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“THE TALE OF IGOR’S CAMPAIGN” IN CYPRIAN GODEBSKI’S TRANSLATION

Polish poet Cyprian Godebski was the author of the first Polish translation of “The Tale of Igor’s Campaign” (1765–1809). He was born on Polessye in Volyn region. Cyprian was the son of poor gentleman and studied at the College in Dombrovytsi where he started to love classical literature. Late he worked in horticulture in Lutsk. After the third division of Poland (1795) he was one of the organizers of Volyn conspiracy and rebel troops.

To avoid arrest, he moved to Galicia in 1797, and later sentenced in absentia to exile to Siberia, he moved to Italy. there he joined the Polish Legions formed by agreement of General Jan Henryk Dombrowski, with the French authorities. As an Adjutant of General Franciszek Rymkevych he led cultural and educational activities among legionaries and published handwritten political newspaper “Dekada”, another name – “Dekada Legionowa” in early 1799. After the fall of Mantua, Godebskiy joined the Naddunayska Lechia. He was distinguished as a brave soldier in battles and was wounded several times.

In 1802, immediately after the Lyunevil agreement when Napoleon refused to support the aspirations of Polish patriots and banished about 6,000 Legionnaires to the island of Haiti (San Domingo), where they then almost all died, Cyprian Godebski returned to Poland, received a small family inheritance and started his literary activity.

The same year, his debut collection of poems was published in “Nowym Pamiętku Warszawskim” and other journals, critical pathos of his works (such as poems “Naodzjazd Juliana Niemcewicza”, “List do przyjaciela Warszawdy 7 maja 1803”), directed against aggressive intentions of Prussia, because it occupied Silesia in 1840s, and at the end of the century – the Polish lands (Gdansk, Torun, Poznan, etc.).

In 1803–1806 Cyprian published anthology “Zabawy przyjemne i pożyteczne” (t. I–V) together with Franciszek Xavier Kossetski. In 1805 he became a member of “Towarzystwa Przyjaciół Nauk”. In late 1806 he left Poznan at the call of General Jan Henryk Dombrowski and participated in the organization and preparation of Polish troops, fought with the Prussian army as commander of the eighth regiment. After the rise of Duchy of Warsaw, conducted by Napoleon in the Polish lands which were confiscated from Prussia according to Tilsit peace in 1807 and in 1809 they added to the county western Galicia. Cyprian Godebski became a commandant of the fortress Modlinska. He died at the head of his regiment in the battle in April 19, 1809, beating the attack of the Austrian army. His heroic death was the source of the legend of the poet-warrior.

Despite the rapid military life and frequent travel, Cyprian Godebski left a great legacy of art, collected by his son Xavier and published in 1821 under the name “Dzieła wierszem i prozą Cypriana Godebskiego” (t. 1–2). Polish literary critics point out that it is easy to find features classicism (fables, various poems) and sentimental (novel “Grenadier filozof”, 1805) in his works. They have a lot of emphasis, known from “Żalów Sarmaty nadgrobem Zygmunta Augusta” by Franciszek Karpiński and “Hymnów do Boga” by John

Paul Voronich, but the identity of the author, who took part in battles and was characterized by patriotism and love to life, gives special features to his works.

He created a monument to his tragic fate betrayed generation of his best works ("Wierszu do legionów polskich", and the novel "Grenadier filozof", both – 1805). The author spoke of the courage and plight of people at the same time launched a literary trend related to the struggle for the liberation of the Polish people.

Adam Mickiewicz praised the creativity of Cyprian Godebski: "At that time, another group made poets – poets military legions. Despite the imperfections of form, their poems had success, were widespread among the people ... A distinctive feature of their poetry is primarily truthfulness, the ability to find the right word" [5, 372].

Obviously, the idea of praising everything heroic, military, victory in Polish history related with Cyprian Godebski's attention to the "Tale". In 1804, in the third volume, he put it in his journal "Zabawy przyjemnej i pożytecznej" an article about "The Tale", where he emphasized: "Niemożemy tu zamilczeć sławnej Pieśni Igora (sic!), Hrabiego Alexego Iwanowicza Musin-Pudzkina, dawnego bardzo rękopis my wyjęty, aktora sławnej periodycznej pismo, pod tytułem: "Le Spectateur du Nord", z najpiękniejszą Pieśnią Ossyana porożanyma" ("Zabawy", t. III, p. 33). Two years later Cyprian Godebski published a big introduction, devoted to "The Tale" and added partial translation of the poem in volume V in "Zabawy" (1806) in the article "O Literaturze Zagranicznej (dalszy ciąg Literatury Rosyjskiej)".

During long time Cyprian Godebski published a free translation or retelling memo, authored by Augustus Kotzebue, in each volume "O Literaturze Zagranicznej". This you can see from the title: "O Literaturze Zagranicznej z Dzienników JP Kotzebue. Literatura Rosyjska" volume I.

It seems that the poet did not have the full text of "The Tale", he had the option shortened by German writer and publisher.

The work of Cyprian Godebski is in completed translation of "The Tale" in poetry and prose. It was published in two volume edition and sometimes it passed to retelling of the content and reasoning of the author about this remarkable monument [4, 308–323]. This work has a great importance because it illuminates the problem of translating foreign literature into any national language. In addition, the poet wrote a small poem "Żal Eufrozyny Jarosławny po mężu swoim Igorze" ("Crying of Euphrosynia Yaroslavna by her husband Igor" [4, 324–330], where the heroine's lament resonates with suffering of Polish woman, who is waiting for news from her husband, who went on the long journey for the sake of the fatherland. "The Tale" performs the recent tragedy of the Polish legions.

Literary scholars have argued about the source that Cyprian Godebski had used in his work, tra. In his article, devoted to the ancient Russian literature, the poet refers to the magazines "Der Freymüthige" and "Le Spectateur du Nord". Johann Richter published the article "Trauer gesang der Krieger Igora" in the January magazine "Nordisches Archiv", 1803, where he reported about the preparation of a full translation of the poem and gave a brief retelling of the work. The full translation appeared in the third edition of "Russische Miscellen" [1, 152]. Another German translation of "The Tale", which is considered to be made by the publisher of the magazine Augustus Kotzebue (he was a familiar of Cyprian Godebski) was published in 1803 the magazine "Der Freymüthige" [1, 153].

As for the reference to the magazine "Le Spectateur du Nord" and a possible French variant of the work, we should say, that incomplete anonymous article "Del'ancienne poésie nationale des Russes" was published in Paris magazine "Le Catholique" (t. VI, №17, juin, pp. 503–530). There was information about a "Poème de la Guerred' Igor contreles Polovtsets" and it's pp. 512–529): "Frères! Vous plait-il que je dise en paroles antiques les malheurs d'Igor et de son armée?". Yaroslavna's cry ("Chantde Jaroslawna") starts with words: "'Ecoutons Jaroslawna, l'epoux du malheureuz Igor!" (p. 525) and finishes be author's conclusion words!: "Ainsi ce poème, commence au bruit des armes, se termine par des accens élègiaque conformes à la nature du sujet... La poésie slave, unique en son genre anime tous les êtres sensibles et innanimés" (pp. 529–530) [1, 153]. This translation is attributed to the magazine editor d'Eschtein. But Цей переклад приписують видавцеві журналу барону д'Екштейну. However, neither this translation nor translation by H. Blanchard ("Il est doux de chanter un héros malheureux, / Chantons du brave Igor l'effort infructueux!"), which appeared in the journal "Revue encyclopédique" (t. XI, Octobre, pp. 140–142 i Décembre, pp. 769–770) or even semiretelling or semitranslation by Joan Chynsky "Poésie russe. Poème sur l'expédition d'Igor" у його книзі "Russie pittoresque. Histoire et tableau de la russie" (Paris, 1838, pp. 198–200) could be a source of translation by Cyprian Godebski, because they were published much later.

So, we should back to the translation by Johann Richter in the third issue of "Russische Miscellen", 1803, made from the first Russian edition of "The Tale" in 1800. However, in some cases the translator refers to the ancient text, using the tips of his fellow scientists. Odessa researcher Sholson Menashe wrote: "Godebski's using of Ryhter's translation, in our opinion, let him to understand the sence of "The Tale" enough. Godebski follows Ryhtr's work in his Translation" [3, 76]. He refers to the similarities of the beginnings.

German translation:

"Lasset uns, Brüder, die traurige Erzählung von Jgors Zuge gegen die Polowzer in der Sprache der Vorzeit beginnen!

Aber einfach und wahr, nicht geschmückt mit Bildern, wie die Gesänge des klugen Bojans, der sich in seinen Liedern zum Rhume der Helden, bald auf die Gipfel der Bäume schwingt, bald gleich einem grauen Wolfe auf der Erde hisschiebt, bald wie ein blauer Adler über die Wolken flieft".

Polish translation:

"Pozwólcie nam, rzecze, bracia, smutną powieść o wyprawie Jgora zacząć w języku starożytnych czasów!

Lecz to proste i rzetelne pienie nie będzie ozdobne obrazami, jak są piesni mądrego Bojana, który głosząc sławę rycerzy raz na wierzchołki wlatuje drzewa, drugi raz, podobny strasznemu wilkowi, po ziemi się snuje, znowu, naksztalt górnotnych orłów, ponad obłoki sięwzbija" [3, 76].

