

Eponyms in Dance Terminology as an Object of Translation

Judyta Meżyk

University of Silesia in Katowice, Poland
University Paris-Est Créteil Val de Marne, France
judyta.mezyk@us.edu.pl

Abstract

This paper raises both the issue of eponyms emerging in dance terminology and problems concerning their translation. In Section 1, a short introduction to the topic is presented. Section 2 covers theoretical background crucial to understand the topic, defining the notion of eponym vital to the paper as well as that of sociolect of the dance community. Moving on to the methodology of this research, Section 3 contains the corpus of 56 Polish eponyms in dance terminology, gathered mostly from books such as Kopaliński's "Słownik eponimów, czyli wyrazów odmiennych" (1996), his "Słownik wyrazów obcych i zwrotów obcojęzycznych" (2003), Chodkowski's "Encyklopedia muzyki" (1995), Dąbrowska's "W kręgu polskich tańców ludowych" (1979) and during various lectures conducted by dance teachers, along with their English translations. Then, a quantitative and qualitative analysis of the corpus is discussed. Finally, in Section 4, conclusion of the research is presented to show the complexity of the issue of eponyms and problems that may occur in their translation.

Keywords: eponym, translation, dance terminology, sociolect, social dialect

Streszczenie

Przekład eponimów w terminologii tanecznej

Niniejszy artykuł porusza temat eponimów w terminologii tanecznej oraz omawia możliwe problemy w ich tłumaczeniu. W Części 1 przedstawione jest krótkie wprowadzenie do tematu, a w Części 2 omówione są teoretyczne zagadnienia niezbędne do zrozumienia tematu, takie jak definicja eponimu czy socjolektu jako języka społeczności tanecznej. Część 3 wprowadza część praktyczną artykułu, zawierając korpus 56 polskich eponimów w terminologii tanecznej, zebranych głównie z książek takich jak „Słownik eponimów, czyli wyrazów odmiennych” (1996) i „Słownik wyrazów obcych i zwrotów obcojęzycznych” (2003) Władysława Kopalińskiego, „Encyklopedia muzyki” (1995) Andrzeja Chodkowskiego czy „W kręgu polskich tańców ludowych” (1979) Grażyny Dąbrowskiej, a także usłyszanych podczas różnych wykładów dotyczących tańca, wraz z ich angielskimi odpowiednikami. Korpus poddany jest następnie analizie ilościowej i jakościowej. W Części 4 przedstawione są konkluzje badań,

wskazujące na złożoność zagadnienia eponimów oraz problemy, które mogą wystąpić w ich tłumaczeniu.

Słowa kluczowe: eponim, przekład, terminologia taneczna, socjolekt

1. Introduction

Different types of dance have been practiced since the beginning of time. From religious rituals to social gatherings, the role of dancing has mostly changed during the years and communities of dancers have emerged. Nowadays, there are communities of dancers of every style in every part of the world. Even though dancing is sometimes called a language itself, the language barrier in conveying the same movement may be visible, for instance, in the terminology of a given dance used in different countries.

To examine the vocabulary used in different countries for various dances practiced internationally, in the present paper, a part of dance terminology will be discussed, that is, the names of dance styles and moves which are eponyms in Polish, along with their English equivalents.

The purposes of this paper are threefold: to create a corpus of lexical units containing eponyms in dance terminology, to verify whether the terminology is similar in different languages, taking into account the fact that various dance styles are practiced internationally, and to determine which obstacles the translator may face while translating a text containing eponyms related to dance.

2. Theoretical background

2.1. Definition of an eponym

To begin with, it is necessary to define what an eponym is and what is the etymology of this term. Due to space limitations, only a few definitions will be presented; however, it has to be pointed out that many more definitions can be found in other resources.

The term “eponym” comes from the Greek word *epônymos/epônumos*, created with affixes *epi* and *ónoma*, meaning “something or somebody giving the name” (Sadowski 2013: 15). In ancient times, eponyms were officers (e.g. consuls) or people whose name served as a city or a tribe name (for instance gods or heroes) (Rudnicka 2004).

