Comparative Hints Included: Contextual Links in English and Polish Poetry Translations by Jerzy Pietrkiewicz

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Abstract: The article discusses the relation between comparative studies of Jerzy Pietrkiewicz and his translations of Polish and English poetry. As the provided analyses indicate, the translator introduces a variety of subtle modifications into the target versions. These modifications result in establishing several types of intertextual links between the two poetic traditions Pietrkiewicz simultaneously discusses in his academic essays.

Wskazówki komparatystyczne w zestawie: kontekstowe odsyłacze w angielskich i polskich przekładach poetyckich Jerzego Pietrkiewicza

Abstrakt: Artykuł omawia zależności między studiami komparatystycznymi i pracą akademicką na emigracji a praktyką translatorską Jerzego Pietrkiewicza (1916–2007) – polskiego poety, powieściopisarza, literaturoznawcy i profesora Uniwersytetu Londyńskiego. Jego tłumaczenia poezji z anglosaskiego kanonu na język polski (i *vice versa*) – które na długo przed publikacją na łamach kilku antologii powstały w ramach prowadzonych badań naukowych i na potrzeby zajęć akademickich ze studentami – nierzadko podają w przypisach lub zawierają wplecione w tekst przekładu elementy (słowa klucze, charakterystyczne archaizmy, rozpoznawalne frazy i konstrukcje syntaktyczne) zapożyczone z tradycji literackiej języka docelowego. Wykorzystane jako w dużej mierze wierne ekwiwalenty dla oryginałów, elementy te nawiązują do znanych utworów i, stanowiąc rodzaj międzytekstowych odsyłaczy, dostarczają czytelnikom przekładów wskazówek komparatystycznych przydatnych w interpretacji i ewaluacji wierszy w kontekście innych utworów powstałych w tej samej epoce literackiej lub nurcie artystycznym, lecz w innym kraju.

In the light of comparative studies dedicated to the strategies adopted by other translators sharing his academic competence, Jerzy Pietrkiewicz

developed a unique formula of domestication resulting in the production of target texts imposing particular modes of interpretation on their readers. Although in terms proposed by Gideon Toury, Pietrkiewicz should certainly be classified as a translator occupying the "dated" position[1] (along the "dated" – "mainstream" – "avant-garde" axis), his views on the status of literary canon affect applied translation techniques in a rather unconventional way and have a direct impact on the reception of his translations. This article discusses Pietrkiewicz's theory and practice of poetic interlingual transfer[2] through the analysis of his methods of annotating published translations and implementing the intertexts (paraphrases, loan words, quotations) from other canonical works of Polish literature into the produced versions of English verses – the process of designing the translations that inevitably, as Lawrence Venuti points out, "perform a work of domestication. Those that work best, the most powerful in recreating cultural values and the most responsible in accounting for that power, usually engage readers in domestic terms that have been defamiliarized to some extent, made fascinating by a revisionary encounter with a foreign text".[3]

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Jerzy Pietrkiewicz (in Great Britain also known as Peterkiewicz) was both a novelist and academic teacher specializing in literary studies but among Polish readers his name was for a long time associated mostly with poetic works and translations. Born in 1916 in northern Poland he debuted as a poet in 1935, quickly earning a reputation as a talented author interested in existentialism, religion and peasant folklore but at the same time a writer controversial because of his inclination to publish articles and poems in magazines with a nationalistic agenda. Shortly after the outbreak of the Second World War, he emigrated to the United Kingdom. As mentioned in his autobiography:[4] "I tasted tea with milk for the first time in Plymouth on 22 June 1940". He graduated in English philology from the Scottish University of St Andrews and obtained his doctorate in 1947 from King's College London, where three years later he began a career

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[1] "Most notably, young people who are in the early phases of their initiation as translators often behave in an extremely epigonic way: they tend to perform according to dated, but still existing norms, the more so if they receive reinforcement from agents holding to dated norms, be they language teachers, editors, or even teachers of translation" (G. Toury, *The Nature and Role of Norms in Translation* [in:] Venuti, L. (ed.) *The Translation Studies Reader*, London-New York 2004, p. 205).

[2] Cf. R. Jakobson, *On Linguistic Aspects of Translation* [in:] Venuti, L. (ed.) *The Translation Studies Reader*, London-New York 2004, p. 114.

[3] L. Venuti, *The Scandals of Translation. Towards an Ethics of Difference*, London-New York 1998, p. 5.

[4] J. Pietrkiewicz, *Na szali losu*, transl. A. Skarbińska-Zielińska, Warszawa 2016, p. 149.

as an academic teacher, going on to become the head of Department of Slavic Languages and Literatures. In the United Kingdom, he published ten volumes of poetry in Polish and 8 novels written originally in English, but only a few of these books were translated into his native tongue and achieved wider recognition in Poland before his death in 2007. His translations, on the other hand, were much more successful, even before 1979, when he became acknowledged as the only translator authorized by the Vatican to render poetry by Pope John Paul II into English.[5]

Pietrkiewicz's translations of texts from the canon of Anglophone poetry into Polish language and *vice versa* were produced simultaneously with his comparative literature treatises. Both his doctoral dissertation and the majority of his articles published in academic journals – some of which were collected later in volumes such as *Polish Literature from the European Perspective: Studies and Treaties* and *The Other Side of Silence* – discuss similarities and differences between Polish and Anglo-Saxon poetry. Thus, translations supporting proposed hypotheses are a crucial element of argumentation in his studies. Moreover, these translations also served as exemplary material for interpretation exercises with students at his lectures and classes. After publishing in 1956 the volume *Polish Prose and Verse* – a concise selection of Polish poems prefaced as a book "of practical use to the student of the Polish language"[6] – Pietrkiewicz edited in cooperation with Burns Singer a broader collection of translated Polish classics entitled *Five Centuries of Polish Poetry* (1960). In the meantime, in 1958, he published in Poland the volume *Antologia liryki angielskiej 1300–1950* (*Anthology of English Poetry 1300-1950*) stating in its foreword: "I finished this anthology more than ten years ago. It was a part of my doctoral thesis (…). The translations, to a certain extent, illustrated the method I used, since a translator's work always starts with the critical reception of a text, which is analysis, and ends with a collation of language equivalents in its final version, which is synthesis".[7] The bilingual anthology contains one hundred and twenty-three poems. They are quite well-known to Polish readers interested in English literature not only due to the fact that the book has been released two more times in extended editions (in 1987 and 1997), but also because Pietrkiewicz's translations have been reprinted in several anthologies by other editors –

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[5] See: K. Wojtyła, *Easter vigil and other poems*, transl. J. Pietrkiewicz, New York 1979; K. Wojtyła, *Collected poems*, transl. J. Peterkiewicz, New York 1982; K. Wojtyła, *Roman Triptych. Meditations*, transl. J. Pietrkiewicz, Kraków 2003; K. Wojtyła, *Poezje. Poems*, transl. J. Peterkiewicz, Kraków 2005.

[6] J. Pietrkiewicz, *Polish Prose and Verse*, London 1956, p. vi.

[7] Org. „ukończyłem tę antologię przeszło dziesięć lat temu. Stanowiła ona część pracy doktorskiej (…). Przekłady poniekąd ilustrowały metodę, gdyż praca tłumacza zaczyna się od krytycznego odczytania tekstu, a więc od analizy, a kończy na zestawieniu odpowiedników językowych w ostatecznej wersji, a więc na syntezie" (J. Pietrkiewicz, *Antologia liryki angielskiej 1300–1950*, Warszawa 1997, p. 7). Quote transl. by A. Luboń.

for instance, the three comprehensive and popular volumes of *Poeci języka angielskiego*[8] (*Poets of the English Language*) which, since the date of publication at the turn of the 1960s and 1970s, has been until very recent times one of the pivotal items on reading lists for students of philology at Polish universities.

The quality of Pietrkiewicz's translations has been generally appreciated by reviewers and resulted from both his expertise in literary studies and poetical skills or, as Florian Śmieja puts it, from the "meticulousness and knowledge of the professional combined with the brilliance and passion of the enthusiast"[9]. Pietrkiewicz inspired other representatives of the Polish diaspora in London to undertake translational practice (for example Bolesław Taborski, Florian Śmieja, Jerzy Sito, Jan Darowski, Zygmunt Ławrynowicz, Bogdan Czaykowski), but he also had an impact on native British writers who either attended his classes as students or were influenced by his writings (for instance Rosemary Hunt, Donald Pirie, Nina Taylor, David Welsh, Michael Atkins[10]). A short biographical note included in *The History of Polish Literature* by Czesław Miłosz summarizes Pietrkiewicz's accomplishments as follows: "after his arrival in England during the war, his poetry acquired greater intellectual complexity, which resulted in estrangement from the public. He obtained a doctorate from the University of London, where he has been teaching Polish literature. He also wrote successful novels in English. He has exerted an influence upon the young generation of émigrés as a teacher, scholar, and translator of poetry from English into Polish and from Polish into English".[11]

Perception of literature, simultaneously from the perspectives of academic teacher, comparatist and translator, undoubtedly affected Pietrkiewicz's translation theory, artistic ideas and, as a result, the content of target texts he produced and the structure of anthologies he published. Since Pietrkiewicz defines the process of interlinguistic transfer as "overlaying one context with another"[12], the core element of any literary work consists in his opinion of discursive links to the culture that it functions within. A poem is regarded as a test sample of language used at the time it was written and inevitably comprises a set of references to other texts it coexisted with. Therefore, in order to render this poem successfully in another language, its translator should inscribe in the target version parallel references to the literature and culture of the target language. According to Pietrkiewicz, even

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[8] *Poeci języka angielskiego* edited by H. Krzeczkowski, J. Sito, J. Żuławski, Warszawa, vol. 1: 1969, vol. 2: 1971, vol. 3: 1974.

[9] F. Śmieja, *Akademik czy amator?*, „Kontynenty – Nowy Merkuriusz" 2/1959, p. 12. Transl. by A. Luboń.

[10] M. Supruniuk, *Jerzy Pietrkiewicz w polskim Londynie, czyli o konieczności posiadania adresu* [in:] Czarnecka, B., Kryszak, J. (eds.) *Jerzy Pietrkiewicz. Inna wersja emigracji*, Toruń 2000, p. 233.

[11] C. Miłosz, *The History of Polish Literature*, Berkeley 1983, p. 528.

[12] Org. „nałożenie kontekstu na kontekst" (J. Pietrkiewicz, *Przekładaniec uwag*, „Pamiętnik Literacki" 7/1983, p. 58). Quote transl. by A. Luboń.

"a modern text has a background of tradition. A translator oblivious of this tradition is only able to deal with superficial meanings".[13] Thus, "the most important task of every translator is to detect in the original first, and then to articulate in the target text, its echoes, allusions and dissemblances" or, in other words, "to transfer between languages not only lexical items, but also their resonance (...). Verbatim equivalence is fallible and often discredits the translator who ignores the broader literary context of a poem".[14] This theoretical idea has been applied by Pietrkiewicz, on the one hand, through translator's notes and commentaries providing their readers with hints and suggestions how to evaluate the poem in its relation to other famous literary works. On the other hand, it was also applied through grafting into target texts particular loanwords, borrowed phrases and syntactic constructions or even short quotations.

The first solution is typical for the anthology *Five Centuries of Polish Poetry.* In this book, the definitive English versions of Polish texts were delivered by co-translators: Burns Singer[15] and, in the latest edition, also Jon Stallworthy. As Pietrkiewicz himself admits in the foreword, he was "entirely responsible for the selection", while "Burns Singer produced the final versions of the poems".[16] Nonetheless, comparative instructions and reading contexts for works developed in this manner are included in the

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[13] Org. „za tekstem nowoczesnym stoi tradycja. Jeśli tłumacz tej tradycji nie uwzględni, będzie się obracał po nawierzchni znaczeń" (J. Pietrkiewicz, *Między dwoma lustrami*, interview by M. Glińska, „Nowe Książki" 7–9/1988, p. 69). Quote transl. by A. Luboń.

[14] „Istota zadania to wyczuć, a potem wyrazić w przekładzie echa, aluzje i przemilczenia" między utworem a tradycją literacką: „przenieść, czyli przełożyć nie tylko same oznaczniki, ale ich rezonans z jednego na drugi język. (...) Dosłowność odpowiedników zawodzi, a często ośmiesza, jeśli tłumacz ignoruje kontekst utworu w literaturze" (J. Pietrkiewicz, *Przekłada-niec uwag*, „Pamiętnik Literacki" 7/1983, p. 58). Quote transl. by A. Luboń.

[15] As Singer puts it, "since I myself have no knowledge of the Polish tongue I had to rely entirely on the literal versions given me by Dr. Peterkiewicz. These versions would be given me at fortnightly intervals, accompanied by notes on the characteristics of the verse. (...) I would retire with them to emerge a fortnight later with draft translations. Dr. Peterkiewicz would then suggest minor alterations in order to eliminate my misinterpretations of his text and so the present versions were hammered out in an atmosphere of complete cooperation, with consultations at every phase of the process" (*Translator's Preface* in: J. Pietrkiewicz, B. Singer, *Five Centuries of Polish Poetry*, transl. J. Pietrkiewicz, B. Singer, J. Stallworthy, London 1970, p. xxvii-xxviii).

[16] *Editor's Note* in: J. Pietrkiewicz, B. Singer, *Five Centuries of Polish Poetry*, transl. J. Pietrkiewicz, B. Singer, J. Stallworthy, London 1970, p. xxv-xxvi. As Pietrkiewicz also mentions, "we have preferred to be old-fashioned and struggle with complex patterns of form in order to recapture also that part of the original text which had been shaped by poetic diction. For this the technical versatility of Burns Singer was invaluable, offering a range of stylistic equivalents, from mediaeval lyric and baroque conceits to symbolist imagery and peasant couplets. For nearly two years we prepared the anthology, meeting once a fortnight to discuss and collate the different versions. We share many critical views and our attitude to poetry is basically the same: this, of course, facilitated the initial efforts, and often enough the collaboration looked like a series of tests, confirming our literary beliefs. During those two memorable years many glasses of wine were emptied to fortify

extensive annotations. For instance, the translation of *Na muszki pieśń* (*On Little Flies: A Song*) by baroque poet Andrzej Morsztyn is followed by the information "for analogous effect produced by a startling concept, cf. Donne's *The Flea*". Pietrkiewicz discusses the English version of the anonymous medieval planctus *Żale Matki Boskiej pod krzyżem* (*Lament of Our Lady under the Cross*) as "the text (…) comparable in importance to *Quia amore langueo* in Middle English". The sixth part of *Transakcja wojny chocimskiej* (*The Turkish Army*) by Wacław Potocki is considered by the translator an outstanding work due to its "strange musical effect, not unlike that of Milton in *Paradise Lost* book I". In order to appreciate the literary novelties in the concluding lines of *Tren X (Lament X)* by Renaissance poet Jan Kochanowski, the text ought to be, according to Pietrkiewicz, "compared with Shakespeare's remarks on the nature of ghosts in *Julius Caesar* (IV, 3), or in *Hamlet* (I, 4)" while the anthologist recommends reading the satirical epigram *Za pijanicami* (*In Defence of Drunkards*) by Kochanowski in reference to "the longer English version by Abraham Cowley, *Drinking*".[17]

The second solution is much more typical for *Antologia liryki angielskiej*, translated and edited by Pietrkiewicz individually. In this volume, his annotations are concise and provide only standard bibliographical information or dictionary entries for the archaic lexical items used in several English texts. Pietrkiewicz discusses the absence of comparative remarks and reading suggestions as justified by the publication for a broader Polish audience unfamiliar with the concepts of his academic works: "in this standalone anthology the poems should be given priority. Introductory commentaries, explications or digressions (…) would be inappropriate here".[18] However, paraphrases, cryptocitations or exact quotations inscribed in the translated verses play a similar role. They also create a network of intertextual references that unveil the translator's opinion on the transferred poem, its role, rank and status in the history of literature.

In the most obvious cases, Pietrkiewicz applies lexical borrowings in forms or syntactic structures characteristic for Polish literature. One of the examples can be found in the short excerpt from a play (act 4, scene 2) written at the beginning of the 17th century by Thomas Dekker, Henry Chettley and William Haughton:

> Golden slumbers kiss your eyes,
> Smiles awake you when you rise.
> > Sleep, pretty wantons, do not cry,
> > And I will sing a lullaby:
> > Rock them, rock them, lullaby.

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our resolution and to appease the demons of both languages. I hope the wine sacrifice was not in vain" (p. xxvi).

[17] J. Pietrkiewicz, B. Singer, *Five Centuries…*, pp. 118, 116, 121, 117.

[18] J. Pietrkiewicz, *Antologia liryki angielskiej…*, p. 7. Quote transl. by A. Luboń.

> Care is heavy, therefore sleep you,
> You are care, and care must keep you,
> > Sleep, pretty wantons, do not cry,
> > And I will sing a lullaby:
> > Rock them, rock them, lullaby.

These two stanzas remain widely known even nowadays as simply *Golden Slumbers* or *The Cradle Song* thanks to popular musical adaptations by Paul McCartney. Its Polish version has been rendered by Pietrkiewicz as *Pieśń* (*The Song*):[19]

> Sen złoty wam całuje oczy,
> Uśmiechem budzi dzień ochoczy,
> > Nie płaczcie, pieścidełka moje,
> > Wnet kołysanką płacz ukoję:
> > Lulajże, lulaj, płacz ukoję.
>
> Iż troski ciężkie, sen niech chroni,
> Troskliwa troska was obroni.
> > Nie płaczcie, pieścidełka moje,
> > Wnet kołysanką płacz ukoję:
> > Lulajże, lulaj, płacz ukoję.

The replacement of both the noun "wanton" (in old-fashioned English a synonym of "undisciplined" or "spoiled child") with the diminutive expression „moje pieścidełko" (i.e. "my little cuddy one"), and the repeated verb "to rock" with two different forms of the lexical item „lulać" (i.e. "to cradle" / "to swing") in particular order („lulajże, lulaj") is more than enough for a Polish reader to identify the text that influenced the translator's choice of equivalents. The lyrical subject of one of the most famous Polish Christmas carols – also written in the 17th century – attempts to calm a crying child with the same words repeated in the chorus parts:[20]

> Lulajże, Jezuniu, moja perełko,
> lulaj, ulubione me pieścidełko.
> > Lulajże, Jezuniu, lulajże, lulaj!
> > A Ty Go, Matulu, w płaczu utulaj.
>
> Zamknijże znużone płaczem powieczki,
> utulże zemdlone łkaniem wardżeczki.
> > Lulajże, Jezuniu, lulajże, lulaj!
> > A Ty Go, Matulu, w płaczu utulaj. (...)

However, much more interesting intertexts are inscribed in those of Pietrkiewicz translations that are further discussed in his articles as cases supporting the proposed theses. One of the vivid examples can be found in the Polish variant of a poem by George Byron:

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[19] J. Pietrkiewicz, *Antologia liryki angielskiej...*, p. 62–63.
[20] M. Mioduszewski (ed.) *Pastorałki i kolędy*, Kraków 1843, p. 92–93.

On This Day I Complete My Thirty-Sixth Year

'Tis time the heart should be unmoved,
    Since others it hath ceased to move:
Yet, though I cannot be beloved,
    Still let me love!

My days are in the yellow leaf;
    The flowers and fruits of love are gone;
The worm, the canker, and the grief
    Are mine alone!

The fire that on my bosom preys
    Is lone as some volcanic isle;
No torch is kindled at its blaze –
    A funeral pile!

The hope, the fear, the jealous care,
    The exalted portion of the pain
And power of love, I cannot share,
    But wear the chain.

But 'tis not *thus* – and 'tis not *here* –
    Such thoughts should shake my soul nor now,
Where glory decks the hero's bier,
    Or binds his brow.

The sword, the banner, and the field,
    Glory and Greece, around me see!
The Spartan, borne upon his shield,
    Was not more free.

Awake! (not Greece – she is *awake*!)
    Awake, my spirit! Think through *whom*
Thy life-blood tracks its parent lake,
    And then strike home!

Tread those reviving passions down,
    Unworthy manhood! – unto thee
Indifferent should the smile or frown
    Of beauty be.

If thou regret'st thy youth, *why live*?
    The land of honourable death
Is here: – up to the field, and give
    Away thy breath!

Seek out – less often sought than found –
    A soldier's grave, for thee the best;
Then look around, and choose thy ground,
    And take thy rest.

W dniu, w którym kończę 36 lat

Czas sercu zamilknąć, niech już nie szlocha,
    Bo innych wzruszyć nie umie wcale.
Choć wiem, że nikt mnie już nie pokocha,
    Chcę kochać stale.

Żółty liść kryje dni moje oto,
    Miłości kwiecie gdzieś się rozwiało,
Robak mnie toczy. Poza zgryzotą
    Nic nie zostało.

Płomień, co wnętrze mych piersi trawi,
    Sam jest jak wyspa zżarta wulkanem,
On nie roznieci żadnych już żagwi,
    Bo jest kurhanem.

Nie dla mnie trwoga ni żar zazdrości.
    Ani nadzieja, ni bólu rany,
Nie dla mnie słodkie noce miłości,
    Jeno kajdany.

Czemu myśl taka duszę mi zżera
    Tu właśnie? Skąd jej głos potępieńczy?
Sława przy marach. Skroń bohatera
    Wawrzynem wieńczy.

Przy mnie miecz, sztandar. Patrz, kraj
    otwarty –
    Grecja! Tu sława kulami warczy.
Większej wolności nie znał syn Sparty
    Niesion na tarczy.

Zbudź się! (nie Grecjo! Tyś się zbudziła),
    Zbudź się, mój duchu; wiedz, dzięki komu
Krew życia twego źródła odkryła –
    I wróć do domu.

Okiełznaj wreszcie namiętność młodą,
    O wieku męski, wieku namiętny.
Niech cię uśmiechy piękna nie zwiodą,
    Bądź obojętny!

Lecz skoro żal ci młodości, czemu
    Żyć? Ten kraj z śmierci czerpał
    natchnienie.
W bój więc! I oddaj krajowi temu
    Ostatnie tchnienie.

Poszukaj grobu. Znaleźć śmierć w grobie
    Łatwiej niż szukać. Żołnierskie łoże
Ziemia da tobie – wybierz je sobie,
    A sen cię zmoże.

    One of the most important poets of the Romantic Era in Poland, Adam Mickiewicz (1798–1855), was familiar with the works of Lord Byron (ten

years his senior) and undoubtedly wrote some of his own verses under the strong influence[21] of the famous English poet. Yet, in Pietrkiewicz's anthology, it seems as if Byron was influenced by Polish Romanticism, since numerous expressions or descriptions characteristic of the style of Romantic authors such as Mickiewicz – or, to a lesser extent, Antoni Malczewski and Juliusz Słowacki – were introduced into the translation of *On This Day I Complete My Thirty-Sixth Year.* Most of them are largely faithful equivalents of English originals. For instance, the phrase „myśl taka duszę mi zżera" conveys the same meaning as "such thoughts should shake my soul" – the only difference being the verb "to shake" replaced with the Polish word „zżerać" (i.e. "to devour"), commonly used by Romantic poets to describe their ethical and spiritual dilemmas as quandaries "devouring their souls". Some of the equivalents used in the translation bear a strong resemblance to the particularly characteristic works of Polish Romanticism. For example, the sentences "the flowers and fruits of love are gone; / the worm, the canker, and the grief / are mine alone" are shorter in the target text lacking any lexical items for the words "fruits" and "canker".[22] Its abridged and further modified Polish form, „miłości kwiecie gdzieś się rozwiało, / robak mnie toczy" (i.e. "the flowers of love are scattered by wind / A worm dwells within me") is similar to the descriptions of passing life and unavoidable death that can be found in the third part of the play *Dziady* by Mickiewicz („pochowany, zgniłem, / i toczą mię robaki" – i.e. "buried I decay / and worms dwell within me") or in the verse novel *Maria* by Malczewski („bo na tym świecie, Śmierć wszystko zmiecie / robak się lęgnie i w bujnym kwiecie" – i.e. "Death destroys everything in this world / a worm dwells in lush flowers").[23] In order to establish additional links between both Romantic traditions Pietrkiewicz also modifies the references to background cultural details present in Byron's poem. For instance, "funeral pile" mentioned in the third stanza is replaced with the noun „kurhan" (i.e. "burial mound" or "barrow"). Although both lexical items denote a place or structure used for inhumation, only the latter is commonly associated by Polish readers with the landscape characteristic for the Polish-Lithuanian borderlands, depicted in *Stepy Akermańskie* („już mrok zapada, nigdzie drogi ni kurhanu" – i.e. "it's getting dark, neither road nor barrow can be seen")[24] or *Kurhanek Maryli* by Mickiewicz. Such similarities between Byron's work and Mickiewicz's writings are emphasized by the translator through other semantic shifts, but the most important one is introduced in the eighth stanza. Pietrkiewicz renders the concept

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[21] Cf. S. Windakiewicz, *Mickiewicz i Byron*, „Pamiętnik Literacki" 31/1934, p. 128–129.

[22] In an earlier Polish translation by Jan Kasprowicz this passage includes equivalents for all the lexical items used in the original: „owoce/ i kwiat miłości sczezły marnie!/ robactwo, rak i cierpień moce/ to mnie ogarnie!" (cf. H. Krzeczkowski, J. Sito, J. Żuławski (eds.) *Poeci języka angielskiego*, vol. 2, Warszawa 1971, p. 287–288).

[23] A. Malczewski, *Maria. Powieść ukraińska*, Białystok 2002, p. 157; A. Mickiewicz, *Dzieła*, vol. 3: *Dramaty*, Warszawa 1995, p. 195–196. Quote transl. A. Luboń.

[24] A. Mickiewicz, *Dzieła*, vol. 1: *Wiersze*, Warszawa 1993, p. 235. Quote transl.A. Luboń.

of "unworthy manhood"[25] in a double apostrophe „o wieku męski, wieku namiętny" – an apparent reference to the line „mój wiek męski, wiek klęski" (i.e. "my age of manhood, the age of failure") from Mickiewicz's short poem *Polały się łzy me czyste, rzęsiste*:[26]

> Polały się łzy me czyste, rzęsiste
> Na me dzieciństwo sielskie, anielskie,
> Na moją młodość górną i durną,
> Na mój wiek męski, wiek klęski:
> Polały się łzy me czyste, rzęsiste...

Readers still unconvinced of the ideological, artistic and biographical affinities between the two Romantic poets can find this issue discussed *expressis verbis* in Pietrkiewicz's essay *The Mature Activists* (from the book *The Other Side of Silence*, 1970). The poems by Mickiewicz and Byron, quoted and analysed, lead the comparatist to a conclusion: "Adam Mickiewicz's decision to become a man of action resembled that of Byron. Its outcome, too, was similarly unexpected".[27]

The set of Pietrkiewicz's translations provide also numerous examples of intertexts linking poems from different ages and literary periods; the intertexts that serve as evidence of the universality of topics and rhetorical figures. For example, discussing motifs of sleep and death Pietrkiewicz compares *Lament XIX* written by Jan Kochanowski in 1580 and *Ode to a Nightingale* by John Keats (first published in 1819). Parallels between the two texts (to some extent explained by the influence of works by Giovanni Boccaccio) are even more apparent when the final two lines – and especially the last phrase – of Kochanowski's *Lament*

> (...) Tego się, synu, trzymaj, a ludzkie przygody
> Ludzkie noś; jeden jest Pan smutku i nagrody».
> Tu zniknęła. Jam się też ocknął. Aczciem prawie
> Niepewien, jeślim przez sen słuchał czy na jawie.

inspire the rhyming pattern and lexical equivalents used in the translation of the ode:[28]

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[25] In Kasprowicz's version: „żądze niemęskie" – i.e. "unmanly desires" (cf. H. Krzeczkowski, J. Sito, J. Żuławski (eds.) *Poeci języka angielskiego*, vol. 2, Warszawa 1971, p. 287–288).

[26] A. Mickiewicz, *Dzieła*, vol. 1..., p. 413.

[27] J. Petrkiewicz, *The Other Side of Silence. The Poet at the Limits of Language*, Oxford 1970, s. 35.

[28] J. Pietrkiewicz, *Antologia liryki angielskiej*..., p. 172-173. Cf. J. Pietrkiewicz, *Literatura polska w perspektywie europejskiej: studia i rozprawy*, transl. A. Olszewska-Marcinkiewicz, I. Sieradzki, Warszawa 1986, p. 61; J. Kochanowski, *Dzieła polskie*, vol. 2, Warszawa 1967, p. 84. Other Polish version of *Ode to a Nightingale* by Bogdan Czaykowski ends with the lines: „na stoki wzgórza; już zapadł jak w grób / W odległym gaju: / Byłaż to jawa, czy rozwiany sen? / Muzyka pierzchła: budzę się czy-m w śnie?" (J. Keats, *Oda do słowika*, transl. B. Czaykowski, „Fraza" 2/2004, p. 37), while the translation by Zygmunt Kubiak is as follows: „za wzgórze pobiegła, i tam już zapadła/ głęboko między drzewa./ Już nie ma pieśni. Czymże było to widzenie?/ Co wokół mnie jest teraz? Jawa? Snu widziadła?" (cf. Z. Kubiak, *Twarde dno snu. Tradycja romantyczna w poezji języka angielskiego*, Warszawa 2002, p. 371).

Up the hill-side; and now 'tis buried deep	Już na stok wzgórza pnie się – oto ucichł prawie
In the next valley-glades:	I echo go grzebie w dolinie.
Was it a vision, or a waking dream?	Czy to wizja się śniła, czy sen wstał ze wzroku?
Fled is that music: – Do I wake or sleep?	Zamilkła muzyka. We śnie jestem czy na jawie?

Many of the translational shifts introduced by Pietrkiewicz in target versions are paraphrases or quotes that provide explications or reading guidelines. They resemble a teacher's hints given to his adept, practising the art of interpretation, as they suggest conclusions worth drawing from the analysis of a poem in the broader context of other literary works. The first representative example can be found in the translation of the anonymous medieval hymn *Of on that is so fayr and bright*:

Of on that is so fayr and bright	*Której uroda wielmi krasna*
Of on that is so fayr and bright	Której uroda wielmi krasna
velud maris stella,	*velud maris stella,*
Brighter than the day-is light,	Nad światłość dnia wżdy barziej jasna,
parens et puella,	*parens et puella,*
Ic crie to the, thou se to me,	Słysz, Pani, wołam Cię w potrzebie,
Leuedy, preye thi sone for me,	Za mnie się módl do Syna w niebie,
tam pia,	*tam pia,*
That ic mote come to the	Iżbym mógł zbożnie przyjść do Ciebie,
maria.	*maria.*
Of kare conseil thou ert best,	Pociechą jesteś na frasunek,
felix fecundata;	*felix fecundata;*
Of alle wery thou ert rest,	W znoju wżdy ulży twój ratunek,
mater honorata.	*mater honorata.*
Bi-sek him wit milde mod	Proś słodko, iżby syn jedyny
That for ous alle sad is blod	Krwią wszystkie nasze obmył winy
in cruce,	*in cruce,*
That we moten komen til him	Iżbyśmy mogli przyjść do Niego
in luce.	*in luce.*
Al this world was for-lore	Bo cały świat ten w nędzy brodził
eua peccatrice,	*eua peccatrice,*
Tyl our lord was y-bore	Nim Pan nasz Zbawca się narodził
de te genitrice.	*de te genitrice.*
With *aue* it went a-way,	Z *ave* porzucił ziemskie kraje,
Thuster nyth and comet the day	Noc ciemna blednie, dzień już wstaje
salutis;	*salutis;*
The welle springet hut of the	I źródło jasne tryska z głębi
virtutis.	*virtutis.*
Leuedi, flour of alle thing,	Wszystkiegoś kwiatkiem, Pani czysta,
rose sine spina,	*rose sine spina,*
Thu bere ihesu, heuene-king,	Zrodziłaś Króla Niebios, Krysta,
gratia divina.	*gratia divina.*
Of alle thu berst the pris,	Największa Cię nagroda spotka,
Leuedi, quene of parays	Królowąś Raju, Pani słodka
electa,	*electa,*

Mayde milde Moder es	Oto Dziewica matka
effecta.	*effecta.*
Wel he wot he is thi sone	On wie, że zrodził był się z Ciebie,
uentre quem portasti;	*uentre quem portasti*;
He wyl nout werne the thi bone	Twych modłów nie odrzuci w niebie
paruum quem lactasti.	*paruum quem lactasti.*
So hende and so god he his,	Taki On dobry i wspaniały,
He hauet brout ous to blis	Iż zabrał nas do swojej chwały
superni;	*superni*;
That hauet hi-dut the foule put	I zawarł brudny parów paskudny
inferni.	*inferni.*
Explicit cantus iste.	*Explicit cantus iste.*

Inspirations drawn by Pietrkiewicz from Polish medieval literature are easily detectable in at least several passages of the target version. For example, instead of the original plea for benevolent look ("Ic crie to the, thou se to me"), the translator not only introduces the call to be heard, but also uses a characteristically archaic form of the verb „słuchać" ("to listen" / "to hear") – „słysz" („słysz, Pani, wołam Cię w potrzebie / Za mnie się módl" – i.e. "Lady, listen to me calling you in need / pray for me"). Such an apostrophe to the Mother of God resembles a parallel expression used in the oldest Polish hymn *Bogurodzica*, written between the 10th and 13th centuries, where the call to Mary is „słysz modlitwę, jąż nosimy"[29] (i.e. "listen to the prayer we say"). Similarly, the phrase "that ic mote come to the" in a literal translation would lack two syllables required to maintain the constant rhythm of the poem. Therefore Pietrkiewicz introduces an additional lexical item – the archaic adjective „zbożnie" (i.e. "piously" or "free of vice") also found in the lines from the Polish medieval text: „na świecie zbożny pobyt, / po żywocie rajski przebyt" (i.e. "life on earth free of vice / after life: paradise").[30] It is worth mentioning that these references are easy for Polish readers to notice since the two first stanzas of *Bogurodzica* are traditionally discussed during classes at schools and have been a fixed item on almost all obligatory reading lists recommended for public education in Poland. Readers familiar also with the rest of the poem shall find even more intertexts of this type. For instance, the target version of the sentence "thu bere ihesu, heuene-king" not only replaces the name "Jesus" with an equivalent of the word "Christ", but also introduces it in an old-fashioned form „Kryst" (instead of „Chrystus"). As a result, the sequence „zrodziłaś Króla Niebios, Krysta" resembles the passages from *Bogurodzica* in which „Jezu Kryst" is described as „krol niebieski" (i.e. "the king of heavens").[31]

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[29] Cf. J. Woronczak (ed.) *Bogurodzica*, Wrocław–Warszawa–Kraków 1962, p. 98–99.

[30] Cf. English version of *Bogurodzica* by J. Zawadzki (*Selected Masterpieces of Polish Poetry*, Charleston 2007, p. 11).

[31] J. Woronczak (ed.) *Bogurodzica...*, p. 99.

Pietrkiewicz perceives such borrowings and inspirations as translator's choices validated by the history of European culture. In one of his essays, he discusses the absence of epic models in the early ages of Polish literature: "the first texts written in Polish are lyrical and their religious topics are drawn from sources common in medieval Europe: hymns of the cross, Mary's laments and, later on, Christmas carols". As he points out, practical usage of this common tradition is not only "truly fascinating for any comparatist" [32], but also justified by the fact that in the medieval "age of travelling bachelors there were also many wandering stanzas. (…) Literary borrowings were crossing the boundaries between both genres and countries" and therefore formed a complex combination "in which originals are difficult to distinguish from the group of similar texts". [33]

This claim is supported in Pietrkiewicz's anthology through interpretation hints skillfully grafted in translated texts. For example, taking into consideration the hymn *Of on that is so fayr and bright* one can notice that it is, in fact, a laudation and prayer to the Mother of God asked to intercede ("Leuedy, preye thi sone for me / that ic mote come to the"). Her espousal is perceived as effective because she is the beloved mother of the saviour and thus can use her influence to grant forgiveness of sins, salvation and resurrection to a penitent faithful: "wel he wot he is thi sone / he wyl nout werne the thi bone". Mary is described here as a bringer of life – the act of giving birth to the son of God provided her with the ability to help people in their struggle for an eternal afterlife. The obvious conclusion that her figure is the opposite of that of death can easily be drawn from the interpretation of both versions of the poem. Nonetheless, in the Polish translation this opposition is suggested in yet another way. The incipit title used by Pietrkiewicz, „której uroda wielmi krasna" (i.e. "the one of great beauty"), is a paraphrase of a passage [34] from one of the most important works of Polish medieval poetry, *Dialog Mistrza Polikarpa ze Śmiercią* (*Master Polikarp's Dialog with Death*). In this dialogue, the avatar of death, personified as a woman, is depicted in exactly the opposite manner – as "the one of great ugliness" („przyrodzenia niewieściego, / obraza wielmi skaradego"). [35] Therefore, replacement of one word („skarada") with its

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[32] J. Pietrkiewicz, *Literatura polska w perspektywie europejskiej…*, pp. 33, 34. Transl. A. Luboń. Comparing Polish literature prior to the 19th century to literary works from other European countries Pietrkiewicz claims: "the trends and forms of Polish literature before 1800 were, in fact, akin to the same creative elements which developed the great literatures of Europe, the only striking difference being the absence of a continuous theatrical tradition" (*Polish Prose and Verse…*, p. xiv).

[33] J. Pietrkiewicz, *Literatura polska w perspektywie europejskiej…*, p. 55–56. Quote transl. by A. Luboń.

[34] Additionally, this borrowing allows the translator to avoid the difficulties involved in rendering in Polish the polysemic adjectives "fayr" and "bright".

[35] M. Adamczyk, B. Chrząstowska, J. Pokrzywniak, *Starożytność – oświecenie*, Warszawa 1999, p. 160.

antonym („krasna") in the characteristic syntactic structure introduces clear literary reference and provides, as a result of even basic comparative analysis, an additional evidence for the identification of Mary presented in the translation of the English poem as a symbol of "anti-death".

Another vivid example of lexical equivalents selected in order to direct readers' interpretation can be found in a poem by Sir Philip Sidney. Although one of the most prominent figures of the Elizabethan age, Sidney is also famous for introducing themes and motifs that more than two hundred years later became of vital importance for Romantic poets. According to literary historians, "Sidney's eternal songs could show »what great Eliza's reign hath bred«. The legend continued into the Romantic period and beyond", and in some of his most notable works "Sidney employs typically romantic subjects and motifs".[36] Pietrkiewicz's anthology can fully justify these opinions since it contains the first part of the lyrical series *Astrophel and Stella*:

> Loving in trueth, and fayne my love in verse to show,
> That the deere Shee, might take some pleasure of my paine:
> Pleasure might cause her reade, reading might make her know,
> Knowledge might pittie winne, and pittie grace obtaine,
> I sought fit wordes to paint the blackest face of woe,
> Studying inventions fine her wittes to entertaine,
> Oft turning others' leaves, to see if thence would flowe,
> Some fresh and fruitful showre upon my sunne-burnt braine.
> But wordes came halting forth, wanting invention's stay;
> Invention Natures childe, fledde Stepdames studies blowes;
> And others feete still seem'de but straungers in my way,
> Thus great with Childe to speake and helplesse in my throwes,
> Byting my tounge and penne, beating my selfe for spite:
> Foole, saide my Muse to mee, looke in thy heart and write.
>
> Kochałem prawdziwie, wierszem chcąc śpiewać miłość ofiarną,
> By w moich rymach mozolnych rozrywkę znalazła Miła,
> By ją czytanie bawiło – z czytania dla wiedzy ziarno,
> By wiedza w litość, a litość w łaskę się wreszcie zamieniła.
> Więc wybierałem słowa, mej doli malując twarz czarną,
> Pomysły kułem, by Luba nimi swój dowcip bawiła;
> Cudze wertując karty, myślałem, że one odgarną
> Chmury z parnego mózgu, że świeża wytryśnie zen siła.
> Lecz słowa się zacinały, a pomysł nie postał długo:
> Pomysł, Natury dziecię, przed Pracy-Macochy razami
> Uciekł; rytm cudzy zawadą był dla mnie, a nigdy sługą,
> Tako brzemienny w mej mowie, bezradny płodu bólami
> Gryzłem język i pióro, sam siebie bić gotów w rozterce,
> Wtem Muza rzekła: „O głupcze, chcesz pisać, wpierw patrzaj w serce!"

The Polish translation successfully emphasizes Sidney's artistic views that became essential for his literary successors. Apart from, of course,

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[36] I. Ousby (ed.), *The Cambridge Guide to Literature in English*, Cambridge 1995, p. 868; L. Sikorska, J. Fabiszak (eds.), *An Anthology of English Literature*, Poznań 1998, p. 404.

the glorification of true love, Sidney presents individual genius as more important than traditional patterns ("others feete still seem'de but straungers in my way" – „rytm cudzy zawadą był dla mnie"). He discusses novelty originating from natural talent as superior to skilful repetition of canonical clichés ("Invention Natures childe, fledde Stepdames studies blowes" – „Pomysł, Natury dziecię, przed Pracy-Macochy razami uciekł") and portrays the poet as a person deeply involved in a dramatic and painful act of creation ("byting my tounge and penne, beating my selfe for spite" – „gryzłem język i pióro, sam siebie bić gotów w rozterce"). The link between Sidney's ideas and Romantic philosophy is even more obvious for Polish readers since Pietrkiewicz transfers the motto in the poem's final line ("looke in thy heart and write") as „chcesz pisać, wpierw patrzaj w serce!" (i.e. "if you want to write, look into your heart first"). All the modifications introduced by the translator in this phrase – inverted order of verbs, removal of the pronoun ("thy"), use of the archaic form („patrzaj" instead of „patrz"), additional numeral („wpierw" – i.e. "first") and additional exclamation mark – make its last part an exact quotation from the punchline („miej serce i patrzaj w serce!") of the famous poem *Romantyczność* by Adam Mickiewicz, written in 1821 and known as the manifesto of the Polish romantic movement:[37]

> (…) „Dziewczyna czuje, – odpowiadam skromnie –
> A gawiedź wierzy głęboko:
> Czucie i wiara silniej mówi do mnie,
> Niż mędrca szkiełko i oko.
>
> Martwe znasz prawdy, nieznane dla ludu,
> Widzisz świat w proszku, w każdej gwiazd iskierce;
> Nie znasz prawd żywych, nie obaczysz cudu!
> Miej serce i patrzaj w serce!"

It is worth noticing that no other Polish translator of the poem by Sir Philip Sidney came up with such a solution, regardless of whether the chosen rhyming pattern was the same as Pietrkiewicz's (the case of the version by Juliusz Żuławski: „a gdy tak gryzę pióro, wijąc się w rozterce, / »Głupcze! – powiada muza – pisz patrząc w swe serce!«"), or completely different (like in the translation by Stanisław Barańczak: „tak siedząc, pióro gryząc, nagle głos Muzy słyszę: / »Głupcze! Kto kocha, patrzy w serce własne – i pisze«").[38]

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Poetic schemes (rhyme patterns or motifs) and more or less paraphrased excerpts from Polish texts (well-known to the Polish audience) are used

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[37] Cf. A. Mickiewicz, *Dzieła*, vol. 1…, p. 57.
[38] *Poeci języka angielskiego…*, vol. 1, p. 211; S. Barańczak (ed.), *Od Chaucera do Larkina. Antologia*, transl. S. Barańczak, Kraków 1993, p. 45.

by Pietrkiewicz as largely faithful equivalents for English originals. As a result, the similarities between the English and Polish literary traditions revealed, exposed or simply created by the process of interlinguistic transfer provide not only the comparatist with credible examples for his interpretative and analytic essays, but also the readers of his translations with instructions as to how to understand and evaluate particular texts in relation to works of foreign literature. Just like a teacher's subtle hints or an editor's footnote information, the intertextual links implemented in the poems provide everyone who follows them with a lesson in poetics and literary history, as they allow them to distinguish "originality from the contexts of mutual influences". Thus, Jerzy Pietrkiewicz's unique strategy of domestication impacts the readerly reception of the chronology of canonical works of literature according to the clearly stated principle: "in the field of comparative studies disbelief in free will of the imagination is a mortal sin" since "in the mind of a true humanist there are no artificial boundaries and everything in it should interpenetrate".[39]

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[39] J. Pietrkiewicz, *Polish Literature…*, pp. 279, 280. Quote transl. by A. Luboń.

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