Menashe Sholson notes that Johannes Richter the original phrase "He лено ли" replaces by the "Lasset uns", which appears in the Polish version too: "Pozwólcie nam", the end and beginning of the originne phrase "Seasons of the ancient language" in German "inder Spracheder Vorzeit beginnen" and in Polish "w języku starożytnych czasów" are the same. The beginning of the next sentence Pichter translates differently. In origin we have

“Памятно нам по древним преданиям, что, поведая о каком-либо сражении, применяли оное к десяти соколам”, but he changes the phrase into: “Aus aiten Sagen wissen wir daß die Sänder der Vorzeit jede Schlacht, die sie besangen, mit einer Falkenjagd verliechen” So uses motif about ancient singers as a poetical approach. This motif is in Polish translation too: “Wiemy z dawnych powieści, że śpiewaki każdą przez nich opiewaną bitwę, porównywali do jastrzębich łowów”. There is only one difference. Johannes Richter uses “auf einen Schwanenzug losgelassen” (“a herd of swans”), and Cyprian Godebski translates “na jednego labędzia” (“one swan”).

There is a list of matches and differences. For example after the paragraph “Почнем же, братие, повесть сию от старого Владимира до нынешнего Игоря” both (Richter and Godebski) note critically, that there is lack of something in the original, because the next paragraph starts from Ihor’s raid against Plolovsty. Johann Richter thought that the author of the text missed something, because he promised to tell the story about old Vladimir, but said nothing. Cyprian Godebski didn’t understand hidden meaning and doubled this “mistake”.

It was difficult to translate the words “О кровные мои, Игорь и Всеволод! Рано вы начали воевать землю Половецкую, а себе славы искать. Нечестно ваше одоление, не праведно пролита вами кровь неприятельская”. The most important task was to reproduce the sense of Yaroslav’s words. Johannes Richter translated Johann Richter translated this statement as follows: “Denn unrühmlich ist nun euer Zug, und umsonst floss das Blut der Feinde euern Schwerdtern!”, Polish poet could achieve an interlingual symmetry and reproduced these lines as follows:

Coż nam, żeście strumieniem krew poharćczą leli,
Gdy stad żadnej korzyści ojczyzna nie dzieli?

Between the other calques which moved from Johann Richter’s translation to the Cyprian Godebski’s one we can see, inaccurate translation of the word “серым волком” Polish poet uses “straszny wielkiem”, which is caused by the graphic and phonetic similarity of the words “grauem” with the word “grausamen” (Gray, terrible). Bad translation of the phrase “а Игорь князь поскочи горностаем к тростию и белым гоголем на воду”, the phrase “Игорь примчался к лодке” Polish poet translated into “Jgor dopada do łodzi”, which can be explained by a failure reading of the word “Schilfe” – “cane”, russian “trostnyk” to the “Schiffe” – “boat”, rus. “лодка”: “Jgor eilt wie ein wiesel zuim Schilfe”. Menashe Sholson denies the opinion of some scholars, such as Bohumil Vydra, that Godebski relied on some Russian sources in his translation [6, 528–579], analyzing onomastics, including writing the own names. Richter: “Jgor Sweatoslawitsch, Wsewolod von Trubschew, Swaetoslaw Olgowitsch von Rülsk, Wladimir von Putiwl”. Godebski: “Jgor Swetoslawowicz, Wsewolodaz Trubszewa, Swetoslaw Olgowiczaz Rylska, Włodzimierz Putuwlu”. “If Godebske used Russian source, he would write “Jgor Swiatoslawowicz”, “Wsiewoloda Trubczewskiego”, and didn’t use the preposition “z” – germ. “von” [3, 78].

Translation of “The Tale” in size reaches nearly half of the work. The selecting of the text for translation could be caused by selection of the most holistic parts of the work from the German original or aesthetic considerations. Godebski translated half of the work in prose, and half in poetry. Prose translation is a cross between a literal statement of a material and free paraphrasing and indicates a lack of style. Poetic translation, despite the

different levels of equivalence, is to some extent, template-oriented pseudoclassic, where instead of clarity and simplicity, we have simplicity, imitation, duplication and cliché of some parts of the German translation.

There are many wonderful metaphors in the original of "The Tale": "He буря занесла соколів через поля широкі, чайки зграями поспішають до Дону великого".

Godebski's translation:

Żadna burzy gwałtowność zgłodniałych iastrzębi
Nie poniosła wśród stepów niezmiernych głębi.
Do wspaniałego Donu ciągną kawek stada
I wrzask ich przeraźliwy złą wróżbę powiada ("Zabawy", I, s. 80).

Antonina Obremska-Yablonska writes: "I dalej snuje tłumacz swój wątek w dochu górnej deklamacji, ujętej w ramy 13-zgłoskowca, atrakcyjnej jednak miejscami poprzez swoiste klasyczne walory języka poetyckiego tamtych czasów" [5, 411].

Wszystko zwiastuje trwożę: Już nadsulskie konię,
Przeczuwając znak boiu, rżą po tamtej stronie.
Już się sława w Kiiioie wznosi pod niebiosy;
W Nowogrodzie grzmią surmią surmy chrapliwemi głosy:
Szmer głuchy choragwiami w Putywlu pomiata;
A Igor czeka tylko na przybycie brata.
Wsewołod, chciwy sławy, spieszonym krokiem zmierza,
I temi się odezwie słowy do rycerza:
"Tyś dla mnie iasnem światłem, tyś moy brat iedyny,
Igorze! My iesteśmy Swetosława syny:
Każ siodłać twe rumaki ku świetnej potrzebie:
Moie zdawna iuż w Kursku gotowe dla ciebie.
Tam na moie rozkazy poczet mężny czeka:
Kurskanie [sic!] zwykli trafiać do celu z daleka,
Poczęli się i wzrosli wśród woiennej wrzawy;
Kolebką ich – przyłbica; domem – pole sławy;
Trafne włóczni rzucenie pierwszą wprawą dłoni,
Podawano im jadło końcem ostrey broni;
Saydaki nie zawarte, łuk zawsze napięty,
A miecze zaostrzone, oto są ich sprzęty" ("Zabawy", I, s. 80–81).

Pseudoclassic style is the most noticeable in "Żalu Eufrozyny Jarosławny po mężu swoim Igorze". Cyprian Godebski removed the "crying" with continuous translation of "Words" and ahead of Russian authors, made it the subject of his individual works, published in "Zabawach" in the part "Poezji". Admittedly, none of the Polish translations of "The Tale" did not give the "crying of Yaroslavna" its original level or even the level of Russian works. But this task is extremely difficult: to preserve elements of folk art at the same time to safe elegant form of the composition.

The motive of compassion slowly dissipates without a trace in patriotic reflections, several apostrophes and sentimental phraseology, which has a character and a style of the epoch. There is an apostrophe of the sun with refrain, moved from the initial position to the end of the period:

Ty, co przenikasz swą zrzenicą iasną,
 Gwiazdo! przed którą wszystkie inne gasną,
 Co wszędy niesiesz pociechy, nadzieie,
 I wszystko twoim obliczem iaśnieie,
 O słońce! nie zarż ognistej pożogi,
 W bezwodnych stepach, gdzie Igor mój drogi
 Codzień omdlewa pod znoiów ciężarem,
 Za coż go dręczysz pragnieniem i skwarem?
 Czyli zachodzą, czyli wstają zorze,
 Putyweł świadkiem łz mych po Igorze ("Zabawy", V, s. 100).

Then the author gives freedom to his imagination, creates a situation that has nothing with "crying" of Yaroslavna:

Pomnę, niestety, dzień ów, kiedy rano
 Do nieszczęsnego pochodu znak dano:
 Wprzód całe miasto zaiąj szmer ponury,
 Potem się woyska snuły nakształt chmury;
 Za niemi żony, kochanki i matki...
 A nie znaiące niebezpieczeństw dziatki,
 Swym głosem oyców wywołując z szyków,
 Robiły czuły widok z woioowników.

<...>

Igor, nim w złote strzemię włożył nogę,
 Przyszedł – i cóżmi powiedział na drogę?
 "Żegnam cię, żono – rzekł do mnie w zapale –
 Poświęć miłość narodowej chwale.
 Może się więcej nie zobaczem z sobą!...
 Tyś mi przed wszystkim – ojczyzna przed tobą".
 To rzekłszy zniknął podobny do błysku,
 Jakby się lękał swej żony uścisku ("Zabawy", V, s. 101).

So, Cyprian Godebski's translation of "The Tale of Igor's Campaign" despite its literalism, sometimes free paraphrasing, simplicity and pseudoclassic style, became an important step for solving a seemingly impossible task – making a Polish translation of the most prominent monuments of literature of Kievan Rus. Although the Polish poet used the German translation of Johann Richter, he recreated leading moral and social and ethical ideas of "The Tale", told about human dignity, honor, glory, and courage in the images of soldiers. The author designed the tragedy of The tragedy of Prince Igor as a the Polish Legions in early nineteenth century. He revealed the great ideological and artistic power of "The Tale", its humanism, patriotism and nationality.

Література

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