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BOSNIAN-HERZEGOVINIAN AND MONTENEGRIN LITERATURE AMONG IVAN FRANKO'S CREATIVE INTERESTS

Ivan TEPLYY

*The Ivan Franko National University of Lviv,
1 Universytets'ka Str., 79000, Lviv
The Department of Foreign Languages for Humanities
e-mail: i_teplyy@yahoo.co.uk*

The paper deals with scholarly-critical works, literary-artistic translations, touching upon the issue raised, literary studies and translation studies research based on the declared and related issues (translations, figurative analogies, other forms of implementing the foreign-language discourse, actively developed and implemented by I. Franko himself). The focus of the study is Luca Jovović, whose first publication – the storiette *Hajduky* (orig.: “Hajduci”, „Luča” magazine, 1895) – I. Franko translated and included a literary theoretical reference information about the author.

Ivan Franko's creative translation work in this area is not so quantitatively large, but it gives an opportunity to illustrate a number of important theoretical issues, has a significant heuristic potential, and is of a great theoretical value, which, by the way, has provided the basis for a number of researchers to make important theoretical conclusions.

In his well-known article, “Internationalism and Nationalism in Modern Literatures”, I. Franko, exemplifying, in particular, on the Montenegrin Luka Jovović, substantiated the idea of proximity of the national in form creativity of writers to universal human feelings, viz. such a writer will be simultaneously understandable and interesting not only for his countrymen, but also for the whole civilized world, for everyone will find in his writings, despite the unusual nature and national originality of their form, the same feelings, doubts, suffering, sympathy and antipathies constituting the essence of the educated personality of his/her time.

The issues of intertextuality, literary and academic ties, contacts occupy a place of importance in the research.

In view of this, the next step, i.e. study of the issue in question, could well be an analysis of I. Franko's translation of Luka Jovović's storiette *Hajduci*, based on verifying the original and its Ukrainian version.

Key words: discourse, translation, literature, storiette, essence, form, national, universal.

The stated problem presupposes a number of dimensions to be examined, viz.: scholarly and critical papers touching upon the issues in question, translation and translation studies works based on this set of problems, figurative analogies and other forms of assimilating a foreign language text elaborated and actively implemented by I. Franko himself. Intertextuality counts here as well.

The following works by I. Franko put under respective headings are to be taken into account here: From Montenegrin literature. Luka Jovović. *The Hajduks. A Storiette from*

the Montenegrins' Life, i.e. *Hayduky. Obrazok z zhyttia chornohortsiv* (Франко, 2008, 51, с.803–812) + Commentaries (Франко, 2008, 51, с.947–948). From Serbian Folk Poetry. *How Christ Was Baptized*, i.e. *Yak Khrystos Khrestyvsia* + Commentaries (Франко, 2008, 52, с.727–728; 988–989). From Bosnian-Herzegovinian Folk Poetry (Франко, 2008, 52, с.729–736). Here belong: a) *Serpent the Prince*, i.e. *Zmyi-Korolevych* (Франко, 2008, 52, с.729–732) + *How Jug Bogdan Sold His Wife*, i.e. *Yak Yuh Bohdan svoyu zhinku prodav* (Франко, 2008, 52, с.733–736) + Commentaries (Франко, 2008, 52, с.989–990) + Vol. 10 of I. Franko's Completed Works etc. (Франко, 1977, 10, с.73–108).

For the first time, *Hayduky* (original: “Hajduci” u “Luči” 1895) was published in the *Literary-Scientific Herald* [Literaturno-Naukovyi Vistnyk, LNV] for the year 1898, Vol.1, Book 1, pp.103–113 (Франко, 2008, 51, с.947; Йовович, 1898), the source language being Croatian (Йовович..., 1898 (online)). The source of the translation is the original's first print of the *Hayduky* in the Montenegrin literary magazine *Luča* [The Ray]¹ (Франко, 2008, 51, с.948), 1895, authored by Luka Jovović (1865–1944) (Lekić, 2018, с.349), whereas Vol.51 cites the following data: “Йовович (Јововић) Лука (1865–1916) – Montenegrin writer, rural teacher living in Montenegro and writing in the local patois of the Serbian, as then treated, language. Prior to the collapse of Yugoslavia, it had been officially believed that the Montenegrins speak the Shtokavian dialect of the Serbo-Croatian language” (Франко, 2008, 51, с.947).

The most reliable, so it appears, data stem from in the following source: Luka Jovović (Gluhi Do kod Virpazara, 1865. – Bar, 1944.) crnogorski je književnik i prosvjetni radnik. [Montenegrin writer and educator]. Biografija. Završio je Nižu gimnaziju na Cetinju, nakon čega se posvetio pedagoškome radu kao učitelj u nekoliko mjesta u Crnoj Gori [Biography. He graduated from the Lower Grammar School in Cetinje, following which he devoted himself to pedagogical work as a teacher in several places in Montenegro]. Bio je učesnik balkanskih i Prvoga svjetskog rata [Participated in the Balkan wars and the First World War]. Pisao je pripovijetke, a bavio se i skupljanjem folklorne građe [Wrote narratives, also collected folklore material]. Objavio je dvije zbirke pripovjedaka pod zajedničkim nazivom *Pripovijetke iz crnogorskog života*. [He has published two collections of narratives under the common title *Stories from Montenegrin life*]. U prvu knjigu autor je uvrstio devet priča (*Ko neće čepom, on će vranom, Kopanje blaga, Hajduci, Nametnut prsten, Do podne vezir, od podne rezil, Blago njegovoj duši, Jetrve I Prije i sad ili Sedam noći kod đeda Jova*). [The author included nine stories in the first book (*He Who Doesn't Get Involved, Is Thrown Away, The Digging Up of Treasures, The Haiduks / Brigands, A Ring Put On; By Midday a Vizier, In the Afternoon a Cut-Throat; Blessed Be His Soul; ? Sister-in-Law before and Now, or Seven Nights at Grandfather Jove's*)]. U drugoj knjizi Pripovijedaka nalazi se osam priča [There are eight stories in the second book of the *Short Stories*] (*Vjeridba na Veliki petak na Viru* [Verification on Good Friday at Vir], *Preudala se* [She was Scared], *Crnogorski ranjenici* [Montenegrin Wounded], *Sud dobrih ljudi* [The Court of Good People], *Stijepo* [Stijepo], *Svekrva* [Mother-in-Law], *Kum Stijepo*[Godfather Stijepo] i *Popravio se* [He Corrected Himself]). Works: *Pripovijetke iz crnogorskog života*, knj. I (Cetinje, 1895) [Stories from Montenegrin Life, Book I]. *Pripovijetke iz crnogorskog života*, knj. II (Dubrovnik, 1896) [Stories from Montenegrin Life, Book II]. Source: Nikola Racković, *Leksikon crnogorske kulture*, DOB, Podgorica, 2009. Milorad Nikčević, *Istorija crnogorske književnosti*, knj. III, ICJK, Podgorica, 2012 [LUKA JOVOVIC...].

¹ Literary gazette, printed organ of the *Hirs'kyi vinets'* (Mountain Crown) society; came out in 1895–1900, city of Cetinje, (Montenegro).

A number of other authors on the subject do not give the years of L.Jovović's life (Sabljic, 2017). The reference is normally made to Savo Lekić [LUKA JOVOVIĆ ...].

Ivan Franko owes the translation of the work to Friedrich Salomo Krauss (1859–1936) [Friedrich Salomon (online)], an Austrian folklorist and ethnographer, translator from Slavonic languages, publisher and editor of folklore materials of various peoples, in particular “Sagen und Märchen der Südslaven in ihrem Verhältnis zu den Sagen und Märchen der übrigen indogermanischen Völkergruppen” [Legends and Tales of the Southern Slavs in Their Relation to the Legends and Tales of the Other Indo-Germanic Groups of Peoples] in a German translation whose first volume (I Band. Sagen und Märchen der Südslaven. Zum grossen Teil aus ungedruckten Quellen. Leipzig. Verlag von Wilhelm Friedrich, 1883) I. Franko reviewed in writing (Франко, 26, с.285–288). First published in the *Zoria* [The Star] journal, 1883, No.12, p.201–202. Krauss F.S. (1858–1936) – German ethnographer, publisher and editor of folklore material of various peoples (Франко, 26, с.435).

The years of F.S.Krauss's birth are in conflict, as one can see, too. The folklore material of F.S.Krauss was first published in the the *Zhyttie i slovo* [Life and Word] journal, 1894, Vol.1, Book 2, pp.312–313 (Франко, 53, с.751).

I.Franko visited F.S. Krauss in Vienna, was in correspondence with him [Франко, 51, с.948]. In a review article, *Ukrayins'ka literatura za 1898 rik* [Ukrainian Literature for the Year 1898], he noted that *the LNV* [Literary and Scientific Herald, Ukrainian acronym] in its issue of the year 1898 had also placed the work by L.Jovović: “In the newly founded (late 1897) *Literary and Scientific Herald*... Slavonic literatures were not neglected either..., the journal published translations from Russian writers – Chekhov, Mamin-Sibiriak, Nadson; Polish – Orzeszkowa and Dombrowski; Czech ones – Machar, Serbian – Jovović (Франко, 32, с.11). Montenegro gained independence from the Ottoman yoke back in 1796, and the events take place in the 1830s on the borders of the Turkish and Montenegrin dominations (Франко, 51, с.947). In the note (foot-note) to the story – hallmark of the translation method – I. Franko writes: “This splendid short novella of the Montenegrins' life in not too age-old, as it is of the 30s of our century [the 1830s – I. T.], written by Luka Jovović, a teacher in the village Mrkojević in Montenegro, was published together with the second short novella in the first yearbook of the literary magazine *Luča* [Луча], published by the society *Gorski vijenac* [The Mountain Wreath] in Cetinje, beginning with 1895. One of those stories was translated by the well-known folklorist F.S. Krauss into German and published in issue 37 of the Vienna-based weekly *Die Zeit*, the translator adding from himself words of recognition for the talented author. “But in Cetinje – Mr. Krauss writes, lending me the first issue of the *Luča* for my translation – “someone” looked awry at the fact of so much honour having been done to the rural teacher, poor thing – and they stopped sending *Luča* to me” (Франко, 51, с.803). This page carries two more foot-notes, among which *hajduci*, and, on the page to follow – *cami* [Turkish temple, i.e. mosque].

In the article *Internatsionalizm i natsionalizm u suchasnykh literaturakh* [Internationalism and Nationalism in Modern Literatures], I. Franko substantiated, in particular by exemplifying the Montenegrin Luka Jovović, the idea of proximity of the – national by form – writers' creativity to the common sentiments of the people: “And only such a writer will be simultaneously understandable and interesting not only to his closest fellow-countrymen, but also to the whole civilized world, for everyone will find in his works, no matter how much unusual and uniquely national their form might be (let us take, for example, the works of our Shevchenko, the Englishman Dickens, American Mark Twain, Magyar Mikszáth

or the Montenegrin Jovović), the same sentiments, doubts, sufferings, likes and dislikes, making up the essence of the present-day educated man's soul" (Франко, 31).

Question is posited about I. Franko's lessons in the field of Translation Studies. The first lesson is: "Translation studies should become the branch that does not disunite Humanities, but unites them, for translation is neither purely linguistic, nor purely literary phenomenon. Translation is a *cultural phenomenon* [italics ours – I. T.], because I. Franko translated not only from one language into another, but from an epoch to another, from one system of thinking to another. All is subordinated to this. And this is a very important lesson by I. Franko. [...] Every time, we must talk about the aim of translation. "Why did I. Franko translate Yolović [Jovović – I. T.], a Montenegrin writer, beginner, his first work, he himself almost unknown among the Serbs and Montenegrins alone?" For in the work of Yolović [Jovović], he found the unity of international and national, which is an important moment in the history of culture. And generally, when talking about translation, we must talk of the important *cultural-forming mission* by I. Franko [italics ours – I. T.] which considers culture as a complex, dynamic, contradictory, yet, simultaneously, integral system. When talking about I. Franko, we should not talk about whether he has achieved or not achieved, whether he has reached, or he has not reached, we must speak about a *great cultural phenomenon* [italics ours. – I. T.], and from this follows what touches upon translation" (Гольберг, 1989, с.298–299).

I. Franko's second lesson teaches us that "both the original and the translation constitute an integrity. And if render it into the language of our century which I. Franko, understandably, did not know, everything is, according to him, intersubordinated. And it is a little strange, in this respect, that there have been few reports of brilliant analyses by Ivan Franko of translations from oral folklore, or, say, we have not spoken here about his own translations of the Balkan Slavs' folklore, which is very characteristic, as I. Franko himself comments on them in terms of the integrity of translation, when each component is subordinated to some major thematic task. The third issue is the issues of the translator's repertoire. According to Ivan Franko and our concepts, translation is a form of interaction between literatures. Once it is so, then the law of selectivity, substantiated by I. Franko, operates here. One more lesson by I. Franko. We all keep repeating "reproduced". Translation cannot be reproduction only. The practice of I. Franko himself shows that [...] translation is a dialectic phenomenon. It is a unity of reproduction and creativity. If it were just a reproduction, then there would be no creative individuality pulsating in it, the translator's interest would not be felt, it would not be a living phenomenon of artistic culture. Translation is as much reproduction, as it is creativity, and vice versa. But when we talk about this creativity, it is clear that it is subject to the task of rendering certain aspects of the original" (Гольберг, 1989, с.298–299).

The translation legacy of I. Franko in the field indicated above includes: *Zmyi Korolevych* [The Prince of a Serpent]. Work from I. Franko's manuscript legacy. Original of the translation: "Narodne pjesme bosanske i hercegovačke" [Folk Songs Bosnian and Herzegovinian]. Compiled by Jovan Jukić and Grga Martić (Osijek: Lehmann, 1858). Chapter I – *Pjesme junačke* [Heroic Songs]. Number of the work – 5, p.76–80. The translation's dating is not specified (Франко, 52, с.989; See also: Hajdarpasic, 2015, с.220).

Volume 52 (Франко, 52, с.990) includes the following material: *Yak Yug Bogdan svoyu zhinku prodav* [How Jug Bogdan Sold His Wife] (Manuscript Institute. The V. Vernadskyi National Library of Ukraine I, 4931-6, sheet 10-12). Work at these translations is not complete. Second translation dated: 22.VI [18]93. There is a plot parallel to this work (see Вук Караџић, "Народне српски пјесме", кн. I, №725) [Vuk Karadžić. Serbian Folk Songs]. These works are published for the first time, by the autographs indicated.

The very translation of the *Hajduci* into Ukrainian needs a special research, although researchers differ in their estimation of I. Franko's prose translations from the South-Slavonic languages (Гольберг, 1965, 2006; Гуць, 1966; Хајдуковић, 2006).

Jakov Sabljic in his paper "Pregled *Crnogorske književnosti* od 1852 do 1918 Milorada Nikčevića" [Review of Montenegrin Literature from 1852 to 1918 by Milorad Nikčević] indicates, in particular, that the most significant representatives of the short story on folk life, symbolizing the transition from Romanticism to Realism (particularly in the late 1870s – 1890s, to a lesser extent in the early 20th c.), were Luka P. Jovović, Savo P. Vuletić, Andrija Jovičević and Novica Kovačević Grahovski (Sabljic, 2017, c.330–331), Luka P. Jovović occupying the place of paramount importance, leading the honorary line of the illustrious authors. The progenitor of the genre, as it were, was M. Nikčević who, from Njegoš's death (1852) till the end of WWI (1918), writes his most significant folklore and didactic stories, thematically spearheading the problems of an ordinary, everyday life, in particular that of villagers, and are largely based on the oral tradition (Sabljic, 2017, c.330). Some other major present-day works on the subject do not, regrettably, mention the name of Luka P. Jovović (Leksikon hrvatskog jezika..., 2001, *Recepcija i novocitanje...*, 2013).

Statistics of I. Franko's Translation Work in the Field of the Literatures in Question

Literature	Authors	Works	Amount of pages	Language (source, intermediary)
Bosnian-Herzegovinian	2	2	8	Croatian – source language
Serbian	2	12	39	Serbian – source language
Montenegrin	1	1	10	Montenegrin – source language

Conclusions. One should differentiate between I. Franko's creative style as translator of poetry and that of prose. There seems to be an antinomy between them on the material of Serbian literature (successful in terms of poetry, yet not so felicitous in the rendering of prose), but much less so on that of the literatures indicated here, judging by even a cursory glance at the issue.

Therefore, the next step, i.e. paper on the problem, should well be an analysis of I. Franko's translation of *Hajduci* as based on Luka Jovović's original.

The creative translation output is not too numerous in the domain under consideration, being, simultaneously, illustrative and instructive, showing great theoretical value, giving grounds for profound conclusions on the part of other researchers.

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БОСНІЙСЬКО-ГЕРЦЕГОВИНСЬКА ТА ЧОРНОГОРСЬКА ЛІТЕРАТУРА У КОЛІ ТВОРЧИХ ЗАЦІКАВЛЕНЬ ІВАНА ФРАНКА

Іван ТЕПЛІЙ

*Львівський національний університет імені Івана Франка
вул. Університетська, 1, Львів, 79000*

*Кафедра іноземних мов для гуманітарних факультетів
e-mail: i_teplyu@yahoo.co.uk*

Постановка проблеми: Творчий перекладацький доробок І. Франка у розглядуваній царині кількісно не такий уже й великий, але він дає змогу проілюструвати низку наукових положень, має значний евристичний потенціал, велику теоретичну цінність, що вже дало підставу низці дослідників зробити важливі теоретичні висновки.

Мета: У розвідці розглянуто переклади, образні аналогії, інші форми реалізації іншомовного дискурсу, над якими активно працював І. Франко. Значну увагу приділено чорногорцю Луці Йововичу, першопублікацію якого – образок “Гайдуки” (Журнал “Луча”) – І. Франко переклав і доповнив літературознавчою довідкою про автора.

Результати дослідження: У відомій статті “Інтернаціоналізм і націоналізм у сучасних літературах” І. Франко, зокрема й на прикладі Луки Йововича, обґрунтував ідею близькості національної за формою творчості письменників різних народів до загальнолюдських почувань, а саме: такі митці будуть одночасно зрозумілі і цікаві не тільки своїм землякам, а й цілому цивілізованому світу, бо всі знайдуть у їхніх творах, попри незвичайність та національну неповторність їх форми, ті самі почуття, сумніви, страждання, симпатії й антипатії, які становлять суть освіченої людини свого часу.

Важливе місце у дослідженнях І. Франка посідають питання інтертекстуальності, а також міжслов'янських літературно-наукових зв'язків.

Суттєво різняться творчі стилі І. Франка як перекладача-поета і перекладача-прозаїка. На матеріалі сербської літератури між ними, як видається, існує антиномія (вельми вдалі переклади поетичних творів та не завжди такі переклади прози), однак у перекладах з інших літератур, про які тут йдеться, такого контрасту не спостерігається. З огляду на це, наступним кроком, тобто дослідженням на зазначену проблематику, міг би, цілком ймовірно, стати аналіз Франкового перекладу “Гайдуки” та першотвору Луки Йововича.

Ключові слова: дискурс, переклад, література, образок, зміст, форма, національний, загальнолюдський.