Thomas McArthur (1996: 350), in his *The Oxford Companion to the English Language*, presented an eponym as (a) “a personal name from which a word has been derived”, (b) “the

person whose name is so used”, and (c) “the word so derived”. Two of these definitions (a, c) are also presented in the *Collins English Dictionary* along with another one saying that an eponym is “any ancient official whose name was used to designate his year of office”¹; however, in the present paper, the last definition will not be further discussed.

As stated, the scope of the term may differ depending on a person and circumstances. That is why Rudnicka (2004) suggests making a new term – “eponymism” for the word derived from an eponym. However, the suggested neologism does not seem to gain popularity, so, in this paper, the word “eponym” will be used to describe “a common word which has been singled out in a language on the principle of displacing one lexical item from the class of proper names to the class of common words with simultaneous attribution of metaphorical lexical meaning and – usually, but not in every language – the change of writing” (Rudnicka 2004), which is one of the most detailed and precise definitions.

2.2. Dance terminology as an example of a social dialect: definition of a sociolect

The spectrum of lexical items to be analysed in this paper is a part of a specific language, which is the language of dancers. As a result, it is useful to concentrate on that language variety for a moment.

Language used by a community, for instance the community of dancers, can be described as a ‘sociolect’ or a ‘social dialect’ (Trudgill 2003). Trudgill defines sociolect as “a variety or lect which is thought of as being related to its speakers’ social background rather geographical background” (Trudgill 2003: 122). Social language varieties may be developed on the basis of different factors, such as gender, age, and ethnicity, among others; however, these factors are not the most important, as “people are influenced linguistically (...) much more by close friends, family members, work-mates, and members of other social networks to which they belong” (Chambers and Trudgill 1998: 64). Therefore, members of a social group should maintain strong bonds by frequent contact with each other for a sociolect to exist (Wilkoń 2000: 92).

What is more, a type of a sociolect “which unites people of similar professions or any kind of activity” (Khokhlova 2017: 16) is called a professional dialect or a professiolect. Grabias (2001) distinguishes its three characteristic traits: (1) high level of professionalism, i.e. the existence of professional terminology, (2) low level of expressiveness, and (3) low level of secrecy. Therefore, the purpose of a professiolect is to facilitate the communication at work, describe specific objects or phenomena and talk about them, not to express opinions nor to code

¹ Source: <http://www.dictionary.com/browse/eponym>. Date: 28.08.2020.

or hide any messages from other groups in society. Nevertheless, because its terminology is specific to a given field, this language variety can be incomprehensible for other people (Murrmann 2014).

It is presumed that dancers form a strong, international community because of the fact that they meet during various dancing festivals and competitions in their countries as well as abroad. Therefore, it is likely that their sociolect is not restricted to national frontiers. Chambers and Trudgill (1998: 166) state that “innovations leap from one place (...) to another (...), and then move into the places between”. For instance, ballet terminology can be discussed in terms of spatial diffusion, as France is where ballet developed and where most terms and steps were created, and, until today, this original, unchanged French terminology is still used by dancers, dance teachers, and choreographers, no matter their nationality.

Furthermore, because dancing is a physical activity trained through practice, taught in majority orally, the language of dancers is mainly spoken. Of course, there are numerous books about dance and many written manuals, but mostly for ballet, ballroom dance (e.g. *waltz*, *tango*, *foxtrot*) or national dances (e.g. Polish *polonez*). There are not many or even none officially written resources on other social or newer dances, usually those which were traditionally danced by ordinary people, not necessarily meant for the stage (e.g., *oriental dance* has no written manuals containing officially approved terms or steps, as it originates from the dances of the ordinary people of Egypt and has been continuously evolving). The knowledge is therefore transmitted from teacher to teacher and then to the students.

Dancers’ sociolect can be divided into two: (a) occupational variety, profesiolect, dominated by referential function, used to describe the official terms, and (b) slang, primarily expressive, used to convey feelings (Grabias 1997: 145–159). The vocabulary discussed later in this paper belongs to the first type, as it is easier to find its reliable sources.

