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THE REFLECTION OF SCANDINAVIAN AND CELTIC NATIONAL ARCHETYPES IN THE CONTEXT OF THE UKRAINIAN STUDIES (BY THE TRANSLATIONS OF SKALDIC POETRY AND THE BRETON BALLADS)

Problem definition. Poetical translation as a philosophical and psychological aspect seems to be very important nowadays to the nation-shaping or nation-creating mission (which was emphasized by Ivan Franko, Maksym Strikha [11]). Thus, the Ukrainian translation studies must enlarge spheres and refuse literalism when it comes up to the transmission of national archetypes. It is very interesting and urgent to transfer archetypical systems that have much in common with the Ukrainian un- and self-consciousness. So, the aim of actual translation is conceptism. According to this question, the translation practice has some challenges, which, especially, are: *domestication* («одомашнення») vs *foreignization* (or alienation, «очуження», Anzhela Kam'yanets', Tetyana Nekryach) [4, p. 11-14], and there is the thesis: "…the general strategy of translation (domestication or foreignization) do not intend a translator to have any firm tactics. Every single case usually refers to a range of factors, which influence the efficacy/inefficacy of one or another tactics" [4, p. 14].

Analysis of main researches and publications. First of all, some things about the Celtic and Nordic discourse in Ukraine should be mentioned. Native Celtic studies are developed by some translators, writers, artists, researchers, journalists (Natalia Ferens, Olena O'Lear (O'Lir), Ihor Kachurovs'ky (1918–2013), Maryna Lyuta), but, actually, there is no fully formed and professional academic school in our country. The transmission of this archaic and unique culture is due to the scientific enthusiasm of particular persons. The same thesis could be said about our scandinavistic studies, which development was started by Ivan

Franko, Yuriy Klen (Oswald Burghardt), but it was interrupted because of totalitarian regimen. In diaspora these studies were made by Vira Vovk – Selanski (Rio de Janeiro), Ihor Kachurovs'ky (Munich); Lidia Kriukow (Kachurovs'ka), who is an art critic and an expert in German and Scandinavian culture (as well as in culture of other countries). Speaking about the knowledge and interest to the Anglo-Saxons: there are licensed Anglicists Irene Goncharova, Anastasia Slukhay (Kyiv) and others. The modern Ukrainian translators and scholars, who return skaldic and prose culture to native analysis are Olena O'Lear (with her congenial translations of «Beowulf» and alliterated poems by J. R. R. Tolkien), Olha Blyk, Victoria Savchuk, Olga Smolnytska. The basis of studies are mainly works of Aron Gurevich, Andrey Korsun, Olga Smirnitskaya, Mikhail Steblin-Kamenskiy, but classics of Mediaeval Studies (like Boris Yarkho) do not belong to the widely known ones. The attention to Celts is paid in Ukraine, considering especially the Irish and Scottish folklore (bards and fili translated by Olena O'Lear, also she has translated the early and modern Welsh poetry; «Minstrelsy of the Scottish Border» of Walter Scott, translated by Maksym Strikha and Olena O'Lear). However, the culture of other Celtic nations: the Cornish people, the Manx people, the Bretons and so on – is not developed in our studies. So, proposed theme could be topical.

The object of our article is the analysis of the problem of Ukrainian translations of Scandinavian (skaldic) and Breton lyrics. The textual material is given in the original (Old Icelandic, Old Norwegian and dialects of the Breton language), without interlinears (English, German or French).

Contents. The features of old Scandinavian poetry are specific. There were two of its varieties – the Eddic and the Skaldic one. The first option is mostly concentrated on the contents and tells about a difficult event in simple terms. The second option, in contrast, tends to overshadow the contents and is complex in form.

The form of Old Icelandic lyrics is difficult to translate or transfer into another language. The distinguishing feature is dróttkvætt – 3-ikt meter: each line has six syllables, three of which are metric accented.

The location of separate sentences by Dróttkvætt neither looks like their order in the poetry of other nations nor has parallels in the world literature, because the sentences may intermingle or break each other [7, p. 96-97]; as it is known from the famous Icelandic skald, novelist, historian Snorre Sturleson (Icelandic – Snorri Sturluson, 1178–1241), who is the famous author of the native poetics. He retold «Edda» (called «The Poetic (Elder) Edda»). Incidentally, even today Icelandic children's grammar and literature textbooks are based on the principle of «Younger Edda» by Sturluson, because this book lists such dimensions and mythological knowledge, which is necessary for the poet. The gaps and binding sentences, similar to the Scandinavian pattern (ornament), can be transmitted in Ukrainian as enjambments.

One of the most famous and popular skaldic genres is vísa (literally *skaldic pray to gods*). This poem had eight lines and could be regarded as a verse in the panegyric song (dråpa) or as an individual piece of art. Vísa as the genre evolved to a particular case [7, p. 122], so each poem requires comments. Skaldic poetry is an elitist phenomenon: the poet and listener were required not only of extraordinary intelligence and deep knowledge of mythology, but also of producing fast response to an event – as an author and a recipient to whom the verse was spoken. Vísas have been spoken as impromptu, so it was difficult art. Alliterative verse was uttered by a skald as already prepared. This poetry can be signed as symbolic and associative.

There are translations of some Old Icelandic poems of this genre, for instance, the works of the most famous and talented Icelandic skald, Egill Skalla-Grímsson (910 – 990), whose vísas are an example of sublimation of tragic life. One of verses, «Gekk, sás óðisk ekki…» describes the death of Thorolf (Þórólfr, 937), poet's brother [7, p. 144]. The skald said: «**Во**їн прагнув **бо**ю, / в ярла в<u>б</u>ивцю <u>цілив</u>, / п**р**я здіймалась бу**р**і. / Впав безст**р**ашний То**р**ольв; / **в**кри<u>ли</u> **В**іну зе**ла**, / **тра**ви вкрили **брат**а. / Але наше **горе** / **гостре** ва**рт т**ер**п**іти» [8, p. 5-6] (translations here and further are mine. – *O. S.*). I have bolded and outlined alliterations transmitted like in the original. Vína is a river in England, but another version tells about poetical word for the common river (like the Danube

in the Ukrainian folklore). In the other, "domestic" vísa («Hvarfak blindr of branda…») addressed to a maidservant, who banishes the old and blind skald from fireplace [7, p. 146-147], the author said: «Сліп**ну**, пра**гну** ж<u>ар</u>у, / пожалій, Сюн голок, / **горе** мого **зору**: / <u>зі</u>мкнені повіки. / Слухав **р**адо конунг / к**р**аю все, що **р**ік я, / дякував у щасті / велетів словами» [8, p. 6-7]. This poem cointains kjennings – metaphors: *Syn geira – Сюн голок*. *Syn* was a goddess (Æs) who saved the home from thieves (Ukrainian "berehyn'a"). So, it is a reference to the feminine status of a servant. *Geira* means "gore" *(geiri, Genitive)* or "needle" (*geirr, Genitive pl.*). *Велетів слова* are *Geirhamðis mik framði*: *Geirhamðir* is a name of one giant in mythology. This kjenning means "gold". The next question is about transmission of reality mentioned in skaldic poetry. These things are symbols of foreign culture, creating difficult and firm ornament of the verse (this ornament seems to be visual, it looks like embroidering and other artifacts). For example, original *konungr* s translated by me as *конунг*, but not «король» or «князь» [6], because ukrainisation of this status will be the step of primitivisation in the Narodniks style.

Another vísa is anonymous, found in the text «The Legendary Saga» about Sigurd conquering the dragon Fáfnir («Geisli stendr til grundar…»). It is interesting, because kjennings are mentioned in every line. The translation is: «**С**тала **с**ві́чка **с**і́ч́и / в пащі **пр**аху **р**иби; / кров те**к**ла по **кі**льцях, / лють **л**илася з принца. / Меч зміїні груди / наполохав гнівом, / і з<u>мії</u> **з**ви**тяжець** / смажити сів м'ясо» *[*8, p. 16]. So, the kjennings are: 1 – sword; 2 – dragon, snake; 3 – both bodies; 4 – *наполохав* means "has fulgurated".

What is difficult about the translation of skaldic poetry is polysemy. For example, in the cited verse the kjenning (or even heiti – euphemism) *прах риби* means *dragon*. But is it correct? European dragons in mythology are divided into wyverns (they shoot out flames and look like winged snakes with thorn tails) and lindwurms, that are wingless wyverns. Wyverns symbolize envy and militancy, and lindwurms mean war and destruction [9, p. 519]. It is similar to the old English ballad "Lambton Worm", where the monster looks like a snake (lindwurm), but not like a worm. In "Beowulf" the dragon is described as a lindwurm,

but it is poisoned and can shoot out flames (what causes the death of the hero), so it is translated as *the fire drake* [14, 2268–2285, p. 107]. There is the same synonymy in the German language, where "Wurm" means not only "worm", but also "snake" and "dragon" (archaic charms in the Alps – Austria and Switzerland).

The Old Norwegian language also has alliterations and implicit symbols. It could be proved by "Orkneyinga saga" (the 13[th]century) that includes the vísa which was said by the main hero, jarl Rögnvald Kali Kolsson (Ragnvald Orknøyjarl, the 11 – 12th centuries, canonized as a Catholic martyr). This poem («Tafl emk örr at efla…») describes his skills. The translation saves alliterations: «Зáвжди в **тафл** по**траф**лю, / дев'ять <u>вмінь умію</u>, / **р**iдко з**м**илю в **р**унах, / я **к**оваль i **кл**iрик. / **Л**ижник i стрiл<u>ець</u> я, / i греб<u>ець</u> – чи досить? / <u>В двох</u> ще <u>вмiн</u>нях **впр**авний: / **грi** на **гарфi** й **вiр**шах» [3, p. 2]. The variant *гарфа* (not *арфа* – a harp) was chosen, according to the Academic orthography 1928 (Holoskevych), because the aim was to save the alliterations of the original. This verse demonstrates the ideal of a harmonious individual. Tafl (or hnefatafl) is a board game played by the Vikings: it looked like the game of chess, but had other rules. Hence the Slavonic word "тавлея" has its etymology. Celts had the same game (fidchell). *Дев'ять вмінь умію* (*íþróttir kannk níu*): number *nine* is sacral in Scandinavian myths – for example, Odin knew *nine songs of power* (*fimbul-liód*) [12, p. 107].

This poetry is based on a difficult mythological system: a verbal talent was a *honey of poetry,* which is mixed with Odin's blood. Skald did not have fixed state, he could be a konung or a beggar but Celtic bard was a profession). The inspiration was called *Wut* – ecstasy, rage in poetry, battle and so on. Odin (Wuotan, Woden etc.) was a father of Wild Hunting (Chase, German. Wüthendes Heer) [12, p. 107].

The knowledge about Northern culture is helpful for understanding not only the Early English literature, but also Walter Scott (his novel "The Pirate" about non-assimilated descendents of Norwegian Vikings, whose home-language remained Norwegian, and they created poetry in skaldic style), "The Lake School of poets", Rudyard Kipling (his lyrics,

books «Puck of Pook's Hill» and «Rewards and Fairies»), Victorian superstitions, ballads and so on.

The fatal mistake of translators is making the version in their native language (for example, Ukrainian) due to the language-intermediator. For example, French translation (and double translation as the result) is not able to represent the image of Celtic archetypes in the Breton folklore (or Roman archetypes and versification in Occitan poetry). This tendency can be present in art (the poem «Izol'da Biloruka»'' – «Iseult of the White Hands», 1912, written by Lesya Ukrainka on the basis of French translations, but not on Breton originals), because inspiration follows other rules.

Another problem is celtological. Especially, Breton culture is not known enough in Ukraine, though in France of the mediaeval times the Breton language and folklore became popular, because the Bretons were authors of songs and legends about courteous heroes, and these works were translated into French (these myths are very archaic and probably came from the Stone Age, there are many narratives about devil hounds, water-witches etc. [15]), but the French Revolution (*One nation – one language* = French) stipulated the perception of the Bretons in propaganda as uncultivated rustical people, and the prohibition of their language (like Irish, Lusatian or Ukrainian languages). