a linguistic point of view as in general language it has military meaning i.e. a seizure of a stronghold or a prisoner or hostage. It entered English in the middle of the 16th century via French from Latin *captura* (n) from the Latin verb *capere* with the same meaning as today. Polish *bić* (known in Polish since the 14th century) and Russian *бить* 'hit, strike' are all-Slavic words which come from proto-Slavic **biti* and proto-Indo-European **bhei-*, **bhi-*. Related forms are German *Beil* 'battleaxe' and Armenian *bir* 'cudgel' (see Długosz-Kurbaczowa 2003:43-44 and Ситникова 2004:21). *Schlagen* is an all-Germanic verb, which sounded *slahan* in Middle High German *slā[he]n* in Old High German, *slahan* in Gothic. It is related to the English word *slay* (see Wermke 2001:721-722).

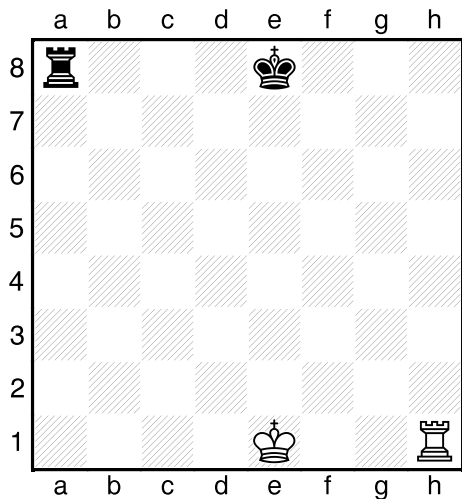
Castling

Obviously, the word *castling* is a derivative from *castel*. Skeat (1993:71) gives here Anglo-Saxon *castel* from Latin *castellum* which is a diminutive form of 'fortified place'. As it has often occurred so far, also the equivalents of the English word *castling* have a different stem in most of other languages: Polish *roszada*, German *Rochade*, Russian *рокировка*, French *roque*, Spanish *enroque*, Dutch *rokade*, Latvian *rokāde*, Czech *rošáda* sound very similar. A typical change k-χ (Grimm's Law) occurs here.

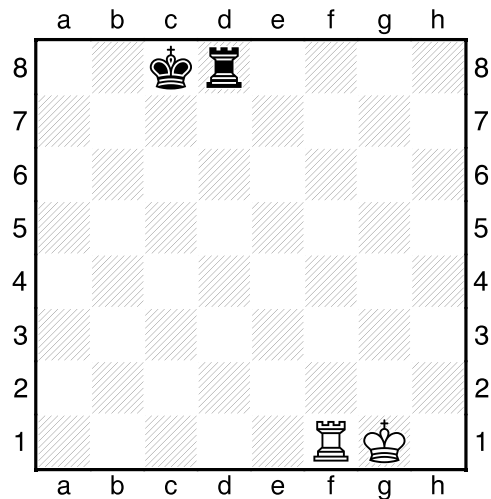
The word *roszada* is associated with the rook which is one of two pieces taking part in this move. Therefore, the etymology is the same as for the word *rook*. Tokarski (1980:654) states that this word comes from Arabian *rochch* and came to Polish through German *Rochade*. However, the pairs of words *castling-rook*, *roszada - wieża*, *Rochade - Turm* and *рокировка - ладья* in English, Polish, German and Russian, respectively, are demotivated in the present-day languages. Nevertheless, if we take the old forms from the rook: English *castle* and Polish *roch*, the motivation will be visible.

It is very interesting that Jan Kochanowski in his poem uses a mysterious term *skok do kuchni* 'a jump to the kitchen'. This expression sounds very metaphorical, but it is difficult to find any sensible associations. Perhaps, the kitchen like a castle or a tower was regarded as a particularly safe place?

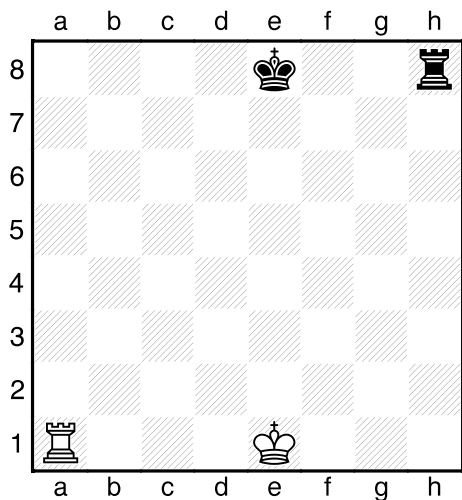
In chess “castling is a move of the king and either rook of the same colour on the same rank, counting as a single move of the king and executed as follows: the king is transferred from its original square two squares towards the rook, then that rook is transferred to the square the king has just crossed” (The FIDE Laws of Chess art. 3.8.a.ii).



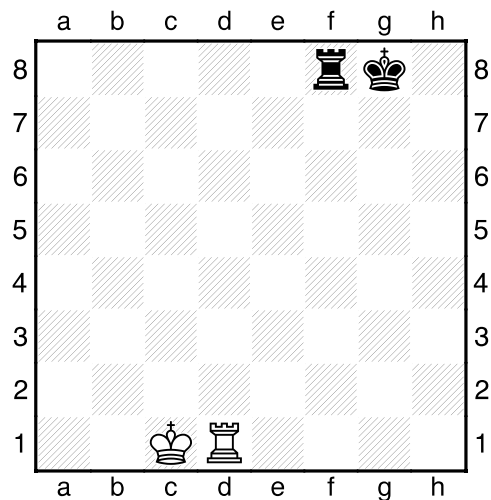
Before white kingside castling
Before black queenside castling



After white kingside castling
After black queenside castling



Before white queenside castling
Before black kingside castling



After white queenside castling
After black kingside castling

The word *castling* is one of the most frequent chess words which occurs in general language, in particular in the plural, meaning *personal reshuffle*. However, not in

English. Both Polish *robić rozszady* German *Rochaden machen* and Russian *делатъ рокировку* ‘all literally: to make castling’ mean ‘to reshuffle’ i.e. ‘to change jobs or reorganise something e.g. the cabinet’. In German *Rochade* is also the change of positions on the pitch or court in team games. In Polish *roszada* was in the past a railway track parallel to the front line used to redeploy units of soldiers, as well.

Castling is a move which provides the king with security. He is evacuated from the area under threat of opponent’s attack. Obviously, the *word castle* is still a symbol of a safe place. There are even sayings *an Englishman’s home is his castle* and in American English *a man’s home is his castle*. However, many languages have some idioms concerning how to build castles. This kind of wisdom was present as early as in ancient times and Biblical parables: KJVB (Matthew 7:24-27) says:

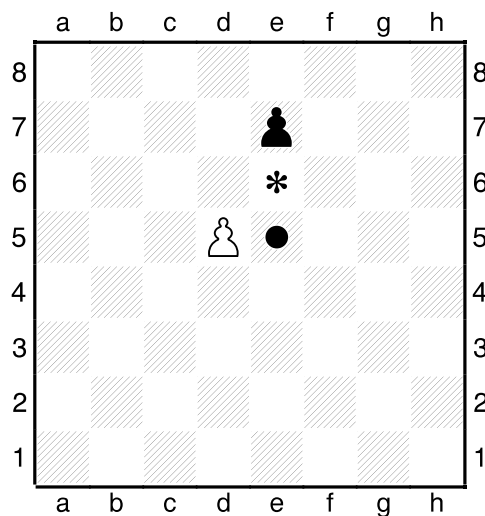
“Therefore whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock: And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock. And every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand: And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it.”

The Bible warns us not to build upon the sand. Nevertheless, the popular both Polish and German saying tell us about ‘building castles on ice’ *budować zamki na lodzie*, and *Luftschlösser bauen* and a similar English is *castle in the air*. Both mean ‘to dream about something unreal’. From the linguistic point of view two questions are interesting: why sand has disappeared from these sayings and why they have changed. The former question is more difficult as the sand is not bad ground for a house and many of them stand stable on it. The problem may be solved when we analyse KJVB (Luke 6:49) “But he that heareth, and doeth not, is like a man that without a foundation built an house upon the earth”. The point may be that houses were built directly on the sand, without a foundation. Moreover, the sands in the Holy Land, in the neighbourhood of the desert, are probably shifting or at least less stable than in Europe. The latter question is much easier. Although some sayings tend to keep their form in spite of the real situation, this one concerns a very practical matter is otherwise would stand in overt contradiction

to the reality.

En Passant

“A pawn attacking a square crossed by an opponent’s pawn which has advanced two squares in one move from its original square may capture this opponent’s pawn as though the latter had been moved only one square. This capture is only legal on the move following this advance and is called ‘en passant’ capture⁷⁸” (*The FIDE Laws of Chess* art. 3.7.d) (see diagram below).



Promotion

Promotion is related to the word *move*. It entered “late Middle English via Old French from Latin *promotio(n-)* from *promovere* ‘move forward’. The first meaning in English was to promote somebody into higher position, in particular in army (ODE 2006:1409). Polish *promocja* has the same origin and has been known since 16th century, however, the first main meaning was ‘support’ and then the word was mutating into ‘act of promotion’ (see Długosz-Kurbaczowa 2003:417). German *Umwandlung* and *превращение* have different stems and mean ‘transform’.

“When a pawn reaches the rank furthest from its starting position, it must be exchanged as part of the same move for a new queen, rook, bishop or knight of the same colour. The player’s choice is not restricted to pieces that have been captured previously. This exchange of a pawn for another piece is called ‘promotion’ and the effect of the new piece is immediate” (*The FIDE Laws of Chess* art. 3.7.e). If a player exchanges the pawn for a piece except for a queen, it is called *underpromotion*.

⁷⁸ Diagram 3 taken from *Kodeks Szachowy*, the site of Polish Chess Federation.

There is a Polish saying that each soldier carries marshal's baton in his backpack. Promotion is a transformation of a soldier of the lowest rank usually into the most important as a reward for his long march.

The promotion may also express the idea of calling in reinforcements during a battle for a modest pawn is usually transformed into the most powerful piece.

3.5 A Chess Game, Chess Tournaments

A chess game is like a battle. A chessboard with chessmen represents a battlefield and two hostile armies. Let us analyse these similarities.

Each battle has a few stages. Obviously, they may differ a little depending on the historical time, the character of a battle (e.g. a siege, a contemporary fight in a town, a medieval battle on an open field etc.). Nevertheless, most of them have the same phases. A typical battle starts long before any fight begins as the first stage is planning i.e. analysing one's own and opponent's strong and weak sides in order to prepare appropriate tactical measures. Preparations to a chess game look similar. Then the commanders deploy their units and soldiers (this activity refers to chess only partly since the setup of chessmen is established by the chess law⁷⁹) which is followed by mobilisation of forces, which resembles chess opening. Only then does the first action take place. In chess it would be the middlegame. These actions are conducted in different parts of the battlefield (chessboard). However, some of them are much more important than others (in chess: key-squares). Not all time during the course of the battle is important in the same degree, either. Both a battle and a chess game usually have crucial moments, e.g. a successful Polish winged Hussars charge or a decisive chess knight manoeuvre. These most important moments are also called in chess 'key positions'.

Table 5 A Chess Game, Chess Tournaments

English term	Polish term	German term	Russian term
chess game	partia szachów	Schachpartie	шахматная партия, встреча
opening	debiut, otwarcie	Eröffnung	дебют, начало

⁷⁹ Roberts Fischer's idea so that the setup of the pieces on the 1st and 8th ranks could be free was mentioned in the historical chapter.

English term	Polish term	German term	Russian term
			игры
middlegame	gra środkowa	Mittelspiel	миттельшпиль, середина игры
ending, endgame	końcówka	Endspiel	эндшпиль, заключительная часть партии
gambit	gambit	Gambit	гамбит
tournament	turniej	Turnier	турнир
sport	sport	Sport	спорт

The Game

The English word *game* apparently does not deserve attention. Nevertheless, a thorough analysis allows to observe some interesting linguistic phenomena. The words in the remaining languages derive from the Latin root *pars* (Gen. *partis*) meaning ‘part’. The word ‘game’ is of Germanic origin (M.E. *game*, also *gamen* Anglo Saxon *gamen*, Old Swedish *gamman*, Old High German *gaman*) (see Skeat 1993:169). Moreover, in all examined languages, except English, there are motivated pairs: *gra* - *grać* (Polish), *Spiel* - *spielen* (German) and *игра* - *играть* (Russian) meaning *game* - *play*, respectively. Only in English this pair is demotivated. The English word *play* (n) in sport may be only an action or equality of an action, e.g. “with a good play for White”.

There are many expressions in particular languages connected with the word *game* and *play*⁸⁰: *the game is not worth a candle*, *gra nie warta świeczki* (Polish), *игра не стоим свеч* (Russian) ‘something not worth doing’, *to have the game in one’s hands* ‘to be sure of success’, *to play a waiting game*, *to play for time*, *gra(ć) na zwłokę* (Polish) ‘to delay intentionally the run of something, delaying tactics’, *beat sb at sb’s own game*, *two can play at that game* ‘two players can use the same strategy’, *play first violin*, *grać pierwsze skrzypce*, *die erste Geige spielen*, *играть первую скрипку* ‘figuratively: to be the most important person, to play the leading role’. In English it is possible to say *to play second fiddle* about someone who is next to the leader, though also here there is something pejorative in this connotation: being subordinate, live in somebody’s shadow, especially if we add *to somebody*. Similar expression *die zweite*

⁸⁰ The two words are examined together because, as mentioned above, only in English this pair is demotivated.

Geige spielen exists in German and Polish *grać drugie skrzypce*. The words *game* and *play* are here metaphors of fight, battle, tension, tactics, values.

Chess Openings

A game is traditionally divided into three phases: opening, middlegame and ending. Opening is the first part of a game and reaches about 20 first moves. Openings have their names e.g. the Sicilian Defence, Scottish Game, Queen's Gambit. They are usually similar to Polish names, only the name Spanish Game is rather seldom used in English and is usually called Ruy Lopez after the Spanish chess-player who used it first.

The word *opening* derives from *open* which is of German origin: Old English *open* (adj.), *openian* (v). It is "related to Dutch *open* and German *offen* from the root of the adverb UP"(ODE 2006:1232). The Polish word *otwarcie* 'opening' is derived from the verb *otwierać* 'open'. A very interesting thing is the fact that it is related to the word *twarz* 'face' and *tworzyć* 'create' which have nothing in common in English. They come from the proto-Slavic verb **tvoriti*. In fact the word *open* and its counterparts in the other languages are often used in meaning 'to start to exist' or 'to start an activity' e.g. *to open an exhibition, debate* etc.

Another special phenomenon is the use of the word *debiut* (Polish), and *дебютом* (Russian) 'literally: debut' in Slavic languages. Both English *debut* and German *Debüt* mean 'doing something for the first time' and are not used in chess unless in the meaning 'playing in a chess tournament or for a team for the first time'. Germans use the word *Eröffnung* which is related to the above mentioned *offen* (open).

Naming of Chess Openings and Variations

Chess openings are named in different ways: e.g. after states: English, French; nations: Scotch, groups of countries: Slav, regions: Scandinavian, isles: Sicilian, rivers: Volga Gambit⁸¹, or names: Alekhine. The specific name is usually followed (in particular in Slavonic languages) by one of such words as game, 'opening', 'defence', 'system' 'gambit'. The name is usually devoted to the chess player(s) who first played a particular opening or, more often, analysed it thoroughly or the place from where they came or a system was played. Variations or systems are smaller parts of openings and

⁸¹ In the West it is rather called *Benko Gambit*.

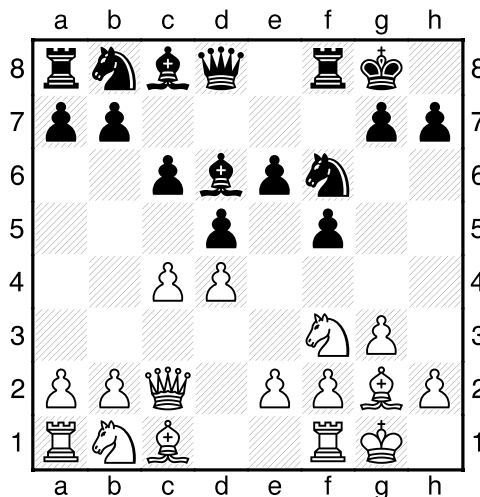
also take their names in a similar way, however, not after countries. Words: variation, variant attack of defence are usually added to the specific name.

More interesting from the point of view of linguistics is the fact that some openings or variations are named after what is happening on the chessboard e.g. King's Gambit, Queen's Pawn Opening. Such words as open, closed, accepted, declined, classical, orthodox, reversed, accelerated are often a part of names of openings or variation. They describe the character of the position on the chessboard in a direct way.

However, the most interesting is another, relatively rare group of names, which have been established as some associations and therefore have a metaphorical character. These associations may refer to different objects: things, animals or monsters, the character of play, activities and people.

The so called Stonewall System represents the first group. It is characterised by the pawn structure d5-e6-f5 or, not as often, d4-e3-f4 when White forms this structure. Germans called this system in the same way with only some small differences in pronunciation, Polish and Russian has morphological calques: *kamienna ściana* and *каменная стена*, respectively, both meaning 'wall of stones'.

1.d4 f5 2.g3 Nf6 3.Bg2 e6 4.Nf3 d5 5.c4 c6 6.0-0 Bd6 7.Qc2 0-0



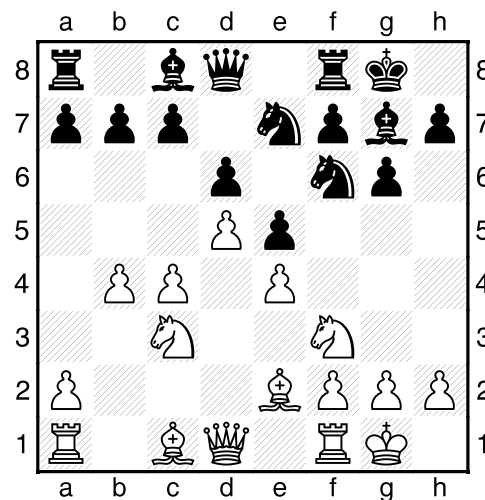
Litmanowicz (1987:1158) suggests that this pawn structure resemble a strong defensive wall. In fact, although Black's position looks a little passive, it is very solid. However, no English dictionary translates *stonewall* as 'wall of stones'. It is usually used as a verb and means 'to avoid giving information, to block negotiations' or in sport

‘to play in a defensive way’. The last meaning would describe the character of this system in the best way.

A question arises if the word *stonewall* meant originally ‘wall of stones’ and then was lexicalised. Accessible dictionaries do not give the etymology of this compound, though, this hypotheses looks quite reasonable. In any event, this word borrowed by the other languages returned to its supposed original meaning.

Bayonet Attack is the name of a variation in the King’s Indian Defence. It arises after the moves

1.d4 Nf6 2.c4 g6 3.Nc3 d6 4.e4 Bg7 5.Nf3 0–0 6.Be2 e5 7.0–0 Nc6 8.d5 Ne7 9.b4



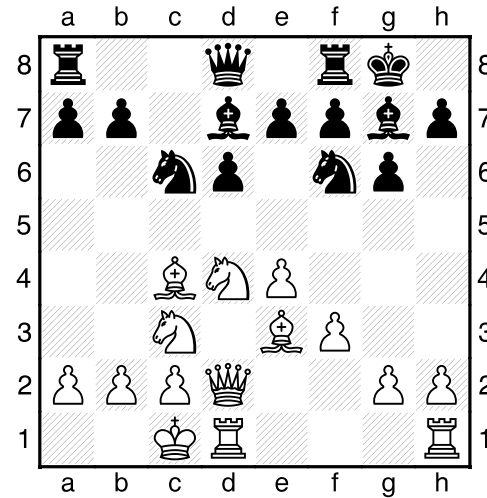
The move 9.b4 starts White’s action on the queenside without any preparations (like 9.Ne1 or 9.Nd2) but he allows Black to organise counterplay e.g. by 9...Nh5. The fight is very sharp as if both sides stabbed each other with bayonets.

Another variation of the King’s Gambit is known in Polish nomenclature as *dlugi bicz* and in German *Lange Peitsche* ‘both literally: long whip variation’.

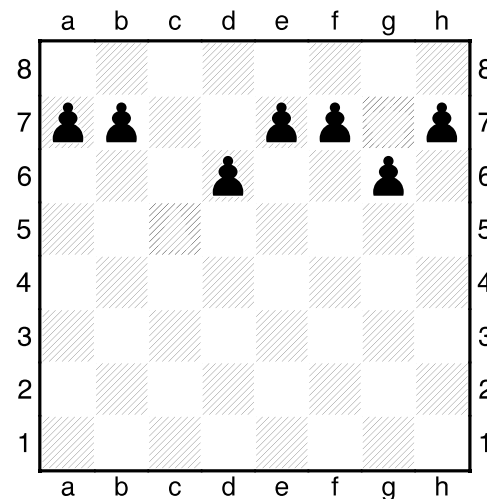
Worth mentioning is the fact that all the names: *wall*, *bayonet* and to some degree *whip*, which is a symbol of discipline, are connected with military terminology.

The next group of names is associated with animals and beasts. One of the most popular of them is so called Dragon Variation in the Sicilian Defence. The main line is here. This variation is known in other languages as *drakon*, in Polish sometimes as *wariant smoczy* which is a calque of the English name.

1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 g6 6.Be3 Bg7 7.f3 0-0 8.Bc4 Nc6
9.Qd2 Bd7 10.0-0-0



The name of the variation refers to the structure of Black’s pawns d6-e7-f7-g6-h7, which resembles the constellation of Dragon. The d6-pawn is the head of the dragon (see Litmanowicz 1987:1121). However, “it also suggests fearsomeness: in particular White may fear the power of Black’s fianchettoed bishop, and if White exchanges this piece, he ‘extracts the dragon’s tooth’” (Hooper 1984:95).

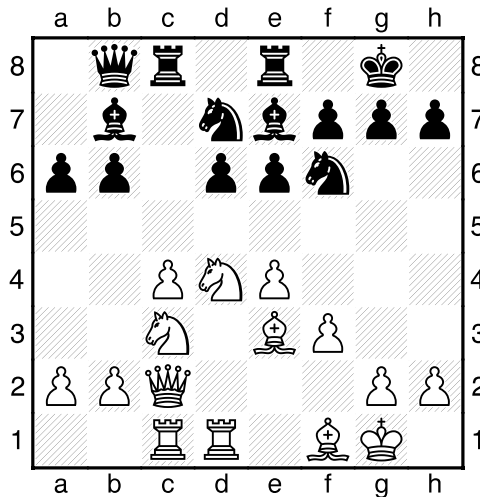


Another system is so called hedgehog. It usually arises from the Sicilian Defence English Game. An example may be the game:

Azmaiparashvili,Z - Kasparov,G

London m2 blitz London, 1993

**1.e4 c5 2.Nf3 d6 3.c3 Nf6 4.Be2 Nbd7 5.Qc2 Qc7 6.0-0 b6 7.c4 Bb7 8.Nc3 e6 9.d4
cxd4 10.Nxd4 a6 11.Be3 Be7 12.Rac1 0-0 13.f3 Rac8 14.Rfd1 Rfe8 15.Bf1 Qb8**



The system is rather not a concrete variation but a specific type of position which is characterized by the Black pawn structure similar to the one on the diagram. Black apparently stands very passive and 50-80 years ago everybody would have assessed it as much better for White. In fact, White has much more space. However, the matter is not as clear as Black has no weaknesses, well-developed pieces and can achieve good counterplay by d5 or ...b5 in the future. The name hedgehog shows that Black fights in this type of position like a hedgehog which bristled its quills ready to be attacked. The opponent must count that he will be endured, all the more that any action both on the kingside and queenside may create some vulnerable points in White's position.

There are also two other interesting names: Orang Utan Opening⁸², Tiger's Variation, Rat Opening (a joking name of the King's Fianchetto Opening) and in Polish terminology so called *wariant kameleonowy* 'chameleon variation'. The first, which looks very unusual⁸³ is Saviely Tartakower's invention, the second is very safe but passive, the third is a very sharp variation in the Austrian Attack in Pirc Defence, the

⁸² Nowadays it is usually called *Sokolsky Opening* after the Soviet chess-player Alexei Pavlovich Sokolsky (1908–1969) who wrote a monograph on this opening in 1963 (see Wikipedia, entry: *Sokolsky*).

⁸³ It starts with the move 1.b4 hence it is against a principle of using rather central strategy in the opening. By the way, there is an anecdote, that such a strange idea appeared in Tartakower's mind during a visit in the zoo.

fourth is a variation of the Queen's Gambit Declined.

The names of are not random. The creatures mentioned represent some characteristic features useful in fight: a dragon and a tiger - power and aggressiveness, a hedgehog - a defensive strategy. Only an orang utan suggests that the variation is strange and not very serious. Chameleon is a lizard which is able to change its skin colour. The name of this animal is often used in a metaphorical sense. A *chameleon* is often called a man who is very changeable, who does not have any principles and always adjusts to a social situation playing a role like an actor. Obviously, such kind of behaviour may be a good way of camouflage⁸⁴, which is also an element of war tactics.

The mentioned variation is characterised by a dramatic change of the situation on the chessboard from very peaceful positional play into a very sharp attack. It is worth mentioning that “the English word chameleon (also chamaeleon) derives from the Latin chamaeleo which is borrowed from the Ancient Greek χαμαιλέον (khamaileon), a compound of χαμαί (khamai) ‘on the earth, on the ground’ + λέων (leon) ‘lion’. The Greek word is a calque translating the Akkadian nēš qaqqari, ‘ground lion’” (Wikipedia, entry *chameleon*). The etymology of the animal suggests some aggressiveness, as well.

The name *Chameleon Variation* may be regarded both as taken from an animal and representing the character of fight due to the abovementioned metaphors. Other variations which faithfully convey the character of play are: in German chess nomenclature *Bindfadenvariante* ‘literally *string variation*’ (Tarrasch System in the Queen's Gambit), *Giuoco*⁸⁵ *Piano* ‘quiet game’, *The Giuoco Pianissimo* ‘very quiet game’. The names suggest that the play is simple and calm. It is worth adding that these names associate with music where they are used as the expressions of dynamics *piano* ‘quietly’ *pianissimo* ‘very quietly’.

Another type of a metaphorical name of an opening is the system called *tango*. It arises after only two moves.

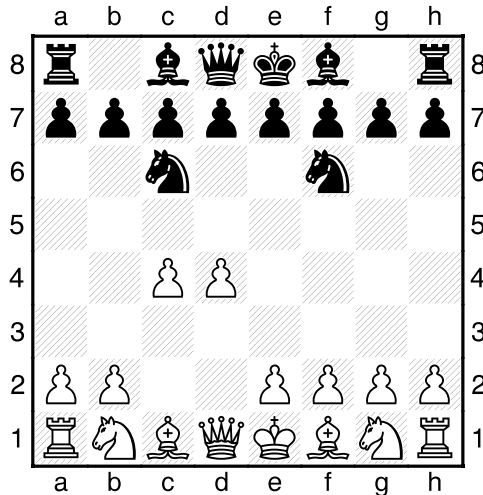
Elburg,J - Simmelink,J

The Netherlands, a friendly game m corr, 1999

1.d4 Nf6 2.c4 Nc6

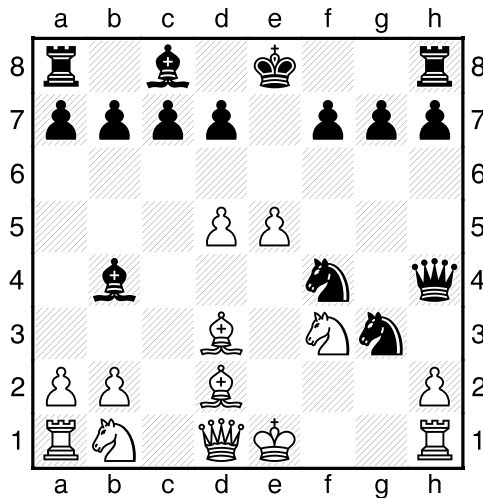
⁸⁴ Contrary to popular opinion “recent research indicates that they do not typically change their colour for reasons of camouflage, but instead use colour changes as a method of communication, including to make themselves more attractive to potential mates” (Wikipedia, entry: *chameleon*). However, as mentioned before, conventional notions are more productive in creating metaphors than scientific knowledge.

⁸⁵ Another form of *giuoco* is *gioco*. Both of them are used interchangeably.



Black provokes Black to gain space but it may be risky and exposes White to strong counterplay e.g.

3.d5 Ne5 4.e4 e6 5.f4 Ng6 6.Bd3 exd5 7.e5 Ne4 8.cxd5 Qh4+ 9.g3 Bb4+ 10.Bd2? Nxf3 11.Nf3 Nxf4! Black knights start dancing tango!



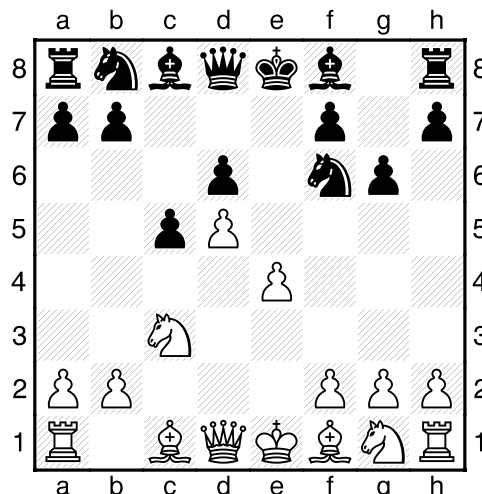
12.Bf1 [12.Nxh4 Nxd3#] 12...Bxd2+ 13.Nbxd2 Qh3 14.Rg1 Nxf1 15.Nxf1 b6 16.Rg3 Qf5 17.Ne3 Qe4 18.Qd4 Nd3+ 19.Ke2 Qxd4 20.Nxd4 Nxe5 21.Rxg7 c5 22.Ndf5 Ba6+ 23.Kf2 Kf8 24.Rag1 Bd3 25.R1g3 Ng6 26.h4 Re8 27.h5 Bxf5 28.Nxf5 Re5 0-1

The last type of names comes from people who were not chess-players but commonly known historical figures or characters taken from literature. Such names are called eponyms. One of openings was named after a biblical character Benoni. Obviously, he was not the inventor of this system and his name has a symbolical character. The Holy

Scripture (Gen. 35,18) says “she [Rachel] was dying and as she breathed her last, she named her son Benoni⁸⁶ but his father named him Benjamin⁸⁷” (GNB 1979:41). Benjamin was the twelfth youngest and the most loved Jacob’s son. When Joseph met his brothers in Egypt ‘food was served to them from Joseph’s table, and Benjamin was served five times as much as the rest of them’ (Gen. 43,34, GNB 1979:51). It must be added that ancient peoples treated the meaning of names much more seriously than contemporaries. Present day John may not know that his name means ‘God is merciful’, but a man strongly identified with the etymology of his name. Therefore we have many eponyms derived from old names. In Polish *beniaminek* is the youngest favourite son. It is also used in sport for a team who was promoted to a higher league (newcomer). The Benoni Opening is also a kind of new opening. It is a relatively new invention and it is connected with a strategic risk, so it does not enjoy a good reputation.

Hooper (1984:29) describes the name of the opening in the following way: “The name comes from *Ben-Oni oder die Verteidigungen gegen die Gambitzüge im Schach* by A. Reinganum, published in 1825. Ben-Oni is Hebrew for ‘child of my sorrow’. When he was depressed Reinganum turned to his chess-board, and the book was the result of his analysis.”

The position of so called Modern Benoni arises after
1.d4 Nf6 2.c4 e6 3.Nc3 c5 4.d5 exd5 5.cxd5 d6 6.e4 g6



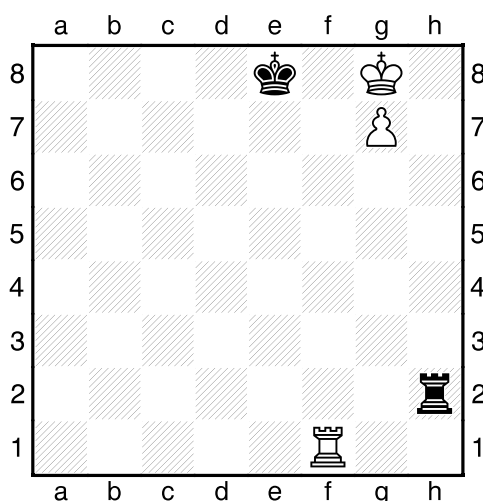
⁸⁶ Benoni means *son of my sorrow* (see BT 1980:54).

⁸⁷ Benjamin means *son of right hand* which symbolised happiness (see BT 1980:54).

Ending

Ending or endgame is the final phase of the game when only few pieces left on the chessboard. In three discussed languages (English, German and Russian) the base *end* is present. In Old and Middle English it had the form *ende* (n) *endian* (v) (see ODE 2006:572, Skeat 1993:134). ODE derives it from Latin - *endus* ‘gerundive ending’ and Room (2002:198) from Sanskrit *anta* ‘end, boundary, death’ through Indo-European and Germanic. Polish *końcówka* is a derivative from *koniec* ‘end (n)’ which has been known from the 14th century, in Old Polish also in the form *końc*. Apart from ‘end’ it meant also ‘death’, ‘result’, ‘target’. It is an all-Slavic word. In Proto-Slavic **konь/*konь* was ‘end’ or ‘beginning’ (see Boryś 2005:247). Russians have the word *окончание* ‘end, ending, finish’, but it is used only in general language. The last stage of chess game is called only *эндшпиль*.

There is an interesting manoeuvre in a rook ending called metaphorically ‘building a bridge’.



1. Rf4 Rh1 2.Re4+ Kd7 3. Kf7 Rf1+ 4. Kg6 Rg1+ 5. Kh6 Rh1+ 6. Kg5 Rg1+ 7. Rg4

The final position really resembles a bridge which ensures White's king a shelter.

A Gambit

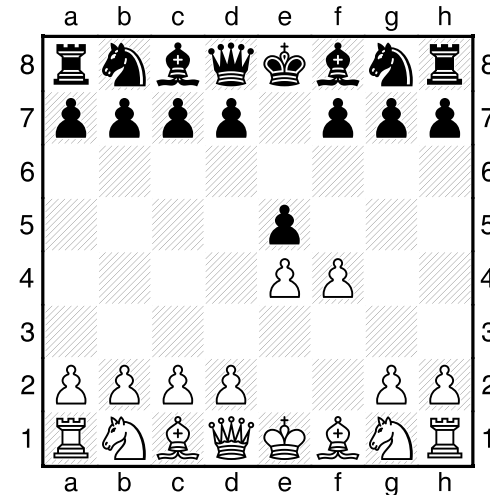
The word *gambit* derives from “an Italian noun meaning literally ‘tripping up’. The Italian for ‘leg’ *gamba* (a relative of English *gammon* ‘bacon’). From it were derived *gambetto* and *gambata* both of which signified ‘trip up’. The former was borrowed into Spanish as *gambito*, where its underlying notion of underhanded procedure was first applied specifically to a chess manoeuvre in the mid-16th century. It passed into English

mainly via French *gambit*” (Ayto 1990:248).

A gambit is an opening in which one side sacrifices material to receive an advantage in development. If the opponent accepts the sacrifice, we have a gambit accepted, if not - declined.

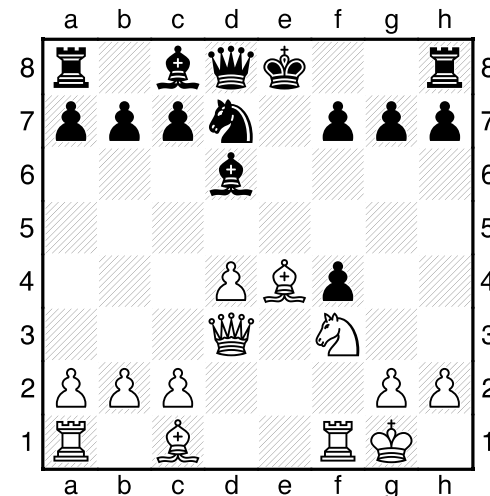
The two games below are examples of the so called King’s Gambit, one of the sharpest chess openings. It appears after

1.e4 e5 2.f4



In the first game Spassky,B - Najdorf,M Varna olm fin-A 1962 Black accepted the gambit and after

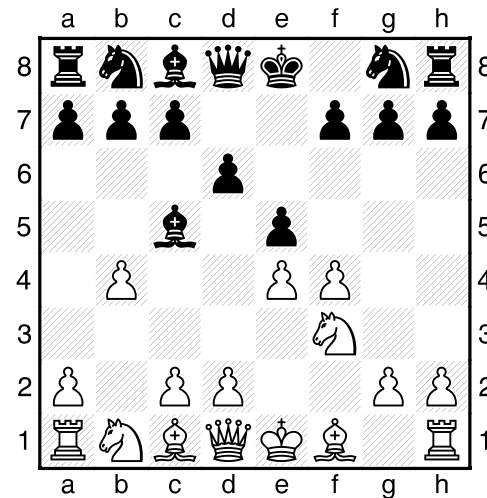
1.e4 e5 2.f4 exf4 3.Nf3 Be7 4.Nc3 Nf6 5.d4 d5 6.Bd3 dxe4 7.Nxe4 Nxe4 8.Bxe4 Bd6 9.0-0 Nd7 10.Qd3



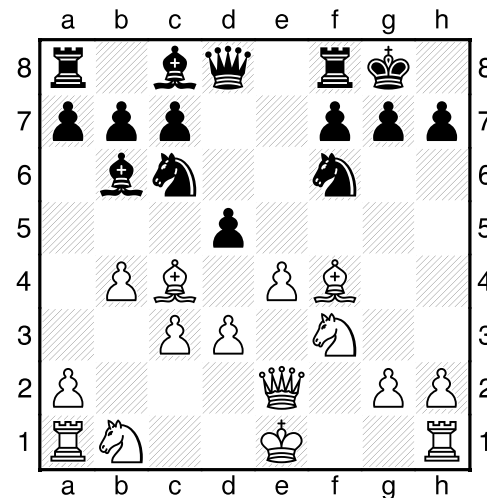
White achieved compensation for the sacrificed pawn.

In **Morphy,P - Barnes,T** London, 1858 Black declined the gambit:

1.e4 e5 2.f4 Bc5 3.Nf3 d6 and after **4.b4** rejected another pawn sacrifice



4...Bb6 5.Bc4 Nf6 6.Qe2 Nc6 7.c3 0-0 8.d3 exf4 9.Bxf4 d5 and obtained good counterplay.



Gambit is a word which has entered the general language in English. ODE (2006:710) gives as the first meaning “an act or remark that is calculated to gain an advantage, especially at the outset of a situation: *his resignation was a tactical gambit.*” (Procter 1995:581), also at the first position gives: “a clever action in a game or other situation which is intended to achieve an advantage and usually taking risk”. (...) *The government’s promise to lower taxes is so obviously an election-year gambit*”. The word *gambit*, often preceded by words with words *opening* or *conventional*, may be also a remark to start a conversation e.g. “*He approached me with that tired old*

conventional gambit, 'Don't I know you from somewhere?'”(Procter 1995:581).

As shown, the meaning of *gambit* in general language contains the same features (at least some of them) such as: 1) something that is done at the beginning of something 2) in order to achieve an advantage 3) which is risky.

Most Polish dictionaries do not include any figurative meaning of *gambit*. Only USJP gives “risky activity, threatened with a loss, undertaken in order to create a favourable to oneself situation” (translation mine). Expressions such as *gambitowe zagranie* ‘literally: gambit move’ are sometimes used metaphorically among chess-players as ‘risky activity’.

Tournament

The word *tournament* derives from the Old French. Different sources give here various forms: *tourneoi, torn(e)lier, tourn(o)ier, tornoieiment, torneieiment*. In the Middle Ages a tournament was “a sporting event in which two knights (or two groups of knights) jousted on horseback with blunted weapons, each trying to knock the other off, the winner receiving a prize” (ODE 2006:1865). However, the medieval tournaments were a very dangerous kind of rivalry and even fatal accidents occurred. He who won achieved fame, therefore a lot of knights took part in the most prestigious tournaments. The participation in a tournament gave a foretaste of a real fight in a battle. Hence, it can be said that today’s word ‘tournament’ as sport event also has a military origin.

Sport

Although the word *sport* is not historically associated with chess, it is worth mentioning. *Sport* is relatively a new word, but its meaning is changing and still developing. In a prewar foreign word dictionary it was defined as “outdoor entertainment, funs, and games made to improve body fitness”. It is etymologically connected with late Latin *disportare* which meant ‘carry’, hence, ‘stop working’. French *desport* and Middle English *disport* originated from this Latin word. *Sport* is an abbreviation of *disport*. In dictionaries in the 1950s sport was not defined as entertainment but rather *as development of strength, agility, energy and human will* (see Bralczyk 2008:21 and Skeat 1993:363). It is interesting that English monolingual dictionaries emphasise more the element of competition which is rather secondary in Polish contemporary dictionaries.

Although for last decades sport has strongly been commercialised and many negative

phenomena such as taking drugs or corruption have appeared this time, the word *sport* still has good connotations. Bralczyk (2008:21) quotes here the expressions *zachowanie sportowe*⁸⁸ ‘literally: sports behaviour’ and *po sportowemu* ‘literally: in a sports way’ meaning ‘sportingly’, i.e. not only a behaviour in accordance with corresponding norms but also generous, non-egoistic not predisposed towards a short-term benefit, taking into account others’ expectations and needs. The English phrase *fair play*, which means approximately the same as in English, is present in the Polish language, as well. There is also an English idiom *to be a good sport*, which describes somebody generous and helpful.

However, another expression *dla sportu*, which corresponds to English ‘in sport, for fun’, looks worse. It refers more to the original meaning *amusement, entertainment* and could be translated ‘for fun’, but it usually suggests a fun of a low standard, often hurting somebody’s feelings. Nevertheless, such sayings as *sport to zdrowie* ‘sport is health’ and *w zdrowym ciele zdrowy duch* ‘a healthy mind in a healthy body’⁸⁹ suggest that the word *sport* be construed definitely positively. It reflects our attitude towards health, life, body and spirit and makes us optimistic (see Bralczyk 2008:21). A similar popular Polish expression is *prowadzić sportowy tryb życia* and the Russian calque: *вести себя по спортивному* both meaning “to lead a sports lifestyle”.

3.6 Chess Words and Expressions Which Are Metaphors of a Battle

The main goal of this dissertation is to prove that chess is a metaphor of a battle. The major thesis which will be proposed here is that the vocabulary of war and chess vocabulary should be coherent. Obviously, this cohesion has been emphasised since the beginning of this chapter. Nevertheless, the table below gathers the words and expressions which harmonise with this subject in a particular way.

Table 6 Metaphors of a Battle

English	Polish	German	Russian
fight	walka	Kampf	борьба
fight	walczyć	kämpfen	бороться
match, duel	mecz, pojedynek	Match, Wettkampf	матч, встреча,

⁸⁸ The equivalent Russian expression is here *спортивное поведение*.

⁸⁹ The equivalent Russian proverb is here *в здоровом теле здоровый дух*.

English	Polish	German	Russian
			поединок, дуэль
blitz	blitz, gra błyskawiczna	Blitz	блиц
position	pozycja	Stellung, Position, Lage	позиция
centre	centrum	Zentrum, Mitte	центр
kingside	skrzydło królewskie	Königsflügel	королевский фланг
queenside	skrzydło hetmańskie	Damenflügel	ферзевый фланг
equator	linia demarkacyjna	Mittellinie	демаркационная линия, экватор
stronghold	twierdza, nieprzystępna pozycja	Festung	крепость, неприступная позиция
advantage, upper hand, edge	przewaga	Vorteil, Übergewicht	перевес
strategy	strategia	Strategie	стратегия
tactics	taktyka	Taktik	тактика
attack	atak	Angriff	атака
fork	widły, widelki	Gabel	вилка
breakthrough	przełom	Durchbruch	прорыв
break through	przełamać się	durchbrechen	прорваться
combination	kombinacja	Kombination	комбинация
sacrifice, offer (n)	ofiara, poświęcenie	Opfer	жертва
sacrifice, offer	ofiarować, poświęcić	opfern	жертвовать
pin	związanie	Fesselung	связка
pin	(z)wiązać	fesseln	связать,
defence	obrona	Verteidigung	защита

English	Polish	German	Russian
defend	bronić (się)	verteidigen	защищать
sally, sortie	wypad	Ausfall	вылазка, выпад
march (v)	maszerować	marschieren	маршировать
march (n)	marsz	Marsch	марш
route	marszruta	Marschroute	маршрут
Phalanx	falanga	(Bauern-) Phalanx	фаланга, пешечная масса
trap	pułapka	Falle	ловушка
battery	bateria	Batterie	батарея
windmill, see-saw	młynek	Zwickmühle	мельница
outpost	placówka	Vorposten	форпост, вечная фигура
blockade (n)	blokada	Blockade,	блокада
block/blockade	blokować	blockieren	блокировать
outpost	placówka	Vorposten	форпост
manoeuvre	manewr	Manöver	манёвр
tempo	tempo	Tempo	темп
notation	notacja	Notation	нотация
resign	poddać się, złożyć broń	Aufgeben, Waffe strecken	сдаваться, сложить оружие
draw	remis, nierozegrana	Remis, Unentschieden	ничья

Fight

The word *fight* derives from Old English *feohtan* (v), *feoht(e)*, *gefeoht* (n), which are of West Germanic origin and are related to Dutch *vechten* and German *fechten*, *Gefecht* (see ODE 2006:642). The Polish word *walka* is a borrowing from Old Czech *válka* 'battle', 'fight', 'war' which is a derivative of Old Czech *váleti* (v) 'to fight' (see Boryś 2005:677). German *Kampf* derives from Latin *campus* 'field', 'battlefield' (see Wermke 2001:386). The Russian word *бороться* came from Old Slavonic *бороти/боротися* into Old Russian in the 11th century. The meaning of the word has never changed (see Грубер 2007:125).

Many idioms are created with the word *fight*. For example, *to fight tooth and nail(claw)/hammer and tongs* means ‘to fight with great determination’. The Polish equivalent is *walczyć o coś zębami i pazurami*. Chess-players often say *gryźć deskę* ‘literally: to bite the chessboard’. The words *fight* and *defend* are often used interchangeably e.g. English *to defend sth (with) tooth and nail/claw*, Polish *bronić czegoś zębami i pazurami* and German *sich mit Hörnern und Klauen zur Wehr setzen* ‘literally: defend with horns and claws’ Ability to fight is often compared with beasts of prey e.g.: *to fight like a lion/tiger*, and the Polish calque: *walczyć jak lew/tygrys*, German *kämpfen wie ein Löwe* ‘fight like a lion’, *jemanden verteidigen wie eine Löwin ihre Jungen* ‘literally: to defend somebody like a lioness her young’ (see. Wolfram-Romanowska 2002:24, 142). If somebody fights a nonsensical or imaginary battle he *tilts at/ fights windmills*. The Polish, German and Russian calques are: *walczyć z wiatrakami*, *воевать с ветряными мельницами* and *gegen Windmühlenflügel kämpfen*, respectively.

Match, Duel

A chess match is a series of games. Hence, it resembles rather a war than a battle. Both a war and a chess match need a lot of time-consuming preparations. Both long- and short-term ones e.g.: training and mobilisations of soldiers, production of weapon and ammunition, working out an appropriate strategy or even war doctrine, intelligence and reconnaissance of an enemy, which engage the whole staffs of the most qualified officers. Today’s chess duel, though in a micro-scale, is very similar. It is really impossible to become a top world player without a significant help of others. It includes both cooperation on self-development e.g. working out and appropriate opening repertoire, studying weak and strong sides of an opponent etc.

The etymology of the word *match* is a little surprising. It has nothing to do with sport or rivalry. In present day English it means a contest, an equal, marriage. In Middle English existed the forms *macche*, *mache* and in Old English *mæcca*, commonly *gamæcca* meaning ‘comrade, companion, spouse’. They come from the more original form *maca* ‘companion’ (see Skeat 1993:266). ‘This word is related to the base of *make*’ (ODE 2006:1082). The other languages borrowed this word from English.

The word *duel* is related to *dual* ‘consisting of two’ from Latin *duo* ‘two’. The same refers to Russian *дуэль*. It is interesting that Polish *pojedynek* is a derivative from *pojedynczo* ‘singly’ which comes from *jeden* ‘one’. This word has been known in Polish

since the 16th century (see Boryś 2005:456). The Russian *поединок* is a borrowing from Polish (Ситникова 2004:173). Why one thing - a fight between two opponents - can be named in such different ways? In Russian two words exist: one derived from the numeral one the other - two. The answer does not seem to be very complicated. Two men fight but either individually. Moreover, there is only one winner. All the problem is caused by a different point of view.

Russian has also another word for a chess game: *встреча* ‘meeting’, which does not express any kind of aggressiveness or competitiveness. However, it is rather rarely used. On the other hand, the German compound *Wettkampf* looks very military as it consists of the morpheme *Wette* ‘bet, races’ and the noun *Kampf* which is discussed under the entry *fight*.

Blitz

Blitz is a German word for ‘lightening’. It is used for very fast played-games, usually five minutes for each player. The FIDE Laws of Chess, Appendix C1 defines this term precisely in the following way “A ‘blitz’ game is one where all the moves must be made in a fixed time of less than 15 minutes for each player; or the allotted time + 60 times any increment is less than 15 minutes”. The other languages accepted this word. In military terms it means ‘bombing raid’. Worth adding is the other derivate - *blitzkrieg* (*blitzkrieg*, *Blitzkrieg*, *блицкриг* in Polish, German and Russian, respectively) ‘violent military attack’ which is present without any changes both in English and Polish.

Position

The word *position* is widespread in European languages. It has Latin origin *position(n-)* and is a derivate from *ponere* ‘to place’. It entered late Middle English via Old French (see ODE 2006:1374). In Polish the word *pozycja* has been present since the 18th century, at first as a law term and then in other disciplines such as: grammar, music, sport, military science and at present has above all a general meaning related to the mutual location of two things (see Długosz-Kurbaczowa 2003:407). In German the word *Position* came through French ‘position’ in the 16th century. However, German uses also two other words: *Stellung* and *Lage*, which are of German origin (see Wermke 2001:620, 806, 466). The word *позиция* has been known since the epoch of the tsar

Peter I the Great⁹⁰ and reach Russian from French via Polish (see Ситникова 2004:172).

In chess *position* is “the arrangement of pieces and pawns of one or both colours at any stage of the game or as set for a composition. (...) A player may compare the situation of his opponent’s men with that of his own; if he has an overall advantage he has the better position; his opponent the worse. The phrase ‘the position is level’ refers to all the men on the board and means that neither side has the advantage” (Hooper 1984:261). The adjective derived from the word *position* is *positional* with its equivalents *pozycyjny* and *позиционный* in Polish and Russian, respectively (Germans use only compounds starting with *Positions-*) are often used in expressions such as positional advantage (not material), positional draw (in a position with a big material advantage e.g. when it is completely blocked or by perpetual check), positional move, positional play. Obviously, the military counterpart is *positional war*.

Centre

Particular parts of the chessboard are like areas of the battlefield. The word centre reach “late Middle English from: Old French, or Latin *centrum* from Greek *kentron* ‘sharp point, stationary point of a pair of compasses’, related to *kentein* ‘to prick’”(ODE 2006:280). This word sounds similar in the other languages as shown in the table and, obviously, has the same origin. It entered Middle High German from Latin in the Germanized form *zenter* (see Wermke 2001:943, Грыбep 2007:529) and Russian from German in the 17th century (Грыбep 2007:529).

The four squares in the middle of the board d4, d5, e4 and e5 are considered to be the basic centre of the chessboard. Sometimes it is said about widened centre (the rectangle c4-c5-f5-f4) or central zone of up to 16 central squares (the square c3-c6-f6-f3). The control of the central squares is one of the most fundamental principles in chess, as they are more mobile there and ready to be used on any part of the chessboard.

The word centre is also used metaphorically in such expressions as *centre of attention/attraction/scandal* etc. which function in the other languages, as well.

⁹⁰ “Peter I the Great or Pyotr Alexeyevich Romanov (Russian: Пётр Алексеевич Ромáнов, Пётр I, Pyotr I, or Пётр Великий, Pyotr Velikiy)” ruled from 1689 till 1721 (see Wikipedia, entry Peter I the Great).

Parts of the Chessboard

Although the central part of a battlefield is the most important, it contains also flanks. ODE (2006:657) thinks that the word *flank* is of Germanic origin. However, more convincing looks Skeat's (1993:152) etymology deriving it from French *flanc* 'literally: the weak part of the body' from Latin *flaccus* 'soft' with inserted 'n'. The word flank is very often used in military terminology, particularly with the adjectives left or right and means 'wing, side' or, as a verb 'surround'. However, in English chess terminology this word is not used for the names of the sides of the chessboard but only in such expressions as 'to on the other flank' or 'flank attack'.

To name flanks English uses rather words kingside and queenside. *Side* is of Germanic origin (ODE 2006:1642). The kingside is called the rectangle e1-e8-h8-h1 and the queenside a1-a8-d8-a1. Polish uses *skrzydło królewskie* 'literally: 'king's wing' and *skrzydło hetmańskie* 'literally: queen's wing'. The word *flanka* sounds very colloquial and only the expression *flankowy atak* 'flank attack' is used in publications. German *Flügel* in *Königsflügel* 'kingside' and *Damenflügel* 'queenside' is of German origin means 'wing' and is derived from the verb *fliegen* 'fly' (Wermke 2001:223,228). Russian *фланг* looks like a borrowing from Germanic *flank*.

The horizontal line dividing the chessboard into two equal areas is named in quite different ways in particular languages. The English use a geographical term *equator* which entered "late Middle English: from medieval Latin *aequator* (...) from Latin *aequare* 'make equal'" (ODE 2006:586). The same word *эква́тор* exist in Russian. However, Slavic languages use rather more military sounding *linia demarkacyjna* (Polish) and *демаркационная линия* (Russian), both meaning 'demarcation line' which means a border line, particularly between two armies during a ceasefire or a temporary border between two states till the end of a border dispute.

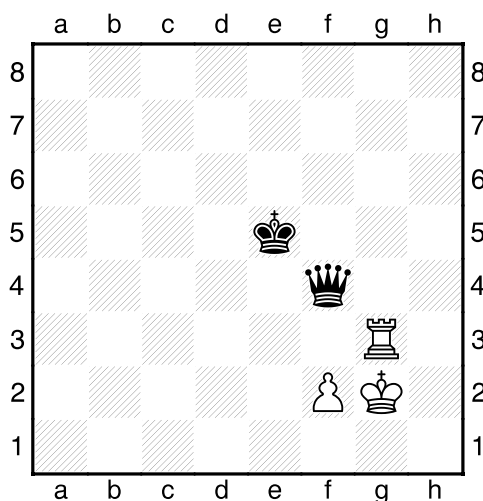
Demarcation is of Germanic origin and is related to *mark* (see ODE 2006:461). German *Mittellinie* is a compound *Mitte* 'middle' and *linie* 'line' which is based on Latin *linea* (see ODE 2006:1018).

Stronghold

The word stronghold is a fortified place. It consists of two morphemes: *strong* and *hold*. *Strong* is an Old English word of Germanic origin related to Dutch and German *streng* (see ODE 2006:1753). Polish *twierdza* 'stronghold' comes from the adjective *twardy* 'hard'. Both has been known in Polish since the 14th century as Old Polish *ćwierdza*

with alternative forms *ćwirdza/twirdza/twierdza/ćwierdz/twierdz*. The Proto-Slavic form is probably **tvrd'a* (see Bobryś 2005:656). German *Festung* (Middle High German *vestuge*) derives from Middle High German *vesten* ‘strengthen’ (see Wermke 2001:213). Russian *крепость* also consist of an element of strength. It is a derivate from the adjective *крепкий* ‘strong, hard’ which was known as early as in the 11th century and has Balto-Slavic and German character and is related to English *craft* and German *Kraft* and Old German *kraptr* ‘force’ (see Ситникова 2004:107).

In chess terminology *stronghold* is a special type of positional draw when the side who has a material advantage (sometimes very big) cannot penetrate the opponent’s camp. An example may be the position below. White can move with the king on g2 and g1 or with the rook on g3 and e3 and Black’s king has no way to cross the third rank⁹¹ that is necessary to make any progress in the position.



Advantage

The word *advantage* comes from late Latin *abante* and reached English from Old French *avantage* which was a derivate of *avant* ‘in front’. In Middle English it had the form *avantage* (see Skeat 1993:5, ODE 2006:23). The internal structure of the words meaning *advantage* seem to be the result of two kinds of associations: with weight (Polish *przewaga*, German *Übergewicht*) or some beneficial place in the space with elements *in front* or *above* (English *advantage* and *upper hand*, German *Vorteil*). Russian *непёвец* consists both elements. Only the English *edge* often used in sport

⁹¹ If Black want to win, he must capture the white f2-pawn. The ending K+Q against K+R is theoretically won. Unfortunately, this is impossible.

breaks loose from this rule and has the main meaning ‘the sharp side of a blade or a tool’.

In chess the basic term for Polish *przewaga* is ‘advantage’. The expression *upper hand* suggests rather a big advantage and the word *edge* - small.

Strategy

The word *strategy* also comes from Greek *stratēgia*. This term originally meant *command* (n). As a military term it is an art of leading a war or a battle entirely, including all elements: preparations, command, supplies etc. Similarly to the previous example, this word went into more general language and means the art of achieving some deep aims, in particular within a long time. We can speak about economic strategy, language learning strategy etc. In chess strategy is regarded as the planning and conduct of the long-term objectives in a game. Moves directed primarily towards this end are commonly referred to as positional play, as distinct from combinative play (tactics). However, in the deepest sense strategy includes everything that is connected with the fight on the board. In a well-conducted game tactics serves only strategic goals.

The last two words sound very similar in all four languages and are used in the same way. They both are good examples how words go from a special language (here: a military meaning) into general language (e.g. economy, politics, learning) and then again to chess regaining their original sense. A few next terms are connected with tactics.

Tactics

The word *tactics* is of Greek origin *téchnē*, (*taktikē*). In the beginning it was only a military term the skill of efficient commandment of army. Then the term broadened its meaning into a way of achieving some goals. In chess tactics is the art of conducting the game, the means by which strategic plans are carried out.

Attack

The word *attack* sounds similar in all four languages. It comes into English in the 17th century from French *attaque* (n) *attaquer* (v), which derive from Italian *attacco* ‘an attack’, *attaccare* ‘join battle’ (see ODE 2006:101). As the etymology shows, it was originally a military term and meant, like these days, an action in order to kill or capture an enemy, destroy his equipment and weapons etc. However, this word has significantly

broadened its meaning. We can also attack a person both physically, hitting or harming him/her and verbally e.g. by criticism or an insult. More figuratively sound the medical use of *attack* e.g. ‘heart attack’, ‘asthma attack’. However, also here we deal with a danger for a person being attacked. Expressions like *hunger attack* meaning a violent need or feeling has much looser connection with the original meaning and are much more metaphorical.

The word attack is, obviously, widely used in sport. Any attempts to score a goal in football or handball, or a spike in volleyball, or a tackle in football in order to take the ball from an opponent player are different forms of an attack.

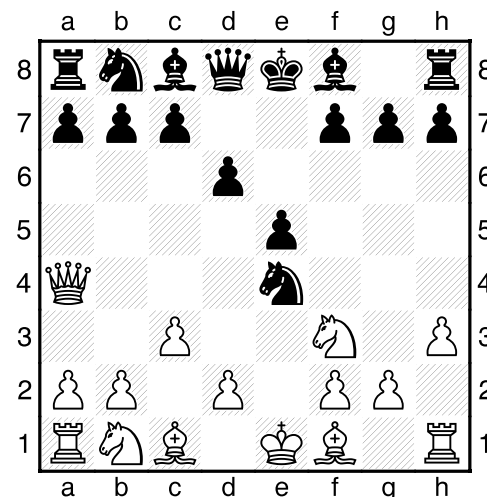
In chess an attack is “an active threat. Its proportion may range from a single move to a sustained assault on the enemy king on some other target lasting for most of the game. Attacks of short duration are usually called threats. (...) A double attack is a simultaneous attack against two separate targets; these may be enemy men or squares the enemy needs to defend. A double attack by one man is called a fork” (Hooper 1984:18,94).

The examples of a double attack and a fork are presented below.

Greco,G – NN

Rome, 1620

1.e4 e5 2.Nf3 d6 3.h3 Nf6 4.c3 Nxe4?? 5.Qa4+

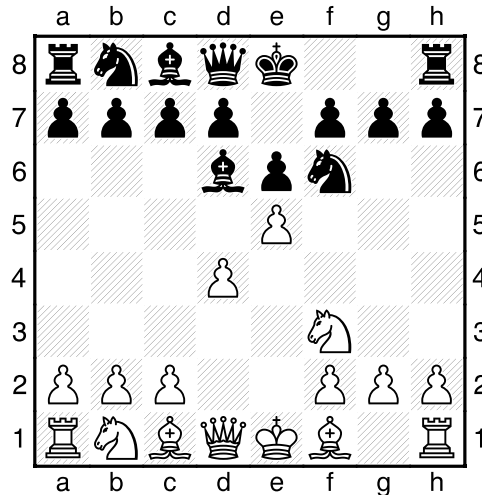


Black’s king is in check and the e4-knight is attacked. White wins a piece. **5...c6 6.Qxe4 1-0**

Fork

A fork is a kind of a double attack.

1.Nf3 e6 2.e4 Bd6?! 3.d4 Nf6?? 4.e5

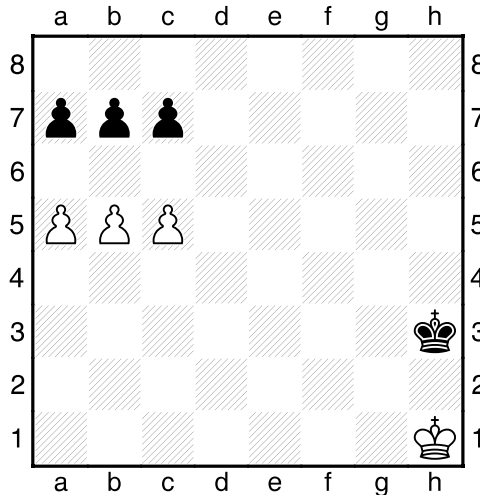


The e5-pawn attacks both the d-bishop and the f6-knight. The mane fork (and its calques in the other languages) is very adequate as the shape of the lines marked out among the three chessmen resemble a fork.

Breakthrough

Breakthrough is also a typical military term e.g. *breakthrough of the enemy's defences*. Both *break* and *through* are of Germanic origin (see ODE 2006:209,1839). Polish *przełom* is a calque is a calque of English *breakthrough*, however, the morphemes are in different order. Both the prefix *prze-* and morpheme *lom* which is a derivate from the verb *łamać* 'break' are of all-Slavic origin. The same situation is with Russian *прорыв* (from the verb *рвать* 'tear, break') and German *Durchbruch* (see Wermke 2001:115,161).

Hooper (1984:48) defines breakthrough in chess as "the penetration of an apparently well defended position, often by means of sacrifice". A typical breakthrough often occurs in pawn endings e.g.



White can break through on the queenside by **1.b6! axb6 2.a6! bxa6 3.c6) 2.c6! bxc6 3.a6** and one of the white pawn reaches the eight rank.

Combinations

A double attack is the most frequent motif of combinations. It is not accidental since it stems from the etymology of this word. It is visible that the word *combination* contains a part of the element binary which means ‘consisting of two parts’ and derives from Latin *binarius* with the same meaning. The Latin prefix *bi-* means ‘double’. The word combination came into late Middle English from Latin *combinatio* ‘joint’ from the verb *combinare* ‘combine’ (ODE 2006:343).

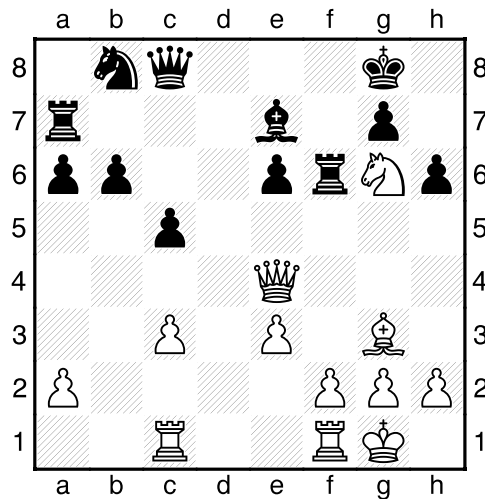
In chess combination is “a series of moves with a clear start and finish grounded in tactics. A sacrifice is likely to be present and some, for example Botvinnik, say is always present. The object may be anything from a defensive resource to a mating attack, from a small positional advantage to a gain of material Essential for most combinations and a reason for their popularity is surprise: the series of moves differs in form from the kind of continuation normally to be expected” (Hooper 1984:72).

In the game below is the most beautiful one the author has managed to play. The combination carried out is based on the motif of diversion.

Pańczyk,K - Schurade,M

Match Poland - DDR U26 Zakopane 1978

1.d4 Nf6 2.c4 e6 3.Nc3 d5 4.Bg5 Be7 5.e3 0–0 6.Rc1 h6 7.Bh4 c6 8.Nf3 Nbd7 9.Bd3 dxc4 10.Bxc4 Nd5 11.Bg3 Nxc3 12.bxc3 c5 13.0–0 b6 14.d5 Nb8 15.Ne5 a6 16.dxe6 Bxe6 17.Bxe6 fxe6 18.Qg4 Qc8 19.Qe4 Ra7 20.Ng6 Rf6



“White’s pieces are well placed and Black certainly has some weaknesses, but for the moment he seems to have just about everything covered. Of course, if there were no rook on a7, things would be different...”

21.Qa8!!

This overloads the black rook and wins at least an exchange. In fact, Black saw no good reason to continue” (annotations to the game by GM John Emms, Emms 2000:53,57).

[21...Rxa8 (21...Bd8 22.Qxa7 Nc6 23.Ne7+! Nxe7 24.Rfd1) 22.Nxe7+] 1–0

In English and German the word *combination* and *combine* have retained their original meaning. However, in Polish the word *kombinacja* ‘combination’ has some pejorative connotations as well, and can mean *machinations* or *manipulations*. A similar meaning may have the verb *kombinować* ‘literally: combine’, with pejorative meanings ‘to be up to something, to plot’. There are also derivatives *kombinator* ‘wheeler-dealer’ and *kombinatorstwo* ‘wheeling and dealing’ which are still more pejorative. The same situation is in Russian where *комбинация* ‘combination’, *комбинировать* ‘combine’, *комбинатор* ‘heeler-dealer’, *комбинаторство* ‘wheeling and dealing’ may have pejorative meaning.

The Sacrifice

The words *sacrifice* and *offer* had originally only sacral meaning. The noun *sacrifice* derives from Latin *sacrificium* which literally meant ‘a rendering sacred’ and came into Middle English through Old French *sacrifice*, whereas the verb *sacrifice* originates from Latin *sacrificare* ‘to sacrifice. Both words are related to *sacer* ‘sacred’ (see Skeat 1993:411). The word *offer* is used in chess nomenclature rather as ‘proposal’ or ‘propose’. However, sometimes may mean sacrifice. ODE (2006:1220) states that it comes “from Old English *offrian* ‘sacrifice something to a deity’ which derives “from Latin *offere* ‘bestow, present’ (in ecclesiastical Latin ‘offer to God’) (...) the noun (late Middle English) is from French *offre*.”

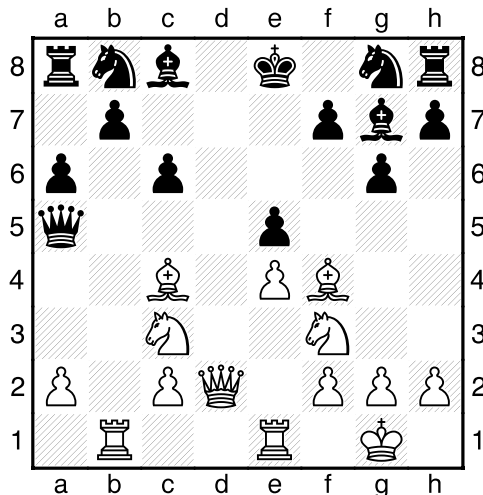
The Polish word *ofiara* and German *Opfer* sound very similar and have the same origin. The word *ofiara* was known in Old Polish as early as in the 14th century, also in the form *ofiera*. The main meaning is the same as above – to sacrifice something to God or to give somebody something valuable (see Boryś 2005:382). The second Polish word *poświęcenie* ‘consecration, blessing, sacrifice’ and the verb *poświęcić* ‘consecrate, bless, sacrifice’ also had originally religious meaning. The Russian *жертва* is a loan from Old Slavonic and appeared in Old Russian in the 11th century as *жрътва*. It is a derivate from the verb *жрътви* (now *жертвовать*) ‘to sacrifice’. Similarly to the other languages the meaning of the word has broadened and can mean also a gift, a resignation from something important (see Грыбер 2007:254-255).

Sacrifice in chess is “a move that gives up material to gain positional or tactical advantage; to make such a move” (Hooper 1984:291). A sacrifice is a term deeply connected with tactics. Most of them are some preparations to the attack on the king. However, positional sacrifices also occur in chess games. The unexcelled master of combinations was the former world champion Michail Tal.

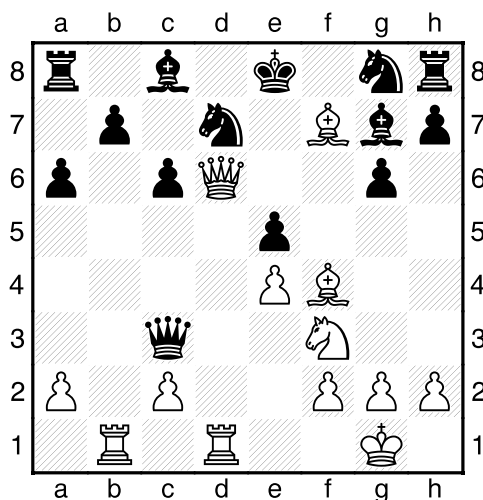
Tal,M - Tringov,G [B06]

Amsterdam Interzonal 1964

1.e4 g6 2.d4 Bg7 3.Nc3 d6 4.Nf3 c6 5.Bg5 Qb6 6.Qd2 Qxb2 7.Rb1 Qa3 8.Bc4 Qa5 9.0–0 e6 10.Rfe1 a6 11.Bf4 e5 12.dxe5 dxe5



13.Qd6! White makes impossible Black's castling. However, two his pieces are left unprotected... **13...Qxc3** [13...exf4 14.Nd5 Nd7 (After 14...cxd5 15.exd5+ White has a mating attack.) 15.Ng5 (15.Nc7+ Kd8 16.Nxa8 wins easily as well.) 15...Ne5 16.Nc7+ Qxc7 17.Qxc7 Nh6 18.Be6 0-0 19.Bxc8 Rfxc8 20.Qxb7+-] **14.Red1** With the threat 15.Qd8# **14...Nd7 15.Bxf7+!**



Another sacrifice demolishing the position of the black king. **15...Kxf7 16.Ng5+ Ke8 17.Qe6+** Black resigned. White mates in two moves. 17.Qe6+ Kd8 (17...Ne7 18.Qf7+ Kd8 19.Ne6#) 18.Nf7+ Kc7 19.Qd6#

The words *sacrifice*, *offer* and their equivalents in the other languages are also examples of lexical extension from religious, liturgical into more general language retaining some figurative sense. It is also typical that such words adopted by chess

terminology become closer to the original meaning again.

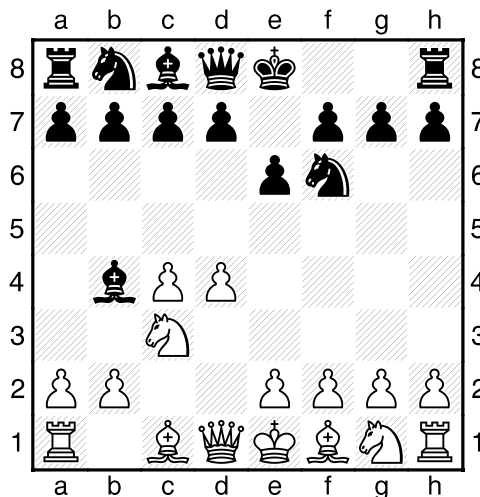
However, it must be added that the word *ofiara* ‘sacrifice’ in Polish has also negative connotations and may mean ‘sucker, dud’ and the expression *ofiara losu* ‘born loser’ also sounds offensive.⁹² The reason may be here that a sacrifice may be perceived both as something valuable given as a gift and something very passive which cannot defend itself and is doomed to be destroyed. Similar figurative meaning has the Polish expression *koziol ofiarny* ‘scapegoat’ but literally ‘sacrificial goat,’⁹³ which describes somebody whom people lay the blame. It is a figure of biblical scapegoat which took over responsibility for people’s sins.

Germans use a metaphorical expression *politisches Bauernopfer* ‘literally: political pawn sacrifice’.

Pin

A pin is “a situation in which a line-piece⁹⁴ (the pinning man) holds down an enemy man (the pinned man)” (Hooper 1984:254) which conceals another, much more valuable piece or the king e.g.

1.d4 Nf6 2.c4 e6 3.Nc3 Bb4



⁹² The Russian calque *жертва судьбы* has different meaning ‘somebody heavily experienced by a fate’ which arises rather compassion than disdain.

⁹³ In the other languages this word does not have any connection with sacrifice e.g. German *Sündebock* (*Sünde* ‘sin’, *Bock* ‘goat’), *козёл отпущения* ‘literally: goat of absolving sins’.

⁹⁴ Line piece is a queen, a rook and a bishop.

The c3-knight is pinned by the b4-bishop. The situation resembles a prisoner of war, who is bound and is temporarily excluded from the fight. The word *pin* is used in sport and as a military term meaning ‘to put pressure’. *Pin* entered late Old English as *pinn* from Latin *pinna* ‘point, tip edge’ (see ODE 2006:1326). The Slavic languages name the pin with equivalents of English *bind*. Polish *wiązać* (v) and Russian *вязать* are an all-Slavic words with proto-Slavic reconstructed forms **vęzati*, **vęžo* (see Bobryś 2005:688). The German *fesseln* means ‘to put sb in fetters’.

Defence

The word defence was known in Middle English and comes “from Old French *defens* from late Latin *defensum* (neuter), *defensa* (feminine), past participles of *defendere* ‘defend’. Polish *obrona* has been known since 15th century and is a derivate of the verb *bronić* which is the all-Slavonic word. It is related to *broń* ‘weapon’ and *brama* ‘tower’. However, Russians do not use in chess terminology the word *оборона* but *защита*. On the other hand, German *Verteidigung* do not have military origin and originally was a law term meaning ‘defending his/her opinion’. In chess it is also a part of names of openings e.g. the Sicilian Defence.

Sally, Sortie

A sally or a sortie are elements of war tactics. MEDAL (2006:1253, 1366) defines the military meaning of *sally* as ‘a sudden attack, especially one made from a place that is surrounded by an enemy’ and *sortie* as ‘a flight by a military aircraft’ or ‘a sudden attack by soldiers’. Another meaning is a kind of journey. In chess these terms are used for a long, usually aggressive move. *Sally* entered “late Middle English: from French *saillie*, feminine past participle (used as a noun) of *saillir* ‘come or jut out’, from Old French *salir* ‘to leap’, from Latin *salire*” (ODE 2006:1557). *Sortie* is also of French origin and reached English in the late 18th century. It is derived from feminine past participle of *sortir* ‘go out’ (ODE 2006:1689). German *Ausfall* has similar military meaning and is of Germanic origin (Wermke 2001:202). Polish *wypad* and Russian *выпад* are all-Slavic words from proto-Slavic **pasti*, **padō* and proto-Indo-European **ped* ‘fall’ (see Boryś 2005:417).

March

The word *march* came into late Middle English from French *marcher* ‘march (v)’

(earlier ‘trample’) (ODE 2006:1072, Skeat 1993:271). Its origin is disputed. Skeat suggests Low Latin *marcare** ‘to beat (v)’ (hence to tramp) or from French *marche* (n) ‘frontier’. This word sounds similarly in all the languages. It reached Polish via French and German (see Brückner 1957:324) and to Russian from Polish at the beginning of the 18th century (see Грыбep 2007:378). The word *march* (v) means ‘to walk with a regular step’ and is often associated with walking troops of soldiers. Chess annotators usually use this word to describe a few successive moves of a king or pawns.

Route

The word route is connected reached Middle English “from Old French *rute* ‘road’ from Latin *rupta* (via) ‘broken (way)’ feminine past participle of *rumpere*“(ODE 2006:1537) ‘break’. It denotes “a way from the starting point to a destination” (ODE 2006:1537). This term is often used in chess, in particular when describing march of a king which may have a few different variations. It is interesting that the counterparts in the other languages (Polish *marszruta*, German *Marschroute* and Russian *маршрут*) consist of two morphemes: the counterparts of English *march* and *route*.

Phalanx

Another term used when describing offensive play is *phalanx*. This word derives from Greece and entered English in the middle of 16th century via Latin. It was originally a military term denoting a compact formation of Macedonian heavy infantry consisting of a few rows. Its present meaning has not changed much as it describes a close formation of soldiers or police forces (see ODE 2006:1319, Tokarski 1980, 209). The equivalents of this word in the other languages sound similar. In chess terminology *phalanx* is a group of united advanced pawns.

Trap

As long as wars have been waged, commanders have set ambushes for enemy units e.g.: pits, hidden positions of troops etc. Although the word *trap* suggests something smaller than ambush (the same refers to the equivalent pairs *pulapka – zasadzka*, *ловушка – засада* in Polish and Russian, respectively) it bears the same character. The word *trap* was known in “Old English as *trappe* (in *coltetræppe* ‘Christ’s thorn’); related to Middle Dutch *trappe* and medieval Latin *trappa*, of uncertain origin. The verb dates from late Middle English“ (ODE 2006:1876). The Polish equivalent *pulapka* comes

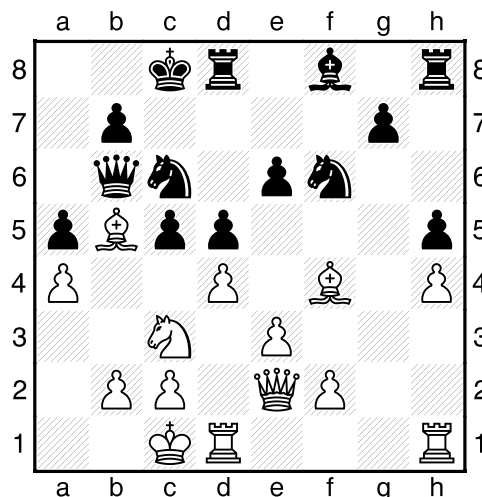
from the verb *lapać* ‘catch’ and has the main meaning ‘a device to catch small rodents’. The Russian *ловушка* derives from the verb *ловить* ‘to catch into a trap’. The German *Falle* is a derivate from the verb *fallen* ‘fall’. More seriously and military sounding words: English *ambush* and the Polish equivalent *zasadzka* are not used in chess.

A trap in chess “is a line or play that a player may wrongly suppose to be advantageous and which his opponent may tempt him to play” (Hooper 1984:359). A good example may be the following game:

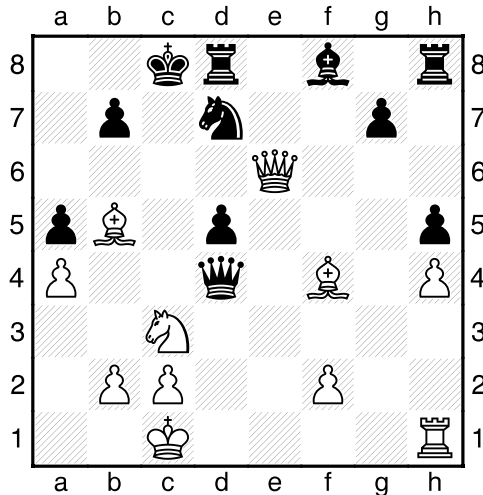
Nimzowitsch,A - Alekhine,A

RUS-ch Vilnius, 1912

1.d4 d5 2.Nf3 c5 3.Bf4 Nc6 4.e3 Nf6 5.Nc3 Bg4 6.Bb5 e6 7.h3 Bh5 8.g4 Bg6 9.Ne5 Qb6 10.a4 a5 11.h4 h5 12.Nxg6 fxg6 13.gxh5 gxh5 14.Qe2 0–0–0 15.0–0–0



It seems that White overlooked the simple 15...cxd4 16.exd4 Nxd4 but after 17.Rxd4! Qxd4 18.Qxe6+ Nd7

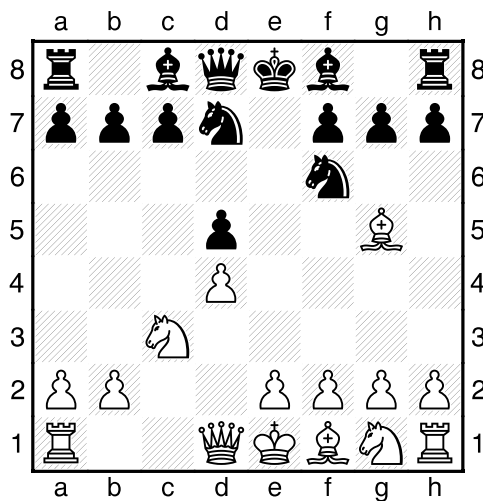


White had a real bolt from the blue 19.Qc6+!! bxc6 20.Ba6 with a mate.

Alekhine played 15...Bd6 16.Bxd6 Rxd6 with an equal position.

One of typical traps in the Queen's Gambit is metaphorically called *elephant trap*.

1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.Bg5 Nbd7 5.cxd5 exd5



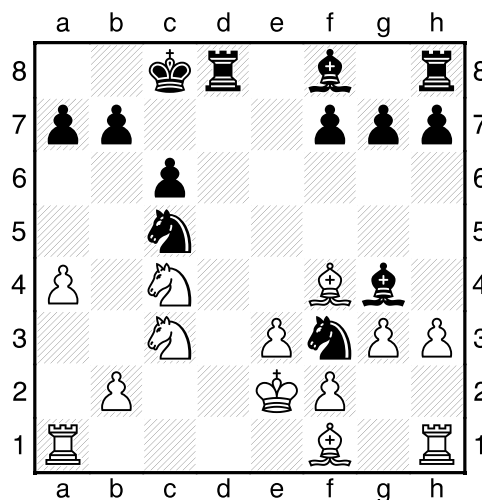
Black can apparently take the d5 pawn as after counting that the f6-knight is pinned. Nevertheless after 6.Nxd5?? Black would play 6...Nxd5! 7.Bxd8 Bb4+! 8.Qd2 Bxd2+! 9.Kxd2 Kxd8 winning a piece (Basman 1989:166).

Battery

Battery is a typical military term and sounds very similar in all examined languages. It came into Middle English from Old French *baterie*, “from Latin *battuere*. The original

sense was ‘metal articles wrought by hammering’, later ‘a number of pieces of artillery used together’” (ODE 2006:139). This last meaning has been current up to now.

Although there is no artillery in chess, as no line piece can jump over opponent’s pieces, the term battery is present, particularly in chess problems. A battery is a set of two, three or four pieces on one line which are focused on one aim. A battery consists of a covered piece and a covering piece (see Litmanowicz 1986:66). An example may be the game: NN - **R. Fine** 1937. Black’s battery Bg4 and Nf3 works very effectively:



1...Rd2+! The rook blocks the d2-square **2.Nxd2 Nd4+** **3.Ke1 Nc2** mate.

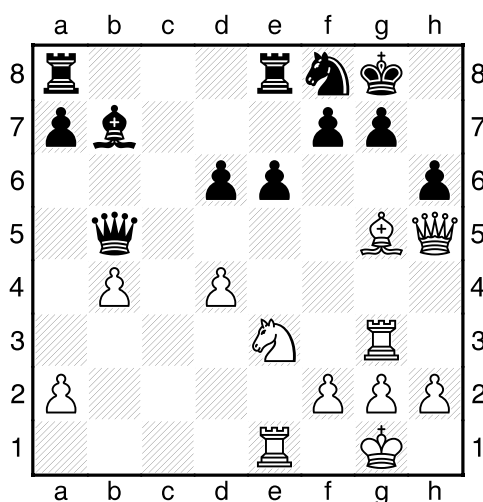
Windmill, See-Saw

A very specific type of using a battery is so called ‘windmill’ with the equivalents *młynek*⁹⁵, *Zwickmühle*⁹⁶ and *мельница* in Polish, German and Russian respectively. It is “a combination consisting of two line pieces giving of consecutive checks in matched pairs and so that every other check is a discovered check by means of which, on occasion material may be gained” (Hooper 1984:303).

⁹⁵ Polish *młynek* is a diminutive form of *młyn* and is usually used as ‘grinder’, a device to grind coffee or pepper, as well as a game known in English terminology as *Nine Men’s Morris*.

⁹⁶ The German word *Zwickmühle* consists of two morphemes *Zwick* ‘pinch (n) or strike (n) with the end of a whip’ and *Mühle* ‘mill’, and means ‘kind of game’ or figuratively ‘predicament’.

Torre Repetto,C - Lasker,E Moscow, 1925



White continued **25.Bf6!! Qxh5 26.Rxg7+ Kh8 27.Rxf7+ Kg8 28.Rg7+ Kh8 29.Rxb7+ Kg8 30.Rg7+ Kh8 31.Rg5+ Kh7 32.Rxh5 Kg6 33.Rh3 Kxf6 34.Rxh6+ Kg5 35.Rh3 Reb8 36.Rg3+ Kf6 37.Rf3+ Kg6 38.a3 a5 39.bxa5 Rxa5 40.Nc4 Rd5 41.Rf4 Nd7 42.Rxe6+ Kg5 43.g3 1–0**

The work of the mechanism of chess windmill resembles a real revolving windmill or a working grinder. It is interesting that in English this combination has also an alternative name see-saw. Two things are worth adding: firstly, English people have a different additional association with the discussed mechanism, secondly, the word see-saw is used figuratively as a situation which is very changeable, often very rapidly e.g. emotional see-saw. Russian also say *настроение как на качелях* ‘literally: mood like on the see-saws’.

Outpost

The term *outpost* may be morphologically divided into two morphemes: *out* meaning ‘away from’ and *post* ‘a place where soldiers are stationed’. This word entered English in the middle of the 16th century “from French *poste*, from Italian *posto*, from a contraction of popular Latin *positum*, neuter past participle of *ponere* ‘to place’” (ODE 2006:1375). Both German *Vorposten* and Russian *форпост* consist the two elements. Polish *placówka* does not contain the element of ‘away from’. It is a derivative from *plac*. In present-day Polish it may mean ‘square, circus’, ‘yard’, ‘plot of land’. However, in the past it was ‘the place of a duel or a battle’. *Plac* is a borrowing from

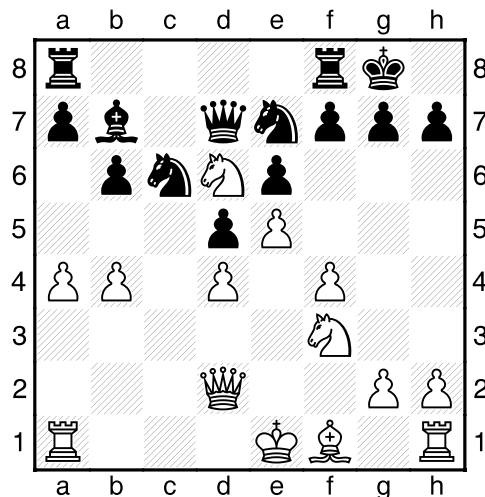
German *Platz* ‘place, plot of land’ which was taken via Romance languages (e.g. French *place* with the same meaning) was taken from Greek *plateia* ‘broad way, street, square’ that was a derivative from Greek *platys* ‘broad, flat’ (see Borys 2003:438).

Outpost in chess is a square in the opponent’s camp “that is guarded by a pawn but cannot be attacked by an enemy pawn. One player’s outpost is his opponent’s hole. Possession of an outpost is likely to be advantageous if it can be occupied by pieces, a salient in enemy territory” (Hooper 1984:235). An outpost is usually an excellent place for a knight. Russians call the knight occupying an outpost *вечный конь* ‘eternal knight’.

Alekhine,A - Nimzowitsch,A

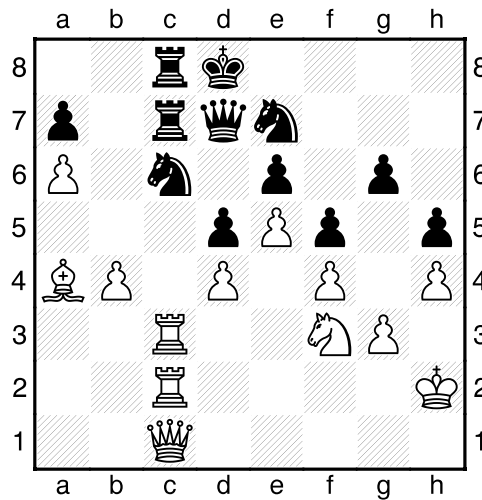
San Remo San Remo, 1930

1.e4 e6 2.d4 d5 3.Nc3 Bb4 4.e5 c5 5.Bd2 Ne7 6.Nb5 Bxd2+ 7.Qxd2 0–0 8.c3 b6? 9.f4 Ba6 10.Nf3 Qd7 11.a4! Nbc6 12.b4!.cxb4 13.cxb4 Bb7 14.Nd6 White has an excellent placed knight on the d6-outpost which restricts Black’s play on both sides of the chessboard.



14...f5 15.a5! Nc8 [15...bxa5 16.b5 Nd8 17.Rxa5± (Coles)] **16.Nxb7 Qxb7 17.a6!** Although Black managed to exchange the d6-knight White achieved a strong initiative on the queenside and Black has problems with coordination of his pieces. **17...Qf7** [17...Qe7 18.Bb5 Nxb4 19.Rb1+- (Alekhine)] **18.Bb5! N8e7 19.0–0 h6 20.Rfc1 Rfc8 21.Rc2 Qe8** [21...Nd8 22.Rac1 Rxc2 23.Rxc2 Rc8 24.Bd7 (24.Rxc8 Nxc8 25.Qc3+- (Alekhine) 25...Ne7 26.Qc7+- (Coles)) 24...Rxc2 25.Qxc2] **22.Rac1** [22.Ra3! Rc7

23.Rac3 Rac8 24.Qc1 (Alekhine)] 22...Rab8 23.Qe3 Rc7 24.Rc3 Qd7 25.R1c2 Kf8
 26.Qc1 Rbc8 27.Ba4! b5 28.Bxb5 Ke8 29.Ba4 Kd8 30.h4! h5 31.Kh2 g6 32.g3+- 1-0



The final position is absolutely unique Black is terribly pinned and is in zugzwang having nearly all pieces.

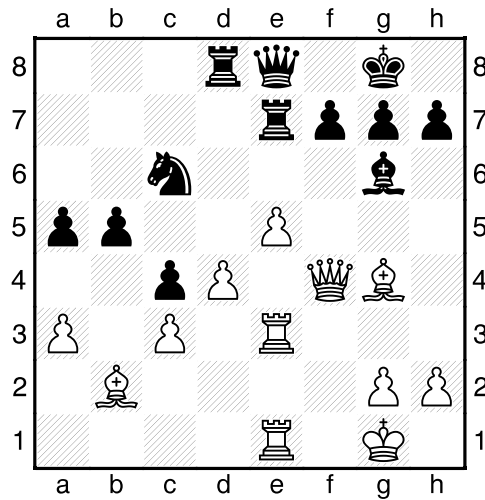
Block

The word *block* in Middle English denoted a log or tree stump and came from Old French *bloc* (n), *bloquer* (v) which derive from Middle Dutch *blok* of unknown ultimate origin (see ODE 2006:179). The equivalents of *block* and *blockade* sound similar in the other languages. In Polish this word came from Germany. In the past the other form *bloch* also existed. In the seventeenth-century Polish it meant ‘watchtower’ (see Brückner 1957:29).

A good example a blockade in chess is the game

Reshevsky,S - Petrosian,T

Candidates Tournament Zurich 1953



White's position looks better owing to the initiative on the kingside and the strong central pawns. Petrosian sacrifices the exchange in order to place the knight on the ideal square d5 and achieved good compensation. **25...Re6! 26.a4 Ne7** [26...b4 27.d5 Rxd5 28.Bxe6 fxe6 29.Qxc4] **27.Bxe6 fxe6 28.Qf1 Nd5 29.Rf3 Bd3 30.Rxd3 cxd3 31.Qxd3 b4 32.cxb4** [32.c4 Nb6 33.Rc1 Nxa4 34.Ba1 Qc6; 32.c4 Nb6 33.d5 exd5 34.c5 Nxa4 35.Bd4 Rc8 36.Qf3 Qe6] **32...axb4** [32...Nxb4 33.Qb3 Nd5; 32...Nxb4 33.Qb5 Qxb5 34.axb5 Nd3 35.Re2 Rb8 36.Rd2 Rxb5 37.Rxd3 Rxb2 38.d5=] **33.a5 Ra8 34.Ra1 Qc6 35.Bc1 Qc7** [35...Rxa5? 36.Rxa5 Qxc1+ 37.Qf1 Qe3+ 38.Kh1 h6 39.Ra8+ Kh7 40.Qb1+ g6 41.Ra7+ Kh8 42.h3] **36.a6 Qb6 37.Bd2 b3 38.Qc4 h6 39.h3 b2 40.Rb1 Kh8 41.Be1 Draw** [Annotations by D. Bronstein]

Resignation

When a chess-player acknowledges himself beaten, he resigns. Both English and German words do not sound very military: *aufgeben* means also 'resign'. More typical war words would be rather in English: *surrender* or *capitulate* and in German *sich ergeben* or *kapitulieren*. The international word *capitulate* from medieval Latin *capitulare* is present in the other languages: Polish *kapitulować*, Russian *капитулировать*, however, they are rather seldom used. On the other hand, the expression 'to lay down one's arms' with the counterparts *złożyć broń*, *Waffe strecken*, and *сложить оружие* in Polish, German and Russian, respectively, occurs more often.

A Draw

Draw is a word of Germanic origin M.E. *drawen*, Anglo-Saxon *dragan*, Danish *drage*, German *tragen* and means to pull along, to carry (see Skeat 1993:124). The use of it as a result of a game with an even score looks a little strange. Many languages derive this word from the French *remis* meaning ‘to put off’, ‘played once again’: German *Remis*, Dutch *remise*, Swedish *Remi*, Serbian *remi*, Slovenian and Czech *remiza*. However, French people, when talking of sport, do not use this word but *égalité* or *match nul* and in chess *partie nulle*. Other origin have Russian *ничья* ‘literally: belonging to nobody’, German *Unentschieden* ‘literally: undecided’ and Polish *nierozegrana* (practically not used now) ‘literally: not played’. As mentioned when discussing the term *stalemate*, the Italians use the term *patta* for a draw.

4.7 Miscellaneous

The table below contains different chess terminology which relates to various issues of chess which has not been included in the previous lists but are of some linguistic interests e.g.: borrowings, colloquialisms etc.

Table 7 Miscellaneous Expressions

English	Polish	German	Russian
master	mistrz	Meister	мастер
champion	mistrz	Meister	чемпион
championship	mistrzostwa	Meisterschaft	чемпионат
patzer, knight/rook etc-player	fuszer	Patzer	пижон, чайник
ranking, rating	ranking	Wertung, Rang, Rating	рейтинг
simultaneous display, <i>coll.</i> simul	seans gry jednoczesnej, symultana	Simultanvorstellung	сеанс одновременной игры
isolated pawn, <i>coll.</i> isolani	izolowany pion, <i>coll.</i> izolak	isolierter Bauer, Einzelbauer, Isolani	изолированная пешка, изолятор
time trouble, zeitnot,	niedoczas	Zeitnot	цейтнот,

English	Polish	German	Russian
time shortage			недостаток/нехватка времени
inserted move, in between move, <i>zwischenzug</i>	wtrącony ruch	Zwischenzug	промежуточный ход
<i>zugzwang</i>	<i>zugzwang, przymus</i>	Zugzwang	цугцванг
<i>gardez</i>	<i>gardez</i>	Gardez	гарде
to make a vent	lufcik	Luftloch	окошко, форточка

The Master, Champion

Any sport discipline has its titles and words which show the level a particular competitor has obtained. Master is somebody who has achieved very high skills. The word *master* entered the Middle English as *maister* from Old French *maistre* which is derived from Latin *magistrum*, acc. of *magister* ‘master’ (see Skeat 1993:265). Polish *mistrz* has the same origin and reached Polish in the 15th century via Czech *mistr̃, mistr* (see Długosz-Kurbaczowa 2003:312) as well as German *Meister* (Middle High German *meister* Old High German *meistar*). The Russian *мастер* reached Old Russian not later than in the 10th century from Greek *mastoras* ‘master, craftsman’ (see Ситникова 2004:129).

The word *champion* meant ‘fighting man’ in Middle English and derives from medieval Latin *campio(n-)* ‘fighter’ and entered English through Old French. It is related to Latin *campus* ‘level ground’ (see ODE 2006:249, 286). The Russian word *чемпион* has the same origin.

Although there is a Polish word meaning the same and pronounced nearly in the same way spelt *champion* or *czempion*, but it is used quite rarely and means something different. *Champion* in English is somebody who has won a significant sports competition or a chess tournament, but Polish meaning of this word is ‘master of sport’. Therefore someone who won Polish Championship will be called in Polish *mistrz Polski* and not *czempion Polski* ‘champion of Poland’. The same situation is in German where *Champion* is a master in a particular sports discipline. It is worth adding that in both languages the equivalents of the word ‘championship’ have the stem taken from master: *mistrzostwa, Meisterschaft* in Polish and German, respectively.

Patzer⁹⁷

The opposite of master in chess is a bad player. Such players, particularly if they have excessive ambitions or are unable to assess objectively his low level of playing, have always been subjects of making fun, which has sometimes been immortalized in anecdotes about great players. Hence, chess vocabulary formed a lot of contemptuous terms for him. The most popular is *patzer*, after German *patzen* ‘to bungle’, or ‘to botch’. Germans call a weak player in the same way. Other English terms are *fish*, *woodpusher*, *duffer*. Interesting are obsolete terms like *knight/rook etc. player*. Hooper (1984:168) defines a knight player as “a player who would expect to receive odds⁹⁸ of a knight from a first class opponent. This way of classifying players [was] common in the 19th century”.

Poles use usually the name *fuszer* from German *Pfuscher* with a similar meaning. Russians, on the other hand have different associations. A patzer is called *нижон* ‘literally: fribble, dandy’ or *чайник* ‘literally: kettle’.

Ranking

There are two English words which assess the strength of particular chess-player: *rating* and *ranking*. The former one is related to the verb *rate* which means ‘classify’ and the noun of the same form in meaning ‘level’. It comes from Old French *rate* from Latin *ratus* (see Skeat 1993:391).

The word *rank* “meaning ‘row, line’ [16]⁹⁹ and hence ‘position of seniority’ was borrowed from Old French *ranc* (source also of English *range*), which goes back via Frankish **hring* to a prehistoric Germanic **khrengaz* ‘circle, ring’ (ancestor of English *ring*)“(Ayto 1990:431).

The other languages taken into consideration have calques of *rating* (Russian, German) or *ranking* (Polish). Only German has the original German word *Wertung* ‘classification. assessment’.

It is worth adding that the way of calculating chess rating differs much from other sports disciplines like football. The official FIFA¹⁰⁰ rating system is based on adding

⁹⁷ Cf with subchapter 2.5.1.2.

⁹⁸ *Odd* in chess in a handicap. If a stronger player gives an odd of a knight, he begins a game without a knight.

⁹⁹ It means that the words come from the 16th century.

¹⁰⁰ *Fédération Internationale de Football Association* - ‘International Federation of Association Football’.

some points for various according to different criteria like: results, number of goals, range and place of a match (home or away-from-home) etc., all within an established period of time. However, this system has an irremovable defect - it does not measure the real level of particular teams. For example, a team, which plays fewer matches will be classified lower in spite of the fact that it did not lose its high sports level (see Wikipedia, entry "Ranking FIFA").

Chess rating system was invented by professor Arpad Elo and is based on scientific criteria. He used the mathematical theory - statistics. He assumed that "the chess performance of each player is a normally distributed random variable" (see Wikipedia, entries "Elo rating system", "Ranking szachowy"). Obviously, the exact presentation of this system goes far beyond the scope of this dissertation. Nevertheless, it must be said that this system does not have most defects of other ranking systems. The only one is a small inflation.

The last two paragraphs apparently look as if they were loosely connected with the main subject of the work. However, it is not true, as they show the mutual interaction of science and linguistics. The word *ranking* in the past was associated with a list of sportsmen or teams which not always reflected their real value. But in chess, the number assigned to each player represents his/her real relative strength. Even results from different times may be compared. Therefore, it may be said that the meaning of the word has partly changed. It is not the same as it was several dozen years ago and has mutated from a list classifying particular players to a precise tool measuring the strength of particular player. Moreover, ranking is a word more and more often used as it became the most important criterion in all aspects of chess career e.g. conditions offered in tournaments, fees, invitations to the best tournaments etc.

Colloquial Words

The borderline between colloquial language and jargon is very tenuous. Not to engage in detailed discussion jargon is language used by a particular closed group of people and colloquial language an informal style. It is not as expressive as jargon and rather tends to simplification and often uses abbreviations, clipping etc. An example of a back clipping is the word *simul* which is a colloquial name for 'simultaneous display'. It is "a number of games played simultaneously by one player who walks from board to board making his moves" Hooper (1984:311). Polish also has a colloquial name *symultana*. The full name 'seans gry jednoczesnej' is rarely used.

A pawn is isolated when there are no pawns on adjoining files. *Isolani* is a jargon word coined by Aron Nimzowitsch¹⁰¹ for the isolated queen's pawn. It exists in English and German. Polish jargon word for isolated pawn is *izolak* and Russian *изолятор*. However, in the Slavic languages this term refers to any isolated pawn.

By contrast with jargon such words are sometimes used even in writing. In no case can such words be offensive.

German and French Borrowings

There are a few words borrowed, especially from German, which are used in other specialist languages.

Zeitnot is a German word which consists of two morphemes: *Zeit* means 'time' and *not*. The main meaning of the latter one is 'need', however, it can also mean, 'poverty', 'shortage' or 'trouble'. The last two words correspond best to the meaning 'time shortage'. This word is used in English and German. Russian *цейтном* sounds nearly the same. Polish *niedoczas* looks like a calque of it with a different order of morphemes. *Niedo-* is the first element of compound words. As a part of a noun denoting a state it suggests a shortage compared with the basic noun (see USJP, entry: 'niedo-') whereas *czas* means 'time'. Polish dictionaries allow to use this word also in a general language as a colloquial expression with the same meaning.

Zwischenzug is another German word often used in English chess publications for inserted move. *Zwischen* means 'between' and *zug* 'move'. It is usually a check during a series of exchanges.

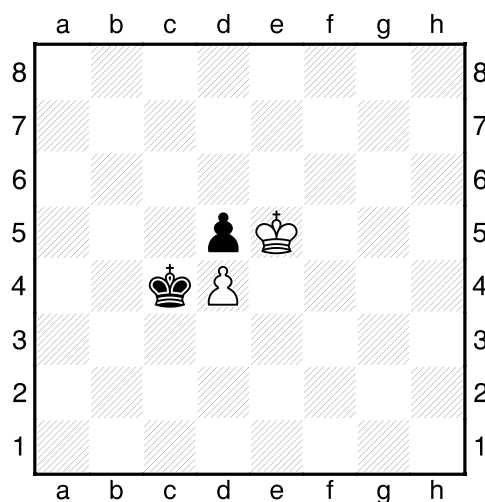
Zugzwang is a typical chess word. Unfortunately, this word is almost unknown and in general it is no use looking for this word even in great dictionaries. Although *zugzwang* is a typical German word it is absent in *Wielki słownik niemiecko - polski*. 'Great German-Polish Dictionary' (Piprek 1972). Nevertheless, to the author's satisfaction ODE (2006:2053) explains this word as "situation in which the obligation to make a move in one's turn is a serious, often decisive disadvantage." The word came into English in the "early 20th century from German *Zug* 'move' + *Zwang* 'compulsion'."

¹⁰¹ Aron Nimzowitsch (1886 - 1935) a Danish unofficial chess grandmaster born in Latvia, chess writer (see Wikipedia, entry: *Aron Nimzowitsch*, Hooper 1984:153).

The other languages adopted this word, only in Polish the native word *przymus* is sometimes used.

Language, especially in the age of globalization, has some features of great market. Sometimes words need to be promoted. Some of them are popular because they are used by people with authority (not always well-deserved), writers, journalist or are often repeated on TV. A few years ago such an event seems to have taken place with the word *zugzwang*. Roman Benett, an Irish novelist and screenwriter has published a novel entitled *Zugzwang*. In 2006 it was printed week-by-week in *The Observer* (see Wikipedia, entry: *Roman Benett*). It is a political thriller. Its plot is set in Saint Petersburg (then called Petrograd) in 1914 just before the outbreak of the World War I. A great chess tournament was to be held soon. The author joins three elements which are in a specific way compulsive: *zugzwang* in a game of chess playing between two amateur players, the complex political situation in tsarist Russia, full of intrigues and plots, secret police invigilation, and serious personal problems of the main characters. In all cases the situation seems to not have a reasonable solution and any move only makes it worse. It is a very apt metaphorical usage of the chess expression. Commenting the novel, the author made allusions to the present political situation in the world, in particular growing conflict between Islam and the civilization of the West which resembled those in the novel.

The situation in the diagram depicts a typical *zugzwang*, the so called *reciprocal zugzwang*. He who is to move loses the game since his king has no other square to defend his own pawn.

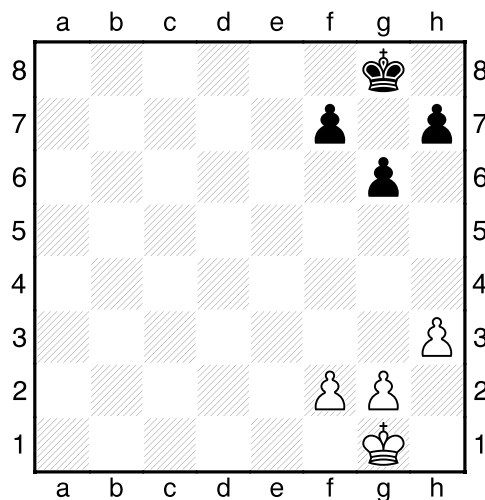


Having an extra move is normally profitable. So, zugzwangs usually occur in endgames where material is strongly reduced. It is a pity that this word has not entered general language so far, as some metaphorical sense of it could be found in everyday's situations.

Gardez is of French origin and is a courteous expression used as a warning against capturing the queen. The courtesy arose out of the fact that the French name of the queen - *dame* 'literally: lady' was, like in English, the only woman's piece on the chessboard. Now this term is not used, unless in some friendly games between amateurs.

'Window Vent'

Calques of this nice metaphorical expression are often used to describe moves such as h3 or g3 (...h6 or ...g6 for Black) in order to avoid a mate on the 1st (8th for Black) rank. Polish *lufcik*, German *Luftloch* and Russian *форточка* mean exactly 'window vent'. Russians have also *окошко* 'small window'. However, English chess-players use another expression: 'to make a vent'.



The diagram illustrates the metaphorical meaning of making a vent - the h2-square has been freed for the white king and g7 for the black one.

Conclusions

The main goal of this dissertation was to show chess in a broad context: linguistic, cultural, historical and even philosophical in order to study what kind of concept of the world it imposes. The formulated hypothesis assumed that as a strategic game, chess should associate with war, fight and competition.

The gathered material and conducted analyses proved that the assumption was fully accurate. Nearly the whole chess vocabulary can be a beautiful metaphor of a struggle, both between two opponents and with our own weaknesses. Chess, like life, is a fight. The chessboard is a real battlefield, the place of our victories or defeats.

The chessboard, like a battlefield has a specific territory. The chessmen move around the chessboard like relocating soldiers. The pieces can move along files, ranks and diagonals, only knights can jump. A sequence of moves is a manoeuvre, like in army. Mobility of soldiers is also restricted and diversified. Some pieces are stronger, more mobile, other weaker. Each move must be thought over as it often has serious consequences. Some of them (pawn moves) cannot be withdrawn. Not all squares on the chessboard are of the same importance (key squares, outposts) like in a real battle winning a strategic point may be a decisive factor. Not all stages of the battle are equally important. There are some crucial moments (in chess key positions). When the fight reaches its climax any error usually results in a defeat.

Each game is a battle. It resembles each following day with its different problems we have to face. Consecutive days of life are like a chess tournament - the next opponent is going to overcome you. A chess-player has its chessmen like a commander his soldiers. The obedience to the leader is even better than in army - a piece cannot rebel. It must go where it will be placed. If you decide to exchange or sacrifice it, it will die unquestioningly for the success in the whole game. Not all pieces have the same rank. King is the commander-in-chief, the queen is his closest person (wife advisor or commander in different languages). Officers are the other pieces bishops (in some languages communications officers) and knights (cavalry). Pawns are ordinary foot soldiers and rooks are fortified castles.

Both a chess game and a battle need logical thinking, planning an analysis how to command the soldiers or chess pieces. It includes both strategy and tactics (combinations), needs accurate calculation and anticipation. The commander must have

in his repertoire some unconventional tricks (gambit). It often pays to risk both during a war and in life. A chess game has some phases. The fight begins before the game. It is reconnaissance - collecting information. The first stage of the game - and opening is like mobilisation. Then the actions intensify - it is middlegame. Pieces die like soldiers. Sometimes the commander may be in danger (check) or die (mate). If not, the tension usually diminishes and the final part of a game (ending.) starts.

Much more expressive are poets' descriptions. Let us return once again to the two poems by Vida (1983) and Kochanowski (1966). The subject of both poems is a game of chess. Both poets saw it as a ruthless, cruel fight. As mentioned earlier, chessmen are described as two wooden armies set up in battle array. They wage a war. The pieces have names representing soldiers: knights, horsemen, foot soldiers, archers etc. They are armed with swords, bows, arrows spears, helmets with crests. They stab with spears, slash with swords, beat, shoot arrows, inflict wounds and losses on the enemy, deal blows, behead, cause damage and death, slaughter the infantry. As a result wooden dead bodies are lying side by side, camps are covered with lying victims.

Although Machalski (1951) complained that throughout ages chess has lost a part of its war character (due to not too combat names of pieces in some languages: *lady*, *bishop*, *clown*), the thesis that chess is a metaphor of war is indisputable.

Another goal of our research was to show chess metaphors in particular languages. The author managed to gather a lot of examples of figurative usage of chess vocabulary, in particular in Polish and English, both in sermons, morality works as well as in articles, and colloquial speech. It proves that for ages chess has occupied an important place in human culture and chess vocabulary and general languages have been interpenetrating all that time.

Chess metaphors usually describe perfectly the reality in situations full of tension. Expressions such as *to keep somebody in check* both show the situation very expressively and aptly. The same may be said about a figurative usage of the word *gambit*. However, some chess expressions seem to be a little deformed when using in general language. For example, *stalemate* in chess is not a situation without a reasonable solution. It is simply a draw, usually with considerable material inequality. Only the player who is to move has no legal move. The use of the word *zugzwang* seems similar. However, the main idea of a *zugzwang* does not consist in a bad position but the fact that any move makes it worse. Castling in many languages means 'to

reshuffle'. But in chess the castling is a complex move. The king and a rook change their positions. Neither piece disappears from the chessboard. By contrast, after a typical reshuffle some people are dismissed. Nevertheless, although some subtle inconsistencies may be found a general spirit of particular notions is maintained.

The next issue is a comparison of chess vocabularies among particular languages. Although two examined languages belong to the group of Slavic and two to Germanic languages, it is English that seems to break rank from semantic similarities. Some examples may be the following pairs: (the first word is the English name, the second an English literally translation of the other languages) square - field, light/dark - white/black, minor/major piece - light/heavy piece, exchange - quality. English *castling* is not related to *roszada*, *Rochade* *рокировка* in Polish, German and Russian, respectively. Only in English the pair game - part is not motivated etc.

The author availed himself of a great number of publications (chess books, magazines, The FIDE Laws of Chess articles, dictionaries, linguistics books etc., Internet sites) as well as consultations. He managed to reach native speakers in Russian and German. Also his own experience as a former professional chess-player, coach and theoretician turned out to be very helpful. Nevertheless, it does not mean that he did not encounter difficulties at his work. As mentioned, the author did not find any serious studies on the borderline between linguistics and chess. Most books about widely-understood culture and chess are written for general public and are not scientific in their approach to the problem. Moreover, there are numerous incompatibilities in data or some information tends to be rewritten uncritically. More systemic studies refer only to the etymology of chess vocabulary and history. Hence, we, in a modest scope, had to blaze a trail for other researchers to follow. Both the etymological research and study of chess metaphors in the output of outstanding writers seems to be a satisfying subject

The author does not know any studies on the Polish market and therefore he hopes that this work will be helpful.

The game is going to be over. Let us end it with a sentence of a famous writer. 'Life is like chess: after a finished game kings and ordinary pawns are put into the same box.'

Miguel Cervantes (1547-1616)

Streszczenie

Praca magisterska *Multilingual Chess Terminology - a Synchronic and Diachronic Perspective* „Wielojęzyczna terminologia szachowa - podejście synchroniczne i diachroniczne” przedstawia szachy w szerokim kontekście: językowym, kulturalnym, historycznym, a nawet filozoficznym. Rozpatrywanymi językami są: język angielski, polski, niemiecki i rosyjski. Głównym celem pracy jest zbadanie jaki obraz świata narzucają szachy. Ponieważ szachy są grą strategiczną, sformułowano roboczą hipotezę, że są one metaforą walki i wojny. Drugi problem badawczy stanowi porównanie poszczególnych języków.

Pierwszy rozdział omawia krótko historię szachów i ich miejsce w kulturze. Przedstawia wybitnych ludzi, którzy pasjonowali się szachami: artystów, pisarzy, polityków, papieży. W drugim rozdziale przedstawione są teoretyczne zagadnienia językoznawcze, potrzebne do części praktycznej m.in. historia językoznawstwa, etymologia, formy języka, figury retoryczne.

Trzeci rozdział zawiera analizę słownictwa szachowego. Autor stosuje dwa różne podejścia. Podejście diachroniczne obejmuje historię języka, etymologię poszczególnych wyrazów, zmiany zachodzące podczas ich wędrówki itp. Podejście synchroniczne jest analizą języka w danym momencie jako systemu, bez uwzględniania zmian historycznych. W niniejszej pracy obejmuje ona głównie zastosowanie słownictwa szachowego w języku ogólnym i odwrotnie.

References

Books, Articles and Lectures

- Adamski, Andrzej, Tomasz Lissowski. 1999. „Leksyka taktyki szachowej”. *Panorama Szachowa*, kwiecień 1999.
- Aquinas, Thomas. *Summa Theologica*.
- Aristotle. *Rhetoric*. A hypertextual resource compiled by Lee Honeycutt. Accessible in <http://www.public.iastate.edu/~honeyl/Rhetoric/>.
- Arystoteles. 1988. *Retoryka. Poetyka*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Bąk, Piotr. 2004. *Gramatyka języka polskiego*. Warszawa: Wiedza Powszechna.
- Basman, Mike. 1989. *Chess Openings*. Great Britain: The Crowood Press.
- Bauer, Laurie. 1983. *English Word-Formation*. Cambridge: Cambridge University Press.
- Białous, Adam. 2009. „Język polski przez wieki”. *Nasz Dziennik* 02.03.2009.
- Botermans, Jack, Tony Burrett, Pieter van Delft, Calra van Splunteren. 1989. *The World of Games*. New York, Oxford: Facts On File, Inc.
- Bralczyk, Jerzy. 2008. „Sportologia”. *Wiedza i Życie*. 8/2008.
- Brückner, Aleksander. 1925. *Dzieje języka polskiego*. Warszawa: Instytut Wydawniczy „Biblioteka Polska”.
- Brückner, Aleksander. 1974. *Początki i rozwój języka polskiego. Wybór prac pod redakcją Mieczysława Karasia*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Bubczyk, Robert. 2003. *Szachy i rycerze o grach planszowych w angielskiej kulturze wyższej późniejszego średniowiecza*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Bühler, Karl. 2004. *Teoria języka. O językowej funkcji przedstawiania*. Kraków: Towarzystwo Autorów i Wydawców Prac Narodowych UNIVERSITAS.
- Cegięła, Anna, Andrzej Markowski. 1986. *Z polszczyzną za pan brat*. Warszawa: Iskry.
- Chomsky, Avram Noam. 1957. *Syntactic structures*. The Hague: Mouton.
- Czarnecki, Tadeusz. 1980. *Szachowe klejnoty*. Warszawa: Wydawnictwo „Sport i Turystyka”.
- Donaldson, John & Jeremy Silman. 1999. *Accelerated Dragons*. London: Everyman Chess.
- Dzieduszycki, Maurycy. 1856. „Szachy w Polsce”. *Czas. Dodatek miesięczny*. Tom III. Rok pierwszy. Lipiec.-Sierpień.-Wrzesień. Kraków: Czcionkami I nakładem drukarni

“Czasu”.

- Emms, John. 2000. *The Most Amazing Chess Moves of All Time*. London: Gambit Publications Ltd.
- Evans Virginia & Jenny Dooley. 2002. *Upstream Proficiency. Student's Book*. Newbury: Express Publishing.
- Filipowicz, Andrzej. 2001. „Wywiad z Jurijem Awerbachem”. *Szachista* 2001/1.
- Filipowicz, Andrzej. 2007. *Dzieje Polskiego Związku Szachowego do 1956 roku. Młodzież i decydujące partie*. Warszawa: Wydawnictwo „O - K”
- Franklin, Benjamin. 1750. *The Morales of Chess*.
www.angel.five.com/games/SBChess/franklin.html
- Frey, Romuald & Stefan Witkowski. 1974. *Tajemnice 64 pól*. Toruń: Ludowa Spółdzielnia Wydawnicza.
- Fromkin, Victoria, Rodman, Robert, Hyams, Nina. 2003. *An Introduction to Language* 7th edition, USA: Thomson & Wadsworth Corporation.
- Gątkiewicz, Feliks. 1928. *Okruchy z historii szachów*. A lecture devoted 35 anniversary of the Krakowski Klub Szachistów (Cracow Chess-players' Club).
- Gawlikowski, Stanisław. 1976. *Walka o tron szachowy*. Warszawa: Wydawnictwo “Sport i Turystyka”.
- Gelderen van, Elly. 2006. *A history of English Language*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Giżycki, Jerzy. 1984. *Z szachami przez wieki i kraje*. Wydanie trzecie uzupełnione i poprawione. Warszawa: Wydawnictwo „Sport i Turystyka”.
- Good News Bible With Deuterocanonical Books/Apocrypha* (GNB). 1979. Swindon: The Bible Societies. Collins.
- Górnicki, Łukasz. 1919. *Dworzanin polski, rozmowa o elekcyey i dzieje w Koronie Polskiej*. Warszawa: E. Wende i s-ka - Poznań: M. Niemierkiewicz - Łódź: Ludwik Fiszer.
- Górnicki, Łukasz. *Dworzanin polski*. Wirtualna Biblioteka Literatury Polskiej. Accessible at <http://univ.gda.pl/~literat/dworzan/index.htm> .
- Grzebieniowski, Tadeusz. 1995. *Słownictwo i słowotwórstwo angielskie*. Warszawa: Przedsiębiorstwa Wydawnicze Harald G Dictionaries.
- Heinz, Adam. 1978. *Dzieje Językoznawstwa w zarysie*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Humboldt von, Wilhelm. 2002. *O myśli i mowie. Wybór pism z teorii poznania, filozofii*

- dziejów i filozofii języka*. Warszawa: Wydawnictwo Naukowe PWN.
- Jackowski, Jan Maria. 2008. „Orzeł i reszka. Światowa szachownica”. *Nasz Dziennik*. 15-16 listopada 2008.
- Jakobson, Roman. 1956. *Two Aspects of Language and Two Types of Aphasic Disturbances*.
- Jaroszyński, Czesław & Piotr Jaroszyński. 1998. *Podstawy Retoryki klasycznej*. Warszawa: Wydawnictwo Sióstr Loretanek.
- Jaroszyński, Czesław & Piotr Jaroszyński. 2008. *Kultura słowa. Podstawy retoryki klasycznej. Teoria i ćwiczenia*. Szczecinek: Fundacja „Nasza Przyszłość”.
- Jaroszyński, Piotr. „Metafora a prawda”. 1991-1992. *Roczniki Filozoficzne*. Tom XXXIX, zeszyt 1. Lublin.
- Jasiński, Krzysztof. 2007. „Polska na globalnej szachownicy”. *Nasz Dziennik*. 24 października 2008.
- Karpluk, Maria. 1980. „Ze staropolskiej terminologii ludycznej: szachy”. *Język Polski* 1980 no. 2-3.
- Kawalec, Adam. „Języki środowiskowe i zawodowe - socjolekty.” Accessible at <http://awans.szkoła.net/>.
- Keres, Paul. 1976. *Vierspringerspiel bis Spanisch*. Berlin: Sportverlag.
- Kleczkowski, Adam Marian. 1946. „Polska terminologia szachowa”. *Język Polski* XXVI 1946 78-80.
- Klemensiewicz, Zenon Ludwik, Tadeusz Lehr-Sławiński, Stanisław Urbańczyk. 1981. *Gramatyka historyczna języka polskiego*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Klemensiewicz, Zenon. 1999. *Historia języka polskiego*. Warszawa: Wydawnictwo Naukowe PWN.
- Kochanowski, Jan. 1966. *Szachy*. Warszawa: Czytelnik.
- Kodeks Szachowy, <http://www.pzszach.org.pl/>.
- Koneczny, Feliks. 1935. *O wielości cywilizacji*. Reprint Gebethner i Wolf. Kraków: Wydawnictwo Antyk. Marcin Dybowski.
- Kotov Alexander & Mikhail Yudovich. 1982. *The Soviet Chess School*. Moscow: Raduga Publishers.
- Kotow, Alexander. 1974. *Lehrbuch der Schachtaktik*. Berlin: Sportverlag.
- Krąpiec, Mieczysław Albert. 1985. *Metafizyka*. Lublin: Redakcja Wydawnictw Katolickiego Uniwersytetu Lubelskiego.

- Krapiec, Mieczysław Albert. 1993. *Dzieła I. Teoria analogii bytu*. Lublin: Redakcja Wydawnictw Katolickiego Uniwersytetu Lubelskiego.
- Krapiec, Mieczysław Albert. 1995. *Dzieła XIII. Język i świat realny*. Lublin: Redakcja Wydawnictw Katolickiego Uniwersytetu Lubelskiego.
- Krasicki, Ignacy. 1990. *Mikołaja Doświadczyńskiego Przypadki*. Wyd. 5. Wrocław: Zakład Narodowy im. Ossolińskich. Biblioteka Narodowa seria 1, nr 41 [w:] *Starożytność - oświecenie*. Wydawnictwa Szkolne i Pedagogiczne.
- Krzyżanowski, Julian (ed.). 1969. *Nowa księga przysłów polskich i wyrażeń przysłownych*. Vol. 1. Warszawa: Państwowy Instytut Wydawniczy.
- Krzyżanowski, Julian (ed.). 1970. *Nowa księga przysłów polskich i wyrażeń przysłownych*. Vol. 2. Warszawa: Państwowy Instytut Wydawniczy.
- Krzyżanowski, Julian (ed.). 1972. *Nowa księga przysłów polskich i wyrażeń przysłownych*. Vol. 3. Warszawa: Państwowy Instytut Wydawniczy.
- Księżopolski, Karol. 2006-2007. *Lectures on historical grammar of English*. Akademia Podlaska.
- Kuziak, Michał. 2006. *Jak mówić, rozmawiać, przemawiać*. Bielsko-Biała: Wydawnictwo Park Sp. z o.o.
- Kwintilian, Marek Fabiusz. 1951. *Kształcenie mówcy*. Tłum. Marek Brożek. Wrocław. English translation of the Rev. John Selby Watson accessible on the website http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/home.html
- Lakoff, George & Mark, Johnson. 1980. *Metaphors We Live By*. Chicago and London: The University of Chicago Press.
- Lakoff, George & Mark, Johnson. 1988. *Metafory w naszym życiu*. Warszawa: Państwowy Instytut Wydawniczy.
- Langacker, Ronald W. 1995. *Wykłady z gramatyki kognitywnej*. Henryk Kardela (ed.). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Leech, Geoffrey & Mick Short. 1996. *Contemporary Linguistics. An Introduction*. Essex: Pearson Educational Limited.
- Leech, Geoffrey. 1981. *Semantics. The study of meaning*, 2nd, revised and updated ed. Harmondsworth: Penguin.
- Lipka, Leonhard. 1977. "Lexikalisierung, Idiomatisierung und Hypostasierung als Probleme einer synchronischen Wortbildungslehre." In: H. E. Brekle and D. Kastovsky (eds.), *Perspektiven der Wortbildungsforschung. Beiträge zum Wuppertaler*

- Wortbildungskolloquium vom 9.-10. Juli 1976 anlässlich des 70. Geburtstags von Hans Marchand am 1. Oktober 1977. Bonn: Bouvier Verlag Herbert Grundmann, 155-164.
- Lipka, Leonhard; Handle, Susanne, Falkner, Wolfgang. 2004. *Lexicalization and Institutionalization The state of the Art. In 2004*. Accessible at <http://www.pulib.sk/skase/Volumes/JTL01/lipka.pdf>.
- Litmanowicz, Mirosława. 1981. *Szachy. Podręcznik dla młodzieży*. Warszawa: Młodzieżowa Agencja Wydawnicza.
- Litmanowicz, Władysław. 1974. *Dykteryjki i ciekawostki szachowe*. Warszawa: Wydawnictwo „Sport i Turystyka”.
- Litmanowicz, Władysław. 1983. *Nowe dykteryjki i ciekawostki szachowe*. Warszawa: Wydawnictwo „Sport i Turystyka”.
- Machalski, Franciszek. 1951. „Moje ‘trzy grosze’ w sprawie szachów”. *Problemy*.
- Markowski Andrzej. 1992. *Polszczyzna końca XX wieku*. Warszawa: Wydawnictwo „Wiedza Powszechna”.
- Mickiewicz Adam. 1998a. *Dziady*. Warszawa: Czytelnik.
- Mickiewicz Adam. 1998b. *Pan Tadeusz*. Warszawa: Czytelnik.
- Mickiewicz Adam. 1998c. *Wiersze*. Warszawa: Czytelnik.
- Milewski, Tadeusz. 2005. *Językoznawstwo*. Warszawa: Wydawnictwo Naukowe PWN.
- Murphy, J.J. 1974. *Rhetoric in the Middle Ages. A History of Rhetorical Theory from Saint Augustin to the Reneissance*. Berkeley - Los Angeles - London.
- Neistadt, Jakow. 1983. *Schachpraktikum*. Berlin: Sportverlag.
- O’Grady, William, Michael Dobrovolsky, Francis Katamba (eds.). 1996 *Contemporary Linguistics. An Introduction*. United Kingdom: Pearson Educational Limited.
- Orwell, George. *Politics and the English Language*. Accessible at http://www.george-orwell.org/Politics_and_the_English_Language/0.html
- Palliser, Richard. 2005. *Tango! A dynamic answer to 1 d4*. London: Everyman.
- Pańczyk, Krzysztof & Jacek Ilczuk. 2002. *The Cambridge Springs*. London: Gambit.
- Pańczyk, Krzysztof & Jacek Ilczuk. 2004. *Offbeat King’s Indian*. London: Everyman Chess.
- Pańczyk, Krzysztof & Jacek Ilczuk. 2005. *Ruy Lopez exchange*. London: Everyman Chess.
- Pańczyk, Krzysztof & Jacek Ilczuk. 2009. *The Classical King’s Indian Uncovered*. London: Everyman Chess.
- Pańczyk, Krzysztof with John Emms,. 2000. *Archangel and New Archangel*. London: Everyman Chess.

- Pasonek, Paweł. 2009. „Roszady kadrowe w *Gazecie Wyborczej*”. *Nasz Dziennik* 14-15 lutego 2009.
- Pismo Świąte Starego i Nowego Testamentu* (BT). 1980. Opracował zespół biblistów polskich z inicjatywy Benedyktynów Tynieckich. Poznań - Warszawa: Wydawnictwo Pallotinum.
- Pogonowski, Iwo Cyprian. 2008. “Kaliningrad and the Shield missiles in Poland.” Accessible at www.pogonowski.com
- Pogonowski, Iwo Cyprian. 2009a. „Międzynarodowe prawo dżungli”. Accessible at www.pogonowski.com
- Pogonowski, Iwo Cyprian. 2009b „Lekcja prezesa Cato Institute dla prezydenta Polski.” Accessible at www.pogonowski.com.
- Pogonowski, Iwo Cyprian. 2009c. „Gra polskim pionkiem na szachownicy świata.” Accessible at www.pogonowski.com
- Prus, Bolesław. 1900. „Pochwała szachów.” *Kurier Codzienny* of 07th January 1900.
- Prus, Bolesław. 1911. „Gracze i Fuszery.” *Tygodnik Ilustrowany* 1911.
- Reddy, Michael. 1979. *The conduit metaphor*. [in:] Ortony, Andrew (ed.). *Metaphor and Thought*. Cambridge: University Press.
- Rospond, Stanisław. 1979. *Gramatyka historyczna języka polskiego*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Sapir, Edward. 1921. *Language*. New York: Harcourt Brace.
- Sapir, Edward. 1978. *Kultura, język, osobowość. Wybrane eseje*. Warszawa: Państwowy Instytut Wydawniczy.
- Saussure, de Ferdinand. 1959. *Course In General Linguistics*. New York: Philosophical Library.
- Saussure, de Ferdinand. 2002. *Kurs językoznawstwa ogólnego*. Warszawa: Wydawnictwo Naukowe PWN.
- Shakespeare, William. 1994a. *Julius Caesar*. England: Penguin Books Ltd.
- Shakespeare, William. 1994b. *King Lear*. England Penguin Books Ltd.
- Short Nigel. 1993. *Learn Chess with Nigel Short*. London: Stanley Paul and Company Limited.
- Sieroszewski, Wacław. 1957. *Beniowski*. Warszawa.
- Słowacki, Juliusz. 2001. *Kordian. Beniowski*. Warszawa: Wydawnictwo MEA.
- St Paul Prayer Book*. 1993. Ireland: St Pauls.
- St. Teresa of Avila. 1964. *The Way of Perfection*. Translated & Edited by E. Allison Peers

- from the Critical Edition of P. SILVERIO DE SANTA TERESA, C.D. Scanned by Harry Plantinga, 1995. From the Image Books edition 1964.
- Štekauer, Palov & Rochelle Lieber. 2005. *Handbook of Word-Formation*. The Netherlands: Springer.
- Suetin, Aleksei. 1976. *Schachstrategie für Fortgeschrittene*. Berlin: Sportverlag.
- Synowiec, Julisz. 2003. *Gatunki literackie w Starym Testamencie*. Kraków: Wydawnictwo OO Franciszkanów „Bratni Zew” spółka z o.o.
- Szymanek, Bogdan. 1998. *Introduction to Morphological Analysis*. Warszawa: Wydawnictwo Naukowe PWN.
- Taimanov, Mark. 1972. *Nimzowitsch-Indisch bis Katalanisch*. Berlin: Sportverlag.
- Taylor, John R. 2007. *Gramatyka kognitywna*. Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych UNIWERSITAS.
- The FIDE Laws of Chess, <http://www.fide.com/>
- The King James Version of the Bible*, (Complete Old and New Testaments) (KJVB) Electronically Enhanced Text (c) Copyright 1990, World Library, Inc.
- Traugott, Elisabeth C. & Richard B. Dasher. 2005. *Regularity in Semantic Change*. Cambridge: Cambridge University Press.
- Vida, Marco Girolamo & Jan Kochanowski. 1983. *Szachy*. Warszawa: Państwowy Instytut Wydawniczy.
- Winter, Edward. *Chess and Shakespeare*. Accessible at <http://www.chesshistory.com/winter/extra/shakespeare.html>
- Wójcik, Jerzy. 2007/2008. *Lectures on historical linguistics*. Lublin: KUL.
- Wojdecki, Waldemar (ed.). 1985. *Wierzę w Ciebie Boże żywy*. Warszawa: Instytut Wydawniczy PAX.
- Wróbel, Marian. 1951. „Co wiemy o grze szachowej.” *Problemy* 3/1951 p.180-187.
- Zibrt, Čeněk. 1888. *Dějiny hry šachové v Čechách od dob nejstarších až po náš věk*. Praha.
- Багиров, Владимир Константинович. 1989. *Английское начало*. Москва: Физкультура и Спорт.
- В. С. Гершунский (ed.). 1990. *Шахматы - школе*. Москва: Издательство «Педагогика».
- Геллер, Ефим Петрович. 1981. *Новоиндийская защита*. Москва: Физкультура и Спорт.
- Каспаров, Гарри Кимович. 1985. *Испытание временем*. Баку: Азербайджанское Государственное Издательство

- Костьев, А, Н. 1984. *Уроки шахмат*. Москва: Физкультура и Спорт.
- Петросян, Тигран Вартанович. 1989. *Шахматные лекции*. Москва: Физкультура и Спорт.
- Эстрин, Яков Б. & Калиниченко Н. М. 2003. *Шахматные дебюты. Полный курс*. Москва: Издательство Торговый Дом Гранд «ФАИР-ПРЕСС».

Magazines

- British Chess Magazine. January to December 1983.
- New in Chess Yearbook no. 82/2007.
- Šahovsky informator no. 93, II-V 2005.

Dictionaries, Lexicons and Encyclopaedias

- Adalberg, Samuel. *Księga przysłów, przypowieści i wyrażeń przysłowiowych polskich*. 1889-1894. Warszawa: druk Emila Skiwskiego.
- Antonowicz-Bauer, Lucyna, Aleksander Dubiński. 1983. *Słownik turecko-polski, polsko-turecki*. Warszawa: Wiedza Powszechna.
- Ayto, John. 1980. *Bloomsbury Dictionary of Word Origin*. London: Bloomsbury.
- Bańko, Mirosław. 2002. *Słownik peryfraz czyli wyrażeń omownych*. Warszawa: Wydawnictwo Naukowe PWN.
- Bańko, Mirosław. 2004. *Słownik porównań*. Warszawa: Wydawnictwo Naukowe PWN.
- Bańkowski, Andrzej. 2000. *Etymologiczny słownik języka polskiego*. Warszawa: Wydawnictwo Naukowe PWN.
- Baranowski, Grzegorz (ed.). 2001. *Uniwersalny Słownik Tematyczny Języka Angielskiego*. Zielona Góra: Kanion.
- Bąba, Stanisław & Jarosław Liberek,. 2002. *Słownik frazeologiczny współczesnej polszczyzny*. Warszawa: Wydawnictwo Naukowe PWN.
- Beale, Paul (ed.). 1991. *A Concise Dictionary of Slang and Unconventional English*. London: Routledge.
- Bobrzyński, Jerzy, Irena Kaczuba, Bogusława Frosztęga (ed.). 1980. *Wielki słownik francusko-polski*. Warszawa: Państwowe Wydawnictwo „Wiedza Powszechna”.
- Bönsch, Ernst. 1989. *Kleines Lexicon Schach*. Berlin: Sportverlag.
- Boryś, Wiesław. 2005. *Słownik etymologiczny języka polskiego*. Kraków: Wydawnictwo Literackie.
- Brewer, Cobham. 2002. *Brewer's Dictionary of Phrase & Fable*. Millenium Edition.

- Revised by Adrian Room. London: Cassels & Co.
- Brücker, Aleksander. 1957. *Słownik etymologiczny języka polskiego*. Warszawa: Wiedza Powszechna.
- Chodera, Jan & Stefan Kubica. 1971. *Podręczny słownik niemiecko-polski*. Warszawa: Wydawnictwo „Wiedza Powszechna”.
- Chwatow, Sergiusz and Mikołaj Timoszuk. 2002. *Słownik rosyjsko-polski polsko-rosyjski kompakt plus*. Toruń: Wydawnictwo Rea.
- Crowther, Jonathan (ed.). 2000. *Oxford Guide to British and American Culture*. Oxford: Oxford University Press.
- Crystal, David. 1987. *The Cambridge Encyclopedia of Language*. Cambridge: Cambridge University Press.
- Cuddon, John. Anthony. 1999. *The Penguin Dictionary of Literary Terms and Literary Theory* 4th edition. England: Penguin Books.
- Czochrański, Jan, Klaus-Dieter Ludwig. 2004. *Słownik frazeologiczny niemiecko-polski*. Warszawa: Wiedza Powszechna.
- Długosz-Kurbaczowa, Krystyna. 2003b. *Nowy słownik etymologiczny języka polskiego*. Warszawa: Wydawnictwo Naukowe PWN.
- Długosz-Kurbaczowa, Krystyna. 2008. *Wielki słownik etymologiczno historyczny języka polskiego*. Warszawa: Wydawnictwo Naukowe PWN
- Doroszewski, Witold (ed.). 1964. *Słownik języka polskiego*. Vol. 6. Warszawa: Państwowe Wydawnictwo Naukowe.
- Doroszewski, Witold (ed.). 1965. *Słownik języka polskiego*. Vol. 7. Warszawa: Państwowe Wydawnictwo Naukowe.
- Dubisz, Stanisław (ed.). *Uniwersalny słownik języka polskiego*. (USJP) Wersja elektroniczna. Wydawnictwo Naukowe PWN.
- Duden Deutsches Universalwörterbuch*. 2007. Überarbeitete und erweiterte Auflage. Mannheim, Leipzig, Wien, Zürich: Dudenverlag.
- Francis, Ben. 2006. *Oxford idioms*. Oxford: Oxford University Press.
- Fros, Henryk SI and Franciszek Sowa. 1988. *Twoje imię. Przewodnik onomastyczno-hagiograficzny*. Kraków: Wydawnictwo Apostolstwa Modlitwy.
- Gloger, Zygmunt. 1985. *Encyklopedia staropolska*. Warszawa: Wiedza Powszechna.
- Green, Jonathon. 1987. *Dictionary of Jargon*. London - New York: Routledge & Kegan Paul.
- Grzenia, Jan. 2002. *Słownik imion*. Warszawa: Wydawnictwo Naukowe PWN.

- Holly, Krystyna & Anna Żóltak. 2001. *Słownik wyrazów zapomnianych czyli słownictwo naszych lektur*. Warszawa: Wydawnictwo Naukowe PWN.
- Hooper, David & Kenneth Whyld. 1984. *The Oxford Companion to Chess*. Oxford, New York: Oxford University Press.
- Hooper, David & Kenneth Whyld. 1987. *The Oxford Companion to Chess*. Oxford, New York: Oxford University Press.
- Jedlińska, Anna, Ludwik Szwykowski, Jerzy Tomalak. 1984. *Kieszonkowy słownik francusko-polski polsko-francuski*. Warszawa: Wiedza Powszechna.
- Jeziarska, Halina (ed.). 2003 *Angielsko-polski słownik matematyczny*. Warszawa: Wydawnictwa Naukowo-Techniczne.
- Jeziarska, Halina (ed.). 2004 *Polsko-angielski słownik matematyczny*. Warszawa: Wydawnictwa Naukowo-Techniczne.
- Karłowicz, Jan Aleksander, Adam Antoni Kryński, Władysław Niedźwiecki. 1952. *Słownik języka polskiego*. Vol.4. Warszawa: Państwowy Instytut Wydawniczy.
- Karłowicz, Jan, Adam Kryński, Władysław Niedźwiedzki (eds.). 1908. *Słownik języka polskiego*. Vol. 4. Warszawa: nakładem prenumeratorów i Kasy im. Mianowskiego.
- Karłowicz, Jan, Adam Kryński, Władysław Niedźwiedzki (eds.). 1912. *Słownik języka polskiego*. Vol. 5. Warszawa: nakładem prenumeratorów i Kasy im. Mianowskiego.
- Karłowicz, Jan. 1907. *Słownik gwar polskich*. Vol. 5. Kraków: nakładem Akademii Umiejętności.
- Karolak, Stanisław. 1998. *Słownik frazeologiczny rosyjsko-polski*. Warszawa: Wydawnictwo Energeia.
- Kłosińska, Anna , Elżbieta Sobol, Anna Stankiewicz (eds.). 2009. *Wielki słownik frazeologiczny PWN z przysłowiami*. Warszawa: Wydawnictwo Naukowe PWN.
- Knowles, Elizabeth (ed.). 2000. *The Oxford Dictionary of Phrase and Fable*. Oxford, New York: Oxford University Press.
- Kumaniecki, Kazimierz (ed.). 1986. *Słownik łacińsko-polski*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Kupisz, Kazimierz & Bolesław Kielski. *Podręczny słownik francusko-polski z suplementem*. 1983. Warszawa: Wiedza Powszechna.
- Lewis, Clive, Staples. 1947. *Miracles*. London and Glasgow: Fontana Books.
- Linde, Samuel Bogumił. 1994. *Słownik języka polskiego*. Vol. 2. Wydawnictwo "Gutenberg-Print".
- Linde, Samuel Bogumił. 1995. *Słownik języka polskiego*. Vol. 4. Wydawnictwo

- “Gutenberg-Print”.
- Linde, Samuel Bogumił. 1995. *Słownik języka polskiego*. Vol. 5. Wydawnictwo “Gutenberg-Print”.
- Litmanowicz, Władysław & Jerzy Giżycki. 1986. *Szachy od A do Z*. Vol. 1. Warszawa: Wydawnictwo “Sport i Turystyka”.
- Litmanowicz, Władysław & Jerzy Giżycki. 1987. *Szachy od A do Z*. Vol. 2. Warszawa: Wydawnictwo “Sport i Turystyka”.
- Macmillan English Dictionary for Advanced Learners (MEDAL)*. 2006. Oxford: Macmillan Publishers Limited.
- Marca, Antonio Marti, Juan Marti Marca, Barbara Jardel. 1985. *Mały słownik hiszpańsko-polski polsko-hiszpański*. Warszawa: Wiedza Powszechna.
- Markowski Andrzej (ed.). 2004. *Wielki słownik poprawnej polszczyzny PWN*. Warszawa: Wydawnictwo Naukowe PWN.
- Markowski, Andrzej, Radosław Pawelec. 2001. *Wielki słownik wyrazów obcych i trudnych*. Warszawa: Wydawnictwo „Wilga”.
- Mayenowa, Maria Renata (ed.). 1981. *Słownik polszczyzny XVI wieku*. Vol. 13. Wrocław-Warszawa-Kraków-Gdańsk-Łódź: Zakład Narodowy im. Ossolińskich Wydawnictwo Polskiej Akademii Nauk.
- Meisels, Wojciech. 1986. *Podręczny słownik włosko-polski*. Vol. 2. Warszawa: Wiedza Powszechna.
- Mirowicz, Anatol, Irena Dulewiczowa, Iryda Grek-Pabisowa, Irena Maryniakowa (eds.). 1993. *Wielki słownik rosyjsko-polski*. Warszawa: Wiedza Powszechna.
- Mleczo, Grzegorz. 2008. „Polowanie na króla”. *Wzrastanie* 1/2008.
- Nadstoga Zbigniew. 1995. *Ilustrowany słownik tematyczny języka angielskiego z ćwiczeniami*. Włocławek: Altravox Press..
- Nunn, John, Graham Burgess, John Emms, Joe Gallagher. 1999. *Nunn’s Chess Openings*. London: Gambit Publications Ltd.
- Oxford Dictionary of English*. (ODE). 2006. Second edition, revised. Oxford: Oxford University Press.
- Oxford-Duden. Słownik obrazkowy niemiecko-angielski*. 1996. Warszawa: Wiedza Powszechna Philip Wilson.
- Perlin, Janina, Oskar Perlin. 2000. *Słownik hiszpańsko-polski polsko-hiszpański*. Warszawa: Wydawnictwo „Philip Wilson”.
- Pieńkos, Elżbieta, Jerzy Pieńkos, Leon Zaręba, Jerzy Dobrzyński. 1995. *Wieki słownik*

- polsko-francuski*. Warszawa: Wiedza Powszechna.
- Pietrzekiewicz-Kobosko, Ewa, Silvano De Fanti. 1980 *Rozmówki włoskie*. Warszawa: Wiedza Powszechna.
- Piprek, Jan & Juliusz Ippoldt. 1972. *Wielki słownik niemiecko-polski*. Warszawa: Wydawnictwo „Wiedza Powszechna”.
- Piprek, Jan & Juliusz Ippoldt. 1980. *Wielki słownik polsko-niemiecki*. Warszawa: Wydawnictwo „Wiedza Powszechna”.
- Plezi, Marian (ed.). 1998. *Słownik łacińsko-polski*. Vol.1. Warszawa: Wydawnictwo Naukowe PWN.
- Płóciennik, Iwona & Podlaska, Daniela. 2006. *Słownik wiedzy o języku*. Bielsko-Biała: Wydawnictwo Park Sp. z o.o.
- Podlaska Daniela & Iwona Płóciennik. 2002. *Leksykon nauki o języku*. Bielsko-Biała. PPU „PARK” Sp. z o. o.
- Polański, Kazimierz (ed.). 2003. *Encyklopedia językoznawstwa ogólnego*. Wrocław. Zakład Narodowy im. Ossolińskich - Wydawnictwo.
- Procter Paul (ed.). 1995. *Cambridge International Dictionary of English*. Cambridge University Press, Great Britain.
- Radziejewski, Dariusz. 1997. *Angielsko-polski tematyczny słownik idiomów i wyrażeń z dodatkiem przysłów i sentencji*. p. 278-279. Włocławek: Altravox Press.
- Reczek, Stefan. 1968. *Podręczny słownik dawnej polszczyzny*. Wrocław-Warszawa-Kraków: Zakład Narodowy Imienia Ossolińskich - Wydawnictwo.
- Rees, Nigel. 2004. *Cassel's Dictionary of Word and Phrase Origins*. London: Cassel.
- Room, Adrian. 2004. *Cassel's Dictionary of Word Histories*. London: Cassel.
- Skeat, Walter W. 1993. *Concise Dictionary of English Etymology*. Great Britain: Wordsworth Editions Ltd.
- Skorupka, Stanisław. 2002. *Słownik frazeologiczny języka polskiego*. Vol. 1. Warszawa: Państwowe Wydawnictwo Wiedza Powszechna.
- Skorupka, Stanisław. 2002. *Słownik frazeologiczny języka polskiego*. Vol. 2. Warszawa: Państwowe Wydawnictwo Wiedza Powszechna.
- Sławski, Franciszek. 1958-1965. *Słownik etymologiczny języka polskiego* vol. 3. Kraków: Towarzystwo Miłośników Języka Polskiego.
- Soja, Stanisław, Celeste Zawadzka, Zbigniew Zawadzki. 1993. *Mały słownik włosko-polski polsko-włoski*. Warszawa: Wiedza Powszechna.
- Spears, Richard A. 1988. *Harrap's American Idioms Dictionary*. Lincolnwood (Chicago):

- Harrap in association with National Textbook Company.
- Stanisławski, Jan. 1982. *Wielki słownik angielsko-polski z suplementem*. Państwowe Wydawnictwo Wiedza Powszechna. Warszawa.
- Stanisławski, Jan. 1988. *Wielki słownik polsko-angielski z suplementem*. Warszawa: Państwowe Wydawnictwo Wiedza Powszechna..
- Sunnucks, Anne. 1970. *The Encyclopaedia of Chess*. St. Martins Press.
- Świerczyński, Dobrosława & Andrzej. 1998. *Słownik przysłów w ośmiu językach*. Warszawa: Wydawnictwo Naukowe PWN.
- Tokarski, Jan (ed.). 1980. *Słownik wyrazów obcych PWN*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Trask, Robert Lawrence. 1999. *A Dictionary of Grammatical Terms in Linguistics*. New York: Routledge.
- Varsányi, István (ed.). 1986. *Słownik turystyczny węgiersko-polski polsko-węgierski*. Warszawa: Wiedza Powszechna.
- Wahrig-Burfeind, Renate. 2008. *Großwörterbuch Deutsch als Fremdsprache*. Bertelsmann Lexikon Institut Cornelsen. Wydanie Polskie Warszawa: Wydawnictwo Naukowe PWN SA.
- Wawrzakowicz, Stanisław & Kazimierz Hiszpański. 1983. *Podręczny słownik hiszpańsko-polski*. Warszawa: Wiedza Powszechna.
- Wawrzyńczyk, Jan. 2004. *Wielki słownik polsko-rosyjski*. Wersja Elektroniczna. Wydawnictwo Naukowe PWN.
- Wawrzyńczyk, Jan. 2004. *Wielki słownik rosyjsko-polski*. Wersja Elektroniczna. Wydawnictwo Naukowe PWN.
- Wawrzyńczyk, Jan (ed.). 2004. *Wielki słownik rosyjsko-polski z kluczem polsko-rosyjski*. Warszawa: Wydawnictwo Naukowe PWN.
- Wermke, Mattias, Katrin Kundel-Razum, Werner Scholze-Stubenrecht (eds.). 2001. *Das Herkunftswörterbuch. Etymologie der deutschen Sprache*. Mannheim-Leipzig-Wien-Zürich: Dudenverlag.
- Wielki słownik angielsko-polski PWN-Oxford*. 2007. Warszawa. Wydawnictwo Naukowe PWN.
- Wielki słownik polsko-angielski PWN-Oxford*. 2007. Warszawa. Wydawnictwo Naukowe PWN.
- Winniczuk, Lidia (ed.). 1994. *Mały słownik polsko-laciński*. Warszawa: Wydawnictwo Naukowe PWN.

- Wolfram-Romanowska, Danuta, Przemysław Kaszubski, Martin Parker. 2002. *Idiomy polsko-angielskie*. Warszawa: Wydawnictwo Naukowe PWN.
- Zgółkowska, Halina (ed.). 2000. *Praktyczny słownik współczesnej polszczyzny* vol. 28. Poznań: Wydawnictwo „Kurpisz”
- Zgółkowska, Halina (ed.). 2003. *Praktyczny słownik współczesnej polszczyzny* vol. 41. Poznań: Wydawnictwo „Kurpisz”
- Абрамов, Лев Яковлевич (ed.). 1964. *Шахматный Словарь*. Москва: Физкультура и Спорт.
- Груббер, Елена (ed.). 2007 *Этимологический словарь русского языка*. Москва: «Локид-Пресс».
- Карпов, Анатолий *Шахматы*. 1990. *Энциклопедический Словарь*. Москва: Советская Энциклопедия.
- Молотков, А. И. (ed.). 1968. *Фразеологический словарь русского языка*. Москва: Советская Энциклопедия.
- Ожегов, Сергей Иванович. 1986. *Словарь русского языка*. Москва: Издательство «Советская Энциклопедия».
- Ситникова, А. (ed.). 2004. *Этимологический словарь русского языка*. Ростов-на-Дону: Феникс.

Websites

- A *Glossary of Rhetorical Terms with Examples*.
<http://www.uky.edu/AS/Classics/rhetoric.html> date of access 10th May 1008.
- Chess Dictionary*. Allentown Center City Chess Club.
<http://www.goecities.com/allentownchess/terms.html> date of access: 26th July 2008.
- Encyclopaedia Britannica Online <http://www.britannica.com>
- Granz, Burkhard. *Chess Vocabulary in 16 Languages* http://chess.granz.de/ch_vocab.html
 date of access: 25.08.2008.
- <http://de.wikipedia.org/wiki/Wikipedia:Hauptseite>.
- <http://mateusz.pl/ksiazki/ja-cd/ja-cd-123.htm>.
- Korpus Języka Polskiego Wydawnictwa Naukowego PWN <http://www.korpus.pwn.pl>
- Ładoś, Piotr. Strona internetowa Krakowskiego Klubu Szachistów.
http://www.lados.info/szachy_kksz.php
- New in Chess <http://www.newinchess.com/>
- Poradnia językowa PWN <http://poradnia.pwn.pl/>

Poradnia Językowa Uniwersytetu Jagiellońskiego <http://poradnia.polonistyka.uj.edu.pl/>

Poradnia Językowa Uniwersytetu Warszawskiego

<http://www.poradniajezykowa.uw.edu.pl/articles-116.html>

Prof. Iwo Pogonowski's website: www.pogonowski.com

Rhetorical Figures. <http://www.uamberta/~gepp/figures.html> visited on 10th May 2008.

Rob McDonell. *Glossary of Chess Terms.*

<http://www.angelfire.com/games/SBChess/glossary.html> date of access: 26th July 2008.

What is paronomasia?

<http://www.sil.org/linguistics/GlossaryOfLinguisticTerms/WhatIsParonomasia.htm> date of access 10th May 2008.

Wikipedia: http://en.wikipedia.org/wiki/Main_Page,

http://pl.wikipedia.org/wiki/Strona_główna,

http://ru.wikipedia.org/wiki/Заглавная_страница.