3. The corpus of 56 Polish eponyms with their English translations and its quantitative and qualitative analysis

The analysis will present 56 selected eponyms in the Polish language and their English translations. Polish material comes mostly from Kopaliński’s “Słownik eponimów, czyli wyrazów odimiennych” (1996) and his “Słownik wyrazów obcych i zwrotów obcojęzycznych” (2003), Chodkowski’s “Encyklopedia muzyki” (1995), Dąbrowska’s “W kręgu polskich tańców ludowych” (1979), while 11 lexical items were collected during various dance lectures and

4 were found on dance schools' websites and in online articles. Then, some English translations were found using publications on dance, such as Craine and Mackrell's "The Oxford Dictionary of Dance" (2010), Haigh's "The Fiddle Handbook" (2009) and Newman's "Dances of to-day" (1914), while other English equivalents were found on blogs and websites belonging to dance schools, dance teachers or dance researchers, as well as in online articles. Full list of references for all lexical units and their translations is available at the end of this article.

3.1. Division of eponyms

The collected material is big enough to be divided into five categories, which depend on the type of the proper noun that is the source of a derived eponym (see e.g. Table 1).

3.1.1. Eponyms derived from proper names of countries and regions

This subsection presents a quantitative analysis of the selected eponyms in a pair of languages – Polish and English, in which the proper name, which is the basis for an eponym, signifies a country or a region.

Table 1. Eponyms derived from proper names of countries and regions (source: author).

Polish eponym	English eponym/equivalent	Meaning
anglez	anglaise	a group of social dances of the British Isles (French: "English")
arabeska, arabesque	arabesque	a position in ballet (French: "in Arabic fashion") and in oriental dance
conga	Conga/Conga Line	Cuban carnival dance (from the African region of Congo)
écossaise	ecossaise	a type of contradance (a dance danced in pairs in which the pairs form a line and face each other) in a Scottish style (French: "Scottish")
halling	halling	a Norwegian folk dance (from the valley of Hallingdal near Oslo)
ländler	ländler	Austrian folk dance (German: <i>Landl</i> – region in upper Austria where the dance comes from)
polonez	polonaise	a dance of Polish origin in 3/4 time (French: Polish)

siwa	siwa	a folkloric Arabic dance (from the Siwa Oasis)
sri lanca	sri lanca	a step in dancehall (in memory of people who fought in wars in Sri Lanca)
sztajer	Rosentaler Steirischer	an Austrian folkloric dance (from the Austrian state – Styria, German: Steiermark)

As a result, there are ten eponyms in the group (Table 1), all of which have eponymous English translation. As many as seven lexemes are internationalisms, as their spelling does not change in either language (except for *Conga*, which begins with a capital letter in English, and *écossaise*, which lacks accent in its English equivalent). Two lexemes are phonetically similar: *anglez* and *polonez* are borrowed from the original French terms *anglaise* and *polonaise* with Polish spelling. What is more, the term *Steirischer* can be phonetically associated with the Polish *sztajer*. Then, there are two cases of double equivalents. Firstly, in Polish, there are two terms *arabeska* and *arabesque* for English *arabesque*. The first term is used by Polish oriental dance teachers for a move similar to *arabesque*, used by ballet teachers. What is interesting, English-speaking teachers do not differentiate the name of the oriental dance move from the name of the ballet move. Secondly, Polish *conga* has two equivalents in English: *Conga* and *Conga line*. It seems that these terms are used interchangeably, with *Conga line* used to stress that it is a line dance.

3.1.2. Eponyms derived from proper names of cities

In this subsection, the analysis of eponyms derived from proper names of cities and towns is presented.

Table 2. Eponyms derived from proper names of cities (source: author).

Polish eponym	English eponym/equivalent	Meaning
bergamasca	bergamasca	clumsy rustic dance of Italian origin (from the town of Bergamo in Northern Italy)
boston	Boston	a ballroom dance of American origin (from the city of Boston)
charleston	charleston	a ballroom dance of American origin, danced to jazz music (from the harbor city of Charleston)

madison	Madison	an American novelty dance (from the city of <i>Madison</i> – the capital of Wisconsin state)
lambeth walk	Lambeth Walk	walking dance (from the title of Douglas Furber's song, <i>Lambeth</i> – London's district)
kołomyjka	kolomyjka	an Ukrainian folk dance (from the eastern Galician town of Kolomyia)
kamarinskaja	Kamarinskaya	quick Russian dance (from the name of a little town in Russia)
gangnam style	Gangnam Style	dance moves presented in the “Gangnam Style” music video (from the name of the wealthy district in Seoul)
habanera	habanera	Cuban dance (from the capital city - Havana)
padwana/pawana	pavane	a slow processional dance common in Europe during the 16th century (from the Italian name of the city Padua – Padova)
tarantella	tarantella	a group of various Italian folk dances (from the name of a Southern Italian city Taranto)
Virginia reel	Virginia reel	a folk dance that dates from the 17th century (from the name of the state of Virginia)

In Table 2, there are twelve eponyms, all of which have eponymous translation in English. Nine of these lexemes are spelled the same way in both languages (with the exceptions of the beginning with capital letters, as in *Gangnam Style*, *Boston*, *Madison*, and *Lambeth Walk*). It should be noted that the English term *Boston* is spelled with a capital letter while *charleston* is spelled with a minuscule, even though they are both ballroom dances². Then, the rest of the units

² It may be explained by the fact that the sources of these two terms can be found in two different books published decades apart from each other (*Boston* can be found in the Newman's 1914 “Dances of to-day” and *charleston* in Craine and Mackrell's 2010 “The Oxford Dictionary of Dance”). Nevertheless, on Internet blogs, spelling of these terms with both the majuscule and the minuscule can be found (e.g. <https://secretsofsolo.com/2020/08/the-history-of-the-charleston-dance/> for *Charleston*).

have a similar form in both languages (with small differences such as the lack of the Polish letter “f” in the English equivalent of *kołomyjka*).

3.1.3. Eponyms derived from proper names of members of ethnic groups and residents of particular regions

Table 3. presents Polish eponyms in which the basis signifies the members of ethnic groups and residents of particular regions, along with their English equivalents.

Table 3. Eponyms derived from the names of members of ethnic groups and residents of particular regions (source: author).

Polish eponym	English eponym/equivalent	Meaning
allemande	allemande	a renaissance and baroque dance (French: “German”; Alemanni, i.e. Germanic tribes)
mazur/mazurek	mazurka ³	Polish folk dance (from the name of a citizen of the Mazovia region)
lezginka	Lezginka	national dance of the Lezgins (people of the Caucasus region)
kujawiak	kujawiak	a Polish folk dance (from the region of Kujawy)
krakowiak	krakowiak/cracovienne	a fast Polish dance (from the citizen of the city of Cracow)
kozak	kozachok	an Ukrainian folk dance (term can be translated as “Little Cossack”)
gawot	gavotte	a French dance (from the Gavot, people of the Pays de Gap region of Dauphiné in France)

According to the data presented in Table 3, there are seven eponyms and each has its eponymous translation. Four have the same spelling (with the exception of the capital letter in *Lezginka*), one of which has two English equivalents (*krakowiak* borrowed from Polish and *cracovienne* borrowed from French). Then, two units are similar in both languages and one is pronounced in

³ The term *mazur* can be also found in English terminology, [e.g. <https://polishmusic.usc.edu/research/dances/mazur/>. Date: 28.08.2020].

the same way⁴ but its spelling differs (*gawot* is a Polish spelling of the originally French word *gavotte*).

3.1.4. Eponyms derived from proper names of people and places

This subsection discusses eponyms in which the proper name, which is the basis for an eponym, signifies particular people or places.

Table 4. Eponyms derived from proper names of people and places (source: author).

Polish eponym	English eponym/equivalent	Meaning
Big Apple	Big Apple	American dance that originated in the 1930s (from the name of a club in Columbia)
Gay Gordons	Gay Gordons	Scottish social dance (from the name of a Scottish regiment, the Gordon Highlanders)
roger rabbit	roger rabbit	a step in dancehall (from the name of the main character of the 1988 film <i>Who Framed Roger Rabbit</i>)
soheir zaki	Soheir Zaki	a step in oriental dance (from the name of a famous oriental dancer)
usain bolt	usain bolt	a step in dancehall (from the name of the famous Jamaican Olympic sprinter)
veronica campbell	veronica campbell	a step in dancehall (from the name of the Jamaican female sprinter)
zorba (sirtaki)	Zorbá's dance	a popular dance of Greek origin (from the name of the main character of the 1964 film <i>Zorba the Greek</i>)

Table 4. presents seven eponyms and their eponymous translation. Six of the analysed units are the same in both languages, while the English equivalent of *zorba*, *Zorbá's dance*, is created by the use of the word "dance" and the addition of the Saxon genitive to the name of the main character of the 1964 film *Zorba the Greek*.

⁴ More specifically, the phonemes are the same, but the accent differs, as the accent of this term is put on the first syllable in Polish and on the last in English.

3.1.5. Eponymous adjectives

Table 5. contains dance names in which an eponym is an epithet. This group is different from the others mentioned above, but it was necessary to distinguish it to elaborate on adjectives as eponyms. Eponyms in this group are created differently from most examples presented in subsections 3.1.1, 3.1.2., 3.1.3, and 3.1.4. in which eponyms were nouns. In this subsection, it is the adjective that is the eponym, and it is used together with a common noun signifying a dance in general, a dance type, or a step.

The choice of these eponyms being presented as a separate group is also explained by the fact that these eponymous adjectives can be often used independently, without the noun, both in English and in Polish (e.g. *Jestem specjalistą od cubany*, *I'm dancing Nubian tonight*).

Table 5. Eponymous adjectives (source: author).

Polish eponym	English eponym/equivalent	Meaning
angielski walc	English Waltz	a ballroom dance of English origin
salsa cubana	Cuban salsa/salsa cubana	a popular Cuban dance popularized in the 1970s (from the name of the isle of Cuba)
arabski taniec	Arabic dance	another name for oriental dance, or belly dance, a dance of Arabic origin
argentyńskie tango	Argentine tango	classical tango of Argentinian origin
cygański taniec (gitana)	Gypsy/Romani dance	a dance characteristic of Romani community
egipski (arabski) krok	basic step	basic step in raqs sharki (from the Arabic region of Egypt)
nubijski taniec	Nubian dance	a type of folkloric Arabic dance which comes from Nubia region (northern Sudan and southern Egypt)
powolniak kurpiowski	powolniak kurpiowski	a fast dance ⁵ of Polish origin (from the name “Kurpie” signifying both the citizens of northern Mazovia and the name of this part of Mazovia region)

⁵ What is interesting, the word “powolniak” is derived from the Polish adjective “powolny”, which means “slow”. Therefore, the name of this dance does not represent its fast tempo.

wiedeński walc	Viennese Waltz	a type of a ballroom dance (from the name of Vienna – the capital of Austria)
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There are nine eponyms in this group. It is the only group in which one of the eponyms does not have its eponymous translation and that is “krok egipski/arabski” being translated as “basic step”. It can be explained by the fact that this move is used in oriental dance, a dance with no official list of recognized steps and no official manual, so the terminology can vary not only from country to country, but also from teacher to teacher.

3.2. Problems occurring in translation of eponyms

Having presented the 56 lexical units and their translations, it is visible that there may occur certain problems in translation.

First of all, there are no clear rules about starting the word with a capital letter. Most of the Polish lexemes began with a small letter (only typical English loanwords like *Big Apple* started with a capital one), whereas it was not so evident in the case of their English equivalents. All units found in the “Oxford Dictionary of Dance” (Craine, Mackrell 2010) start with a minuscule; however, having analysed other reliable sources used to find English equivalents (e.g. Newman’s “Dances of to-day” or websites such as ColumbusMusicHistory.com or McCallumTheatre.com), it cannot be stated that it is a rule.

Secondly, there were some problems in finding an equivalent for certain words. Dances like *sztajer* and *powolniak kurpiowski* were not present in English publications on dance, neither were they discussed on English websites very often, and if they were, the internet posts were usually written by Polish users. This leads to the question of whether the source of the equivalent can be trusted. Therefore, there is a need for further research and more data proving that these regional dances exist in English-speaking cultures and have a known English equivalent.

Lastly, in 5 out of 56 cases, one Polish word had more than one English equivalent. For instance, *krakowiak* can be translated into English as *krakowiak* or *cracovienne*. In that case, the question that a translator must ask is which form would be the best one. It is the translator’s responsibility, if they are not an expert in the field of dance, to consult all possible sources to choose the best form. As there seems to be no data confirming which options are used more frequently, one possible solution would be to consult a dancer from the target culture.

All the above-mentioned problems that can occur in translation are the consequences of and can be explained by the fact that the dancers’ social dialect is mainly oral. As previously stated

in Section 2.2., depending on a dance style, there are usually not many publications on the topic since all the information about dance origins, movements, and technique is generally shared orally during workshops and lectures.

3.3. Eponyms in dance terminology as an example of linguistic interculturality

As many as 30 out of the 56 eponyms (54%) had the same form in the analysed pair of languages. In majority, other units had similarities in both languages too. This fact serves a communicational purpose, as, thanks to the use of the same terminology, dancers can communicate no matter from where they are. For example, if a Polish ballet dancer attends an advanced ballet course in the United States and learns from an American choreographer, they understand what to do thanks to the fact that the names of steps are the same in every language.

Furthermore, the analysed terminology originally comes from many different languages (e.g. *anglez/anglais* from French, *kujawiak* from Polish, *salsa* from Spanish), so it can be stated that the origins of the dances are visible and respected in the analysed languages.

Therefore, there are reasons to claim that the profession of dancers is intercultural. According to Popescu and Sorcaru (2008: 18), interculturality is “the creation, change, conversion and transfer of knowledge, basically performed by a wide variety of signs, words included”. This definition seems to perfectly describe dance communities, in which we can observe all of the above. Moreover, this paper proves that dance is international not only in the non-verbal “variety of signs” such as steps and choreographies performed by dancers but also in terms of their verbal communication, i.e. terminology.

4. Conclusion

Taking into consideration both the abovementioned theoretical analysis and the quantitative and qualitative analysis of Polish eponyms and their English equivalents, it can be stated that there are various problems that a translator has to face during the translation process of eponyms. Dance terminology is a specific field of lexical items which are mainly spoken. This results in the lack of (or a low number of) written resources on which a translator could rely.

Then, dance terminology has been discussed as an example of linguistic interculturality, with the majority of terms being the same or similar in both languages. Dancers’ profession therefore not only does conform with Grabias’s (2001) characteristics of a profession presented in Subsection 2.2., serving communication purposes, but also with Chambers and

Trudgill's (1998: 168) claim that a dialect does not necessarily need to have a relation with particular language frontiers.

Summing up, it appears that dance terminology is a matter of difficult decisions for a translator. To add to the research on the language of dancers, a study on dancers' slang could be conducted in the future. Moreover, there is still a lot to be done in the field of linguistics and translation studies to verify whether other types of eponyms can be a problem in translation, too, since the topic of eponymy and translation is not widely discussed in linguistic research.

Appendix: alphabetical chart of discussed eponyms (source: author).

Polish eponym	English eponym/equivalent	Meaning
allemande	allemande	a renaissance and baroque dance (French: "German"; Alemanni, i.e. Germanic tribes)
angielski walc	English Waltz	A ballroom dance of English origin
anglez	anglaise	a group of social dances of the British Isles (French: "English")
arabeska, arabesque	arabesque	a position in ballet (French: "in Arabic fashion") and in oriental dance
arabski taniec	Arabic dance	another name for oriental dance, or belly dance, a dance of Arabic origin
argentyńskie tango	Argentine tango	classical tango of Argentinian origin
bergamasca	bergamasca	clumsy rustic dance of Italian origin (from the town of Bergamo in Northern Italy)
Big Apple	Big Apple	American dance that originated in the 1930s (from the name of a club in Columbia)
boston	Boston	a ballroom dance of American origin (from the city of Boston)
charleston	charleston	a ballroom dance of American origin, danced to jazz music (from the harbor city of Charleston)
conga	Conga/Conga Line	Cuban carnival dance (from the African region of Congo)
cygański taniec (gitana)	Gypsy/Romani dance	a dance characteristic to Romani community
écossaise	ecossaise	a type of contradance (a dance danced in pairs in which the pairs form a line and face each other) in a Scottish style (French: "Scottish")
egipski (arabski) krok	<i>basic step</i>	basic step in raqs sharki (from the Arabic region of Egypt)
gangnam style	Gangnam Style	dance moves presented in the "Gangnam Style" music video (from the name of the wealthy district in Seoul)

gawot	gavotte	a French dance (from the Gavot, people of the Pays de Gap region of Dauphiné in France)
Gay Gordons	Gay Gordons	Scottish social dance (from the name of a Scottish regiment, the Gordon Highlanders)
habanera	habanera	Cuban dance (from the capital city - Havana)
halling	halling	a Norwegian folk dance (from the valley of Hallingdal near Oslo)
kamarinskaja	Kamarinskaya	quick Russian dance (from the name of a little town in Russia)
kołomyjka	kolomyjka	an Ukrainian folk dance (from the eastern Galician town of Kolomyia)
kozak	kozachok	an Ukrainian folk dance (term can be translated as "Little Cossack")
krakowiak	krakowiak/cracovienne	a fast Polish dance (from the citizen of the city of Cracow)
kujawiak	kujawiak	a Polish folk dance (from the region of Kujawy)
lambeth walk	Lambeth Walk	walking dance (from the title of Douglas Furber's song, <i>Lambeth</i> – London's district)
ländler	ländler	Austrian folk dance (German: <i>Landl</i> – region in upper Austria where the dance comes from)
lezginka	Lezginka	national dance of the Lezgins (people of the Caucasus region)
madison	Madison	an American novelty dance (from the city of <i>Madison</i> – the capital of Wisconsin state)
mazur/mazurek	mazurka	Polish folk dance (from the name of a citizen of the Mazovia region)
nubijski taniec	Nubian dance	a type of folkloric Arabic dance which comes from Nubia region (northern Sudan and southern Egypt)
padwana/pawana	pavane	a slow processional dance common in Europe during the 16th century (from the Italian name of the city Padua – Padova)
powolniak kurpiowski	powolniak kurpiowski	a fast dance of Polish origin (from the name of the citizens of northern Mazovia or from the name of the whole region)
polonez	polonaise	a dance of Polish origin in ¾ time (French: Polish)
roger rabbit	roger rabbit	a step in dancehall (from the name of the main character of the 1988 film <i>Who Framed Roger Rabbit</i>)
salsa cubana	Cuban salsa/salsa cubana	a popular Cuban dance popularized in the 1970s (from the name of the isle of Cuba)

siciliana	siciliana/siciliano/sicilienne	a musical style often included as a movement, from the Baroque period (from the name of Italian isle Sicily)
siwa	siwa	a folkloric Arabic dance (from the Siwa Oasis)
sri lanca	sri lanca	a step in dancehall (in memory of people who fought in wars in Sri Lanca)
soheir zaki	Soheir Zaki	a step in oriental dance (from the name of a famous oriental dancer)
sztajer	Rosentaler Steirischer	an Austrian folkloric dance (from the Austrian state – Styria, German: Steiermark)
tarantella	tarantella	a group of various Italian folk dances (from the name of a Southern Italian city Taranto)
usain bolt	usain bolt	a step in dancehall (from the name of the famous Jamaican Olympic sprinter)
veronica campbell	veronica campbell	a step in dancehall (from the name of the Jamaican female sprinter)
Virginia reel	Virginia reel	a folk dance that dates from the 17th century (from the name of the state of Virginia)
wiedeński walc	Viennese Waltz	a type of a ballroom dance (from the name of Vienna – the capital of Austria)
zorba (sirtaki)	Zorbá's dance	a popular dance of Greek origin (from the name of the main character of the 1964 film <i>Zorba the Greek</i>)

Sources of eponyms and their translations

Sources of Polish eponyms

- Kopaliński's "Słownik eponimów, czyli wyrazów odimiennych" (1996): bergamasca, boston, charleston, écossaise, gawot, habanera, lezginka, mazur/mazurek, padwana/pawana, siciliana, sztajer, tarantella.
- Kopaliński's "Słownik wyrazów obcych i zwrotów obcojęzycznych" (2003): allemande, anglez, Big Apple, conga, cygański taniec (gitana), halling, kamarinskaja, lambeth walk, ländler, madison, Virginia reel.
- Chodkowski's "Encyklopedia muzyki" (1995): angielski walc, argentyńskie tango, kołomyjka, kozak, krakowiak, kujawiak, polonez, wiedeński walc.
- Dąbrowska's "W kręgu polskich tańców ludowych" (1979): powolniak kurpiowski

- Oriental dance lectures: arabeska, arabesque, arabski taniec, egipski (arabski) krok, nubijski taniec, siwa, soheir zaki (teachers who use these terms are: Katarzyna Wronka, Małgorzata Gil-Manzel, Agnieszka Kubaczka among others).
- Dancehall lectures: roger rabbit, sri lanca, usain bolt, veronica campbell (teachers who use these terms are Daria Nędza-Stabrawa and Monika Tokarska among others).
- gangnam style, retrieved from: <https://radomsko.naszemiasto.pl/gangnam-style-w-mdk-czyli-zimowe-warsztaty-dla-mlodziezy/ar/c13-1693791>. Date: 28.08.2020.
- Gay Gordons, retrieved from: <https://www.circledance.pl/o-tancach/tance-szkockie/>. Date: 28.08.2020.
- salsa cubana, retrieved from: <https://www.novaszkolatanca.pl/katowice/tanec/salsa-cubana>. Date: 28.08.2020.
- zorba (sirtaki), retrieved from: <https://www.taniecpolska.pl/krytyka/699>. Date: 28.08.2020.

Sources of English eponyms/equivalents:

- Craine and Mackrell's "The Oxford Dictionary of Dance" (2010), retrieved from: <https://www.oxfordreference.com/view/10.1093/acref/9780199563449.001.0001/acref-9780199563449>: ecosaise, allemande, anglaise, arabesque, bergamasca, charleston, gavotte, habanera, krakowiak/cracovienne, ländler, mazurka, pavane, polonaise, tarantella
- Haigh's "The Fiddle Handbook" (2009): kolomyjka, kozachok, kujawiak, Gay Gordons
- Newman's "Dances of to-day" (1914): Argentine tango, Boston
- English Waltz: https://dancehistory.trueillusion.bg/s_eng_waltz_en.html
- Big Apple: http://www.lindycircle.com/history/big_apple/
- Conga/Conga Line: <http://www.streetswing.com/histmain/z3conga.htm>
- Gypsy/Romani dance: <http://www.gypsydance.org/what-is-gypsy-dance/>
- basic step – term used during oriental dance lectures and workshops by various teachers, Julia Torgonska and Mercedes Nieto among others.
- Gangnam Style: <https://www.businessinsider.com/gangnam-style-dance-tutorial-2013-7#some-moves-though-just-cant-be-taught-8>
- halling: <https://adopt-a-countrynorway.weebly.com/the-halling-dance.html>
- Kamarinskaya: <https://www.rusclothing.com/blog/kamarinskaya-dance/>
- Lambeth Walk: <https://www.marshandparsons.co.uk/blog/the-history-of-the-lambeth-walk/>

- Lezginka: <https://www.mccallumtheatre.com/download.php/education/field-trips/downloads/lezginka-state-dance>
- Madison: http://www.columbusmusichistory.com/html/madison_1.html
- Nubian dance: http://www.mohamedshahin.net/egy_dan.html
- powolnia kurpiowski:
http://www.folkdancecamp.org/assets/Powolnia_Kurpiowska_Puszcza_Zielona2012S_FDC.pdf
- roger rabbit, sri lanca, usain bolt, veronica campbell:
<http://www.danceja.com/dancemoves>
- Cuban salsa/salsa cubana: <https://razbakov.com/dancing/salsa-cubana/>
- siciliana/siciliano/sicilienne:
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025698>
- siwa: <http://old.sameh-pharaounic.com/engl/his.htm>
- Soheir Zaki: <http://www.helenbellydance.com/is-this-the-most-iconic-bellydance-move-of-all-time-how-to-dance-like-soheir-zaki/>
- Rosentale Steirischer: <http://folkdancemusings.blogspot.com.es/2014/08/rosentale-steirischer-austria.html?m=1>
- Virginia reel: <http://users.rowan.edu/~conet/rhythms/CulturalDances/VirginiaReel.html>
- Viennese Waltz: https://dancehistory.trueillusion.bg/s_vienne_waltz_en.html
- Zorbá's dance: <https://neoskosmos.com/en/156713/there-are-many-benefits-when-it-comes-to-greek-dancing/>

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