

ADAM MICKIEWICZ IN IVAN FRANKO'S CREATIVE LEGACY: TRANSLATION STUDIES AND LINGUISTIC ASPECTS

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The problem "Adam Mickiewicz in the Creative Heritage of Ivan Franko: Translation Studies and Linguistic Aspects" involves the analysis of a number of important issues, such as: the Polish-language translation discourse of Ivan Franko, Franko Studies Mickiewicziana, examination of individual translations, contentious issues. Thereby we can speak of Ivan Franko's Mickiewicziana or his Mickiewicz discourse.

The paper presents I. Franko's personality as translator of Adam Mickiewicz in terms of a broader issue, viz. "Ivan Franko in the Aspect of Linguistics and Translation Studies". It touches upon linguistic, translation studies, and cultural aspects of the problem in question. I. Franko's activity is contextualized within the Polish linguistic and cultural milieu of the time, let alone translation and literary studies proper.

The research is not homogeneous. Rather, one may speak here of: 1) translations proper; 2) translation studies and linguistic papers authored by I. Franko; 3) papers on A. Mickiewicz; 4) works on Polish literature; 5) I. Franko's contribution to Polish culture, his Ukrainian-Polish translations.

Adam Mickiewicz occupies the most prominent place in I. Franko's activity as translator and scholar as far as Polish literature is concerned. Being quantitatively modest, his Polish-language oeuvre is, in terms of quality, quite significant. I. Franko was among the trail-blazers, pioneers in opening A. Mickiewicz to the Ukrainian public, despite the fact that practically the entire population of Galicia was acquainted with Polish to a lesser or greater extent. Moreover, since 1868 Polish had been made into a state language. Hence the question: "What for?", "What sense does it make?" Being one of the few aware of the fact that no nation or state will rise without a language of its own, as well as literature, culture, i.e. he looked into the future as thinker, nation-builder, linguist and translator. It is worth emphasizing the creative nature and skills of I. Franko's translations from A. Mickiewicz.

Keywords: Ukrainian, Polish, translation, translation studies, linguistics, contribution.

"The contribution of I. Franko, the Ukrainian, into the development of Polish culture is an exceptional phenomenon, one that is hard to embrace, rather, it is unique. It would be hard to recall the surname of a representative of any other people who would so actively and fruitfully participate in the spiritual development of the Polish society" [35, c. 111]. Among Ukrainian writers, there is no one closer to Polish literature and culture than I. Franko. The Polish language accompanied I. Franko, starting from the grammar school in Drohobych,

and in Lviv University. He was well-acquainted with the life of the Polish working people, sensed the entire acuteness of international issues [33, c. 594].

In I. Franko's translation activity, this language occupies an important, if not so prominent, a place as does German. Following W. Żukrowski's data, a quarter of all I. Franko's writings is accounted for by Polish ("Jedna czwarta jego twórczości była w języku polskim") [36, c. 296]. M. Jakóbiec, another outstanding researcher into I. Franko's Polish-language works, writes: "Nearly one – fifth of I. Franko's heritage is covered by works written in Polish. There is a drama amid them, and more than ten poems, and about forty prose works, the short novels *Lelum i Polelum* [Lelum and Polelum] and *Dla domowego ogniska* [For the Home Hearth] being among them, scholarly papers published in their times' celebrated journals such as *Wisła* [The Vistula], *Lud* [The People], *Kwartalnik Historyczny* [The Historical Quarterly]. There are many serious literary-theoretical and journalistic articles and reviews in the most important Polish journals and newspapers of the second half of the 19th c., such as *Świętochowski's Prawda* [The Truth], *Wysłouch's Przegląd społeczny* [The Public Review], *Głos* [The Voice], *Przegląd tygodniowy* [The Weekly Review], *Ateneum* [The Atheneum], Petersburg-based *Kraj* [Motherland] or *Kurjer Lwowski* [L'viv Herald] [...]. Little has been done in the study of the language and style of I. Franko's works written in Polish, although we raised the problem as far back as 1958 at the Ivan Franko Session of the Slavonic Studies Committee, Polish Academy of Sciences" [25, c. 129]. To be more precise, "his bibliography includes as many as 1032 items in Polish, which constitutes more than a quarter of his whole heritage as a writer" [29, c. 253]. Very wide is the genre palette: here is critical material, correspondence etc. Most of the items (785) fall on the *Kurier Lwowski*, 123 – St. Petersburg's magazine *Kraj* etc. [29, c. 253]. According to another estimate, I. Franko's literary heritage numbers more than 40 works written in Polish, among which quite a few short stories, the short novels *Lelum i Polelum*, *For the Home Hearth* and a number of poems (more than 10) [14, c. 81]. The researcher notes that "least of all out of these works is studied poetry" [14, c. 81]. I. Franko appears to have authored more than 10 poems written in Polish. These are *My lubimy Rusinów* [We love the Ruthenians], "O zle i dobre, które w sercu noszę" [On the good and evil I carry in my heart], "Do Józi Dz." [To Józia Dz.], "Twój śmiech mnie ranił" [Your laughter has wounded me] etc. The most interesting, however, seem the poems translated by Franko into Polish such as *Narodna piosnia* [A Folk Song] (from the *z lit moyeyi molodosti* [From the years of my youth] collected poems), *Idyliya* [Idyll] (*Z vershyn i nyzyn* [From the Heights and the Depths] collection), *Rozmowa v lisi* [A talk in the forest], and *Ya pobachyv yiyi ne v zelenim sadku* [I had seen her, 'twas not in the garden of green] (*z dniv zhurby* [From the days of sorrow] collection). The poem *Idyll* was published in Polish in 1887 (magazine "Ruch" [Movement], No. 6), all the rest being published in 1914, by the Kyiv-based magazine "Kłosy ukraińskie" [The Ukrainian Ears (e.g. of Wheat)] (Kyiv, 1914, No. 3–4, p. 13–14 and No. 5–6, p. 4)" [14, c. 81–87].

The poem "O zle i dobre, które w sercu noszę" (*O zlo i dobro, scho yikh v sertsy noshu* – Ukr. version of I. Franko) was first published in the *Literaturna spadshchyna: Ivan Franko* [Literary Heritage: Ivan Franko] collection. Issue I [8, c. 27]. Submitted by the autograph (Holding 3, No. 287, p. 1) [26, т. 2, c. 492]. It is volume 2 in the 50-volume edition [22, т. 2, c. 275–276].

According to M. Jakóbiec, his full of temperament and of polemical passion articles and works will not pass unnoticed by any of those who turn over the pages of *Prawda* by Świątochowski, *Przegląd społeczny* by Wysłouch, *Głos*, *Przegląd tygodniowy*, *Ateneum*, *St. Petersburg's Kraj* or *Kurier Lwowski*, as well as numerous Polish scientific printed papers of the 1880s and the 1890s. I. Franko wrote in Polish and published dozens (emphasis added. – I. T.) of literary-artistic works. His activity in the Polish literary and journalistic-political fields presents a most beautiful page in the friendship and cooperation history of the progressive forces of the Polish and Ukrainian peoples [33, c. 570–571].

“Franko is one of the pillars in the spiritual development of the Ukrainian people. After Shevchenko, who undermined the belief in the hackneyed idea regarding the provinciality of Ukrainian culture, and with the inspired word sang the glorious past of Ukraine prophesying its wonderful future, there came Franko, and with his universal hard work strove to implement Shevchenko’s idea of Ukraine as an equal partner of the civilized European peoples. So, it fell to his lot, on the one hand, to eradicate the prejudices of the backward Ukrainian society, combat its conservative worldview narrow-mindedness (Muscophiles, Populists), on the other – to throw wide open the doors for the European progressive ideological currents, mastering the cultural heritage of other peoples. Let us add that Franko himself created durable values which used to find a lasting place not only in the culture of the Ukrainian people, but other Slavonic ones, particularly Polish”, M. Kuplowski notes [35, c. 111]. Research like this is, regrettably, in short supply now. There is a testimony by H. Biegeleisen: “He *was wonderfully fluent in Polish*” [emphasis added. – I. T.] [2, c. 342].

I. Franko has translated 35 works from Polish into Ukrainian, which covers more than 100 pages of fiction, 8 authors [22, т. 11, 25; 20, т. 51, 52, 1; 28; 23, c. 83] and constitutes 0.02 % of the total volume of his literary-artistic translation. Translations from Ukrainian into Polish include 7 poetic works by 7 authors (5 of them unknown) totalling 8 pages.

An unusually valuable material regarding the translator’s poetics or creative method can be found in the poem “O zle i dobre, które w sercu noszę” (*O zlo i dobro, scho yikh v sertsy noshu* – Ukr. version of I. Franko). A special study into both versions of this and the other poems is still ahead.

The statistics on A. Mickiewicz includes: *Peterburh* (309–339); *Do druhih rosiyan*, i.e. To the friends Russians (340–341); *Smert' polkovnyka*, i.e. The colonel’s death (344–345); *Nichlih*, i.e. Overnight stay (346–348); *Ordonova reduta*, i.e. Ordon’s redoubt (349–352); *Chaty*, i.e. Ambush (353–355); *Vteka*, i.e. Escape (356–360); *Hospodars'kyi vechir*, i.e. Evening in a peasant’s yard (361–362); *Buria*, i.e. The tempest (363–365) – all told: 9 works, 55 pages, following the 50-volume edition of I. Franko’s works [22, т. 11, c. 309–365]. As for *Peterburh*, mentioned above, it is the translator’s title of *Ustep* (Paragraph) to part III of the *Dziady* (Forefather’s Eve). The work comprises six parts, part three being entitled the same way [22, т. 11, c. 315–320].

There are translations, besides, from Latin into Polish and into Ukrainian, by the way, even if small in size: a rendition from Latin into Polish of the Statute for the Society of Galician Priests of the Greek Catholic Rite, Section 10 (*Lat. Societas presbyterorum ritus*

graeko-catholici galicensium), published in Vienna (1816), and a great bibliographic rarity even at that time. This Section's translation serves to illustrate the article *Essays on the History of Ruthenian Literature in Galicia* [21, т. XVI, с. 148–149]. The talk is of the first glimpses of a new movement, first glimmering signs (...) of the “dawn of renaissance” emerging in Galicia, the process headed by Bishop Mykhaylo Levyts'kyi, a person of small ability and feeble disposition, yet under the favourable influence of the canonist Ivan Mohyl'nyts'kyi, a graduate of Vienna University, disciple of Kopitar, the famous scholar in Slavistics. “It was the first man in Galician Rus' who tried to dispel the reigning here in the view of the national cause Egyptian darkness by dint of the light of science” [21, т. XVI, с. 146–147]. I. Franko translated this text from Latin into Polish: the article was published in the Warsaw-based magazine *Głos*, 1888, Nos. 2, 4, 5, 12 entitled *Szkice z dziejów literatury rusińskiej w Galicji*¹ [21, т. XVI, с. 441]. Let us add here another page of a Latin-Ukrainian translation: *Ksiondz Yan Brozhek. Darom* [Priest Jan Brożek: Gratis [For free]], tr. by Iv. Franko [3, с. 307]. Out of the 15 lines of the poem, let us cite the starting and the concluding ones: Vy, shcho pryvykly uchytyisia darom i nas uchyty' darom, [...]. / Vy, shcho vse robyte darom, vid nas zabyraytesia darom!² / Translated from the Latin by Iv. Franko [10, с. 307].

There is also a translation from Polish into German – an extract from the novel *Pan Wołodyjowski* (1887–1888) by Henryk Sienkiewicz [32, с. 311–312]. I. Franko uses it in the sharply burning paper „Volksaufklärung“ in Galizien (“Folk Enlightenment” in Galicia) [32, с. 309–313]. The author plunges this episode from the novel into the new vertical context of his paper to draw a very strong and marked parallel between the macabre and the sarcastic. There are some translations from French into Polish as well [16].

Adam Mickiewicz's oeuvre was, no doubt, in the focus of I. Franko as translator of 19th c. Polish literature: he worked at it in 1895–1913. The year 1895 saw the publication of “Hospodars'kyi vechir” [Evening in the peasant's yard] and “Buria” [The tempest] – two extracts from “Pan Tadeusz”. In 1899 (LNV³, vol. 6, book 5) there appeared A. Mickiewicz's poem “Het' iz ochey moyikh!” Two ballads by A. Mickiewicz, “Chaty” and “Vteka”, translated by I. Franko in 1907, saw the light of day in the same journal (LNV, 1908, vol. 43, book 7). The newspaper *Dilo* [The Cause] (1907, No. 255) published the translation of the poem “Ordonova reduta”. Finally, the summing-up edition of Franko's translations from the great Polish poet became the book “Adam Mitskevych. Wielka utrata (Lviv, 1914)”. It included Franko's translations “Peterburg” (Introduction to Part III of the “Dziady”, I–VI) and a dozen odd of other poems and poetic fragments. Moreover, I. Franko also translated works by other Polish poets: the year 1897 witnessed the publication in the *Shkola narodna* [People's school] reader the translation of Ignacy Hołowiński's poem *Hornets' z popelom* [orig.: *Gamek*

¹ *Essays on the History of Ruthenian Literature in Galicia* (Pol.)

² Ye, accustomed to learn for free, and teach us for free, [...]. / Ye that do all things for free, go ye away from us for free.

³ (Literaturno-Naukovyi Vistnyk, Ukr. abbr. – *I. T.*), i.e. *Literary-Scientific Herald*. Here and throughout the paper – LNV.

z popiołem¹, i.e. A pot of ashes]. Two years later, Franko's translations of two poems by Adam Asnyk, three – by Wiktor Gomulicki and seven poems by Andrzej Niemojewski were published [12, c.193]. Along with A. Mickiewicz's poetry in the above-mentioned LNV for the year 1899, that by A. Asnyk, I. Hołowiński, W. Gomulicki, A. Niemojewski is presented too ("From Polish poets" rubric) [9, c. 184–193].

Most of I. Franko's translations were made from A. Mickiewicz, which significantly expanded the bounds of what had been accomplished in the field: he translated the satirical and political poem *Fragment*, best samples of lyric poems and individual ballads. I. Franko was among the first who addressed the *Pan Tadeusz* masterpiece: "From the works of the Polish poet, Franko selected for translating his characteristic, typical for his poetic heritage, works, viz.: the ballads *Vtecha*, orig.: *Ucieczka* (Escape), *Chaty*, orig.: *Czaty* (Ambush), the socio-political poem *Fragment*, orig.: *Ustęp* (Paragraph) to part III of the *Dziady* (Forefather's Eve), entitled by the translator as *Peterburh*, epic poems, such as *Do druziv rosiyan* [To the Friends Russians], *Ordonova reduta* [Ordon's Redoubt], *Smert' polkovnyka* [The Colonel's Death], *Nichlih* [Overnight Stay] ("Do przyjaciół moskali", "Reduta Ordon", "Śmierć pułkownika", "Nocleg"), lyric poetry *Het' z moyich ochey* [Away from my eyes], *Do materi pol'ky* [To the Polish Mother], *Nepevnist'* [Uncertainty], *W den' vidyizdu* [On the day of departure], *Sud'bamy riznymy v vyr svita kyneni* [By different fates into the world's maelstrom thrown] ("Do M.", "Do matki Polki", "Niepewność", "Dumania w dzień odjazdu", "W imionniku K(aroliny) R(zewuskiej)", and two extracts from Mickiewicz's greatest work *Pan Tadeusz* (i.e. Master Thaddeus) [13, c. 311, 325; 4, c. 132–133; 5]. Let us illustrate one of these extracts, viz. the unforgettable image of the summer sunset:

Słońce ostatnich kresów nieba dochodziło,
Mniej silnie, ale szerzej niż we dnie świeciło,
Całe zaczerwienione, jak zdrowe oblicze
Gospodarza, gdy prace skończywszy rolnicze
Na spoczynek powraca. Już krąg promienisty
Spuszcza się na wierzch boru i już pomrók
mgli-sty,
Napełniając wierzchołki i gałęzie drzewa,
Cały las wiąże w jedno i jakoby zlewa;
I bór czernił się na kształt ogromnego gmachu,
Słońce nad nim czerwone jak pożar na dachu.
Wtem zapadło do głębi; [26; 13, c. 312; 31, s. 6].

Вже сонце на край неба круг свій похияло,
Не так, як в днину ярко, та ширше палало,
Ціле розчервоніле, мов здорові лиця
В господаря, що в полі вспівши обробиться,
Вертає на спочинок. Вже огнисте коло
На бір спускаєсь; сумерк мов повзе навколо.
І пні й верхи, й гілляки всіх дерев займає,
Мов в'яже їх до купи, мов ураз зливає;
Чорнієсь бір, мов палац той заклятий в лісі,
Над ним червоне сонце, мов пожар на стрісі.
Ось вглиб запалось, ... [22, т. 11, с. 361; 13,
с. 312–313].

First of all, I. Franko successfully solves the problem of the Polish 13-syllabous syllabic verse rendering it by the French alexandrine, thus preserving the feminine rhymes of the original [13, c. 313]. What more, the translator has also preserved the two enjambments (lines 3–4, 4–5), several fresh similes (lines 3–4, 5–10), the rhyming pattern (couplets), still more important – the whole system of imagery, expressing the colour gamut, as wide as in the original – all that, however, in the Ukrainian language of the day in Galicia, Western Ukraine.

¹ See: [т. 11: 509]. It is commented therein that the talk is of a rehash, viz.: *Hornets' z popelom. Pererobka z pol's'koyho*, i.e. A pot with ashes. A rehash from the Polish.

Perhaps, the introduction of the lexeme *zakliaty*, i.e. *cursed, damn* (line 9) in relation to the palace in the woods (cf. *I bór czernił się na kształt ogromnego gmachu*, i.e. *And the forest showed black like a huge building*) lends additional eeriness, uncanniness to the scene, but is not estranged from the whole system of imagery.

As for the similes, the following three are fresh and striking (lines 3–4, 9–10), the rest being hidden ones (lines 5–8). The sun is likened to a flushed hot face of a farmer tilling the field in its rays all day long (line 3). The farmer looks the very picture of health. In this connection, a bit puzzling seems the plural form of the noun *lytsia* in line 3 (cf.sg. *lytse*, i.e. a face), but, probably, the phrase *v hospodaria* (in/of the farmer) implies the generic use, the singular representing any of the farmers as a class.

Both translations of the scene – I. Franko’s and Kuzma Volynets’ – are well-presented and contrasted by Th. Pachovs’kyi [13, c. 312–313]. The author seems to arrive at a very important conclusion whose significance cannot be overshadowed by any *Wielka utrata* or *Ein Dichter des Verrathes*: “I. Franko, when translating Mickiewicz’s works, highly valued not only their cognitive, literary-artistic and educative significance, but also, with their help, he wished to strengthen the Ukrainian – Polish cultural unity, believing them to be one of the important means for this unity. It is a pity the living conditions did not allow I. Franko to cover with his translations a larger number of the works by the great Polish poet” [13, c. 325].

I. Franko’s translations from A. Mickiewicz are quite profoundly, at length analysed “on the Polish side” too, viz.: “Iwan Franko jako tłumacz Mickiewicza” (I. Franko as Translator of Mickiewicz) [27, c. 85–109]. I. Franko, the Polish researcher rightly maintains, has chosen the most characteristic works of the great poet [27, c. 92]. His creative method as translator consists, so the authoress believes, in striving for the rendition of the original’s content as faithfully as possible. The translator may even neglect a rhyme (introduction to part III of the *Dziady*) or even translate word-for-word [27, c. 92]. The greatest accomplishment of I. Franko’s art of translation is his work at *Pan Tadeusz* [27, c. 92]. E. Anczewska convincingly shows how exactly “in the extract from Book 10 of *Pan Tadeusz* Franko has reached the acme of belles-lettres translation” [27, c. 94], even as compared to M. Rylsky’s cognate translation (the description of clouds before the storm and the image of the latter). In the depiction of this image, I. Franko resorts to a “rich gamut of metaphors, alliteration, and folk-song symbolism” [27, c. 95]. This is how it is made evident in the opening lines:

Wiatry wują
Upadają na rolę, tarzają się, rują,
Rwą skiby, robią otwór, wichrowi trzeciemu,
Który wydarł się, z roli jak ślup czarnoziemiu.

Вітри ще дужче вниють
Ось на ріллю падають, клубяться, люто рниють.
Рвуть скиби; вигор їх новий випережа,
Що *вирвався* з рілли мов земляна вежа.
Cit. by [27, c. 95–96].

I. Franko’s translation earned, as E. Anczewska puts it, a great popularity in Ukraine, and though M. Staryts’kyi’s transfiguration had been known earlier, it is I. Franko’s translation that has acquired the adequate sonority and easiness peculiar to the original [to save space, A. Anczewska’s illustration is tabulated, with my English translation added. – I. T.]:

З садового підслуха
 Воевода без духа
 В замок – лютий тривожно вбігає,
 Відхиляє заслінки,
 Глянув в ліжку до жінки,
 Глянув, дрогнув, а жінки немає.

Hands with eavesdropping clasping,
 To his castle, all gasping,
 Runs the governor, his teeth a-grinding,
 With alarm moves the curtain
 To his wife see for certain,
 Looked he, trembled, but his wife not finding.

Both the rhyming and rhythmic patterns, even the prosody of the Polish verse, i.e. female rhymes are duly observed [27, с. 101–103].

By way of concluding, the researcher writes: “Franko-authored translations, though inferior more than once in terms of literary-artistic merits in comparison with today’s interpretations of Mickiewicz, were the pioneering attempt at consistently reproducing the thematic and artistic heritage of the great poet. Franko opened a new page in the history of translations from Mickiewicz into Ukrainian. And this way is followed by distinguished translators, followers of I. Franko’s cause: M. Rylsky, P. Tychyna, M. Bazhan, A. Malyshko and many others” [27, с. 109].

As theorist of literary-artistic translation, I. Franko struggled for a faithful rendition of images, ideological content and artistic means of the original. His theoretical reflections on the technique of literary-artistic translation are also attested by his own translations from other literatures, “as a sample – T. Pachovs’kyi maintains – one may name the translations from Pushkin and Mickiewicz. Franko faithfully, with artistic skill, has conveyed the contents, images and poetics in the best works by Pushkin and Mickiewicz. A valuable achievement, too, are Franko’s translations of Ukrainian poetry into Polish” [14, с. 87].

It is not to be called into question today that a good translator is a good researcher, which H. Verves aptly expressed: “Franko the researcher and Franko the translator have always successfully complemented each other. Moreover, in his translation practice the Ukrainian writer acted not only as a good connoisseur of the life, activities, epoch of Mickiewicz, but also as expert in the development of the Polish and Ukrainian languages, their riches, felt the slightest changes in the life of a word” [5, с. 133].

From the articles devoted to A. Mickiewicz’s works, it is worth mentioning “Adam Mitskevych v ukrayins’kiy literaturi”, “Adam Mitskevych”, “Nove vydannia tvoriv Mitskevycha”, foreword to the translation of A. Mickiewicz’s article “Do halyts’kykh pryvateliv” a.o. [11; 14; 22, т. 26; т. 39].

In his work *Adam Mitskevych I. Franko writes that “the spiritual heritage he left behind is only a small part of what he could have done during his not too long a life, if that life had turned happier”* [22, т. 39, с. 256].

I. Franko’s work *Adam Mitskevych v ukrayins’kiy literaturi* (Adam Mickiewicz in Ukrainian Literature) [22, т. 26, с. 384–396], first published in Polish by the newspaper *Kraj*¹, No.46, dated 14/26 XI. 1885, entitled “Adam Mickiewicz w rusińskiej literaturze”, presents the history of mastering the greatest Polish poet’s works in Ukraine. Those were, at first, solitary attempts at rehashing: “Few and far between, far from being adequate to the

¹ Polish socio-political newspaper of the pro-governmental orientation. It was published in Petersburg (1882–1909).

originals translations, to be more exact – rehashes of Mickiewicz’s poetry into Ukrainian were a consequence, a result, rather than a mediator of his influence on us. [...] the very translations must we regard rather as accidental poetic attempts than a solid work launched with the aim to implant in our public of Mickiewicz’s socio-political ideas and aspirations” [22, т. 26: 384]. The pioneers in the still unploughed field of the Ukrainian Mickiewicziana were O. O. Navrots’kyi, M. Tryzna-Yatskovs’kyi known under the nom de plume of Kuz’ma Volynets’; P. P. Hulak-Artemovs’kyi, Lev Borovykovs’kyi, M. P. Staryts’kyi, P. O. Kulish a.o. “I’ve learnt – L. Borovykovs’kyi writes in a letter to M. Maksymovych – the Polish language for Ukraine itself to benefit from it” [22, т. 26, с. 386]. After the period of stagnation following the decline of the Cyril and Methodius Brotherhood (1847–1857), “...at this time of the repeated, harder after the devastation, renaissance the name of Mickiewicz shines with a special lustre. His works are carefully and penetratingly read by the *Brotherhood*’s members finding in them comfort and hope for the future. In the *Osnova* (1861) Kulish translates and publishes later, under the pen-name Lomus, Mickiewicz’s ballads *Romantychnist*’ (Romance), *Povernennia bat’ka* (Father’s return) and *Svitezianka* (Lake Svitiaz’ Lass) [22, т. 26, с. 387]. Simultaneously, O. Navrots’kyi translates a whole number of A. Mickiewicz’s works, among which two, termed in I. Franko’s words, “ardent works of genius *Oda do molodosti* [Ode to youth] and *Farys*” published in 1865 by the Lviv-based journal *Нива* [The Field]” [22, т. 26: 387]. The volume and the topic of the presentation do not make it possible to examine this paper in greater detail. After all, the interested reader will find a more detailed account of this topic in the very work by I. Franko and in H. Verves (Chapter “The Ukrainian Mickiewicz”) [5, с. 119–139]. Moreover, the author of these lines should also refer the reader to his Anglophone paper “Ivan Franko and Polish Culture in L’viv” submitted for publication and touching upon a number of important linguistic issues concerning Polish-Ukrainian contacts.

More worthy of attention, instead, are I. Franko’s important evaluations and observations as translation scholar: “Of all the poets having attempted to translate Mickiewicz’s poetry into Ukrainian, the palm of primacy should, undoubtedly, be given to Navrots’kyi. It was necessary to possess no ordinary courage daring to translate works such such as *Ode to Youth or Faris*. *Even more praiseworthy is the performance itself, which, if unequal to the original in terms of the bold and lapidary style, faithfully conveys the thoughts of the original in plain words of the melodious and sonorous verse (emphasis added. – I. T.)* [22, т. 26, с. 387]. But as to the translation of part I of *Pan Tadeush*, authored by Kuz’ma Volynets’, which, “saturated with original phrases, written in the language with an excessive number of narrowly regional words, was not, despite some of its merits, either liked or continued” [22, т. 26, с. 388]. When characterizing the translations of M. Staryts’kyi, one of the most outstanding, according to I. Franko, poets of the time, who also attempted at translating some of Mickiewicz’s poetry (*Son* [The dream], *Chaty* [Ambush], *Do Nimana* [To the Neman], and another small poem in the *Pisni i dumy* [Songs and dumas] collection (Kyiv, 1881)), the author has this to say: “Mr. Staryts’kyi is masterful of the poetic form and, though he often makes use of artificial turns of phrase or words ad hoc [for this occasion – Lat.] coined, is, nevertheless, a poet of undeniable talent. However, translations from Mickiewicz do not belong to his best works. To

characterize his method, it suffices to compare, for instance, the first strophe of Mickiewicz's *Chaty* and Mr. Staryst'kyi's translation [...]. In Mickiewicz, this strophe, as is known, sounds:

Z ogrodowej altany wojewoda zdyszany
Wpada w zamek z wściekłością i trwogą,
I uchylił zasłony, spojrzął w łożę swej żony,
Spojrzął – zadrzał – nie znalazł nikogo.

“This wonderful strophe – proceeds I. Franko – has been transformed by Mr. Staryst'kyi into two: Vnochi z ohoroda prybih voyevoda –

В очах щось палає негоже...
Од злої наруги серденько рве з туги,
З запалу дихнути не може.

Прибіг до світлиці, упав до ліжниці,
Одкинув запони рукою, –
І зблід по хвилині; нема господині,
Нема молодиці в покою”.¹

How many unnecessary additions, insertions, adjectives and false lines, the verse-form brought to perfection. At once is evident that it is an artisan working, not a master of inspiration” [22, т. 26, с. 388–389]. Really, even the inner rhyming is observed, and though each author has the right to “licentia poetica” (literary license), of which I. Franko writes in his most famous translation research work *Kamienari. Ukrayins'kyi tekst i pol's'kyi pereklad. Dshcho pro shtuku perekladannia*², pointing, simultaneously, at the limits of this “poetic freedom” preventing a violation of the uniqueness of the impression, or abusing it [22, т. 39, с. 15–17], so, here, regrettably, the rhythm is violated, equilinearity unobserved, even if one takes into consideration the difference in accentuation and versification systems (syllabic and syllabic-accentual).

In Galicia, where the influence of A. Mickiewicz was even greater, it was, however, translated still less (V. Ozarkevych, Pavlin Svientsits'kyi), and not with much success. “To my mind – I. Franko writes – the influence of Mickiewicz in Ukrainian literature cannot be considered to be over now, but on the contrary, with the active and wide development of this literature, those healthy grains, which the genius of the Polish prophet has sown in numerous generations of the Ukrainian people, will develop in their entirety” [22, т. 26, с. 390]. Here, after all, A. Mickiewicz could be read without translation as the Polish language functioned at the level of, to use the present mode of expression, a regional one, and Ukrainian, given the artificial division of the country, could not acquire the national status.

¹ At night from the garden rushed Governor sudden' – / In his eyes some evil is burning... / With the wicked abuse his heart will be fuse / His breath with the fervour not gaining. / Ran up to the bedroom, took bed, like a bride-groom, / He dashed the bed-cover – turned pale in no hour : / The mistress is not in the parlour.

² Pavers of the Way. Ukrainian Text and Polish Translation. Something on the Art of Translating.

In the paper *Adam Mitskevych. Perednie slovo*¹, written on the occasion of the translated ballads *Chaty* and *Vteka* (1907), I. Franko the translator afterwards, in a 6-year retrospective, writes: “Translating both those masterpieces of the epic muse by Mickiewicz, I tried to render them in our language as closely to the original as possible retaining, at that, the meter of the verses and the rhymes. I will add that of all the poetry by Mickiewicz, translated here, none has been hitherto translated into Ukrainian, save *Chaty* whose translation has been done by M. Staryts’kyi. That translation, though undoubtedly talented, nonetheless handles the original far freer than mine and is of a slightly differing meter” [22, т. 11, с. 308]. One cannot help agreeing with the translator on the preservation of equilinearity. It is, one must say, a substantial feature of his creative method as translator, the principle strictly followed: “Afterwards, Franko read the translation of the eclogue by Virgil and asked: “*Why didn’t you transfuse it in the meter of the Latin classic? Translation by another meter will be of no literary value, even though it were as faithful as yours* [emphasis added. – I. T.]. Try to adjust to the original meter. If you don’t, drop it!” – Acad. K. Studyns’kyi reminisces. It was on 25 October 1885 [15, с. 163], i.e. in the earlier years of I. Franko’s activity.

When speaking about the Mickiewicz, as it were, discourse in the writings by I. Franko, one cannot bypass the latter’s poem *Wielka utrata* [A great loss]. D. Katznelson, in this connection, has this to say: “The widely discussed poem *Wielka utrata*, allegedly ascribed to A. Mickiewicz, was included by I. Franko into the published by him in Lviv, 1914, Mickiewicz’s collected works. Here also belonged the Ukrainian translations of a number of his works beautifully done by the Paver of the Way². It is of interest to note that “the ascribing of this anonymous work to Mickiewicz whose works I. Franko knew perfectly well, was not, most probably, a memory error, but a conscious, purposeful action. The dramatic poem on the cruel suppression by Nicholas I and his satraps of the 1830–1831 uprising is deeply consonant with Mickiewicz’s works, translated by the Paver of the Way and included in that same collection, such as the angry and sorrowful poem *Do Matki Polki*, the short poems dedicated to the heroism of the Polish rebels – *Śmierć pólkownika* and *Reduta Ordona*. Probably, Franko, ascribing the accusatory, anti-tsar drama to Mickiewicz, sought to attract the readers’ attention to it, raise it to the rank of the great Polish poet’s writings favoured by the Ukrainian people. The included in the anonymous drama debunking of the tsarist and Prussian reactionary regimes oppressing the peoples was close to the entire multifaceted activity of the great Ukrainian revolutionary democrat. It should be borne in mind, simultaneously, that the ascribing of anonymous propaganda works, as well as folk songs to great poets was the phenomenon highly widespread in the 19th – early 20th cc. For example, a review of the Lviv-published Polish magazines show many works ascribed to T. Shevchenko. In a number of Polish patriotic songbooks, anonymous songs are ascribed to A. Mickiewicz and J. Słowacki” [7, с. 279–280]. What concerns the “second article on Mickiewicz” (M. Jakóbiec), i.e. “Ein Dichter des Verrathes”³ [20, т. 54, с. 935], I. Franko wrote it in the conditions of intense

¹ Adam Mickiewicz. Foreword.

² I. Franko’s symbolic title awarded him by the Ukrainian people in recognition of his enormous and selfless activity.

³ A Poet of Treason (German).

political struggle, every time being assailed by the bourgeois-nobility press denying him the right to worry about Polish affairs. The poet portrayed A. Mickiewicz in no characteristic light. The article is basically erroneous, which the poet afterwards, for the rest of his life, regretted, for he was raised on Mickiewicz's works, felt how much he owed him. Persecutions on both Polish and Ukrainian sides, brutal attacks against him in the pages of the nationalistic-bourgeois editions brought about the poet's being increasingly more involved in the sphere of scientific and literary work. At that time they started publishing in the pages of the LNV founded and edited by him the poetry and poems by Mickiewicz as proof of deep respect and the highest recognition, as well as the consciousness that the article of 1897 had been a painful mistake. This was also indicated by frequent, with enthusiasm, references to A. Mickiewicz in his literary and historical writings of the time. With all its brightness, the Mickiewicz issue arose in the writer's activity by the end of the life, during the grave illness, when, without hands, broken, he made his "conscience report", levelled out his attitude to many affairs, misunderstandings with the people life brought him in contact with [33, c. 597–598]. "More than once, ardent Polish patriots call me an enemy of the Poles. What do I have to say to a reproach like that? Shall I refer to the evidence of those Gentlemen- and Lady-Poles whom I love, value highly, and for whom I have every respect? No, I'll take a simpler way and say frankly: I do not like overzealous patriots, those having their mouths full of Poland, but the hearts cold to the misfortune of the Polish peasant and hired man. Sceptically analysing my own Ruthenian patriotism, I apply the same measure to that of the patented Polish patriots whom I cannot admire. And I am not surprized that these pay me back in the same coin, with a good interest. They spoke about me that I hate the Polish nobility. If you include in the Polish nobility Orzeszkowa and Konopnicka, Prus and Lenartowicz, Ostoja and Karłowicz – then this opinion of me will be absolutely unjust, for this genuine nobility, this elite of the Polish people I value and love, as I do all noble people of my own and every other nation. That I do not favour with the same feeling this or that Galician nobleman or even a larger portion of them, is probably for reasons of quite a different nature than those who command me to love the former. Should I find some day any nice exceptions among Galician noblemen, I will not neglect to hit a big bell about them" (*Something about Myself* or *Nieco o sobie samym*) [19; 30]. It was first published in the *Obrazki galicyjskie* collection (Lviv, 1897) as the author's preface under the title *Nieco o sobie samym* [19].

Meanwhile, a careful and calm study of the heated polemics in different European countries around the article, personal correspondence of the writer with outstanding figures of Polish culture at the time (in particular J. Baudouin de Courtenay) and other, mainly archival materials, convinces that the article was a political pamphlet. It came about as a result of I. Franko's fierce struggle with the Polish and Ukrainian reaction during the 1897 elections to the Austrian Parliament and was spearheaded against the Galician bourgeoisie and nobility with count Badeni at the head, and as the Czech journal *Čas* [Time] rightfully noted back then, hit Franko's and people's enemies "into the very heart". Herein lies the positive value of the article "A Poet of Treason" [6]. Quite an impartial, i.e. constructive message is contained in J. Janicki's Anglophone paper. "The present study is a modest attempt to pay tribute to Ivan Franko on the 100th anniversary of his death in 1916..." [34]. In a lengthy

article, the author seems to do his best to separate the wheat from the chaff, which brings him closer to A. Czerwiński calling I. Franko, without any reservations, “the heartfelt friend of the Poles” [24].

Conclusions. Adam Mickiewicz occupies the most prominent place in I. Franko’s activity as translator and scholar as far as Polish literature is concerned. Being quantitatively modest, the accomplishment is, in terms of quality, quite significant.

It is not homogeneous. Rather, one may speak here of 1) translations proper; 2) translation studies papers authored by I. Franko; 3) papers on A. Mickiewicz; 4) works on Polish literature; 5) I. Franko’s contribution to Polish culture, his Ukrainian-Polish translations, area studies research etc.

I. Franko proved the need to translate A. Mickiewicz into Ukrainian in a society where Polish functioned as both a state language and that of instruction, hence – no need, at first sight, to make translations into Ukrainian, but thinking well ahead of his time, I. Franko visualized the future of both the Ukrainians and their language which is a most reliable hallmark of statehood. It is worth noting the creative nature and the skill of the translations.

I. Franko’s presence in Polish culture is good evidence of his being a by- or multicultural personality, a reliable intermediary in the complicated and controversial at times, but so desirable creative dialogue. His versatile nature suggests itself here as well: theory and practical needs are intertwined (*Theoria cum praxi*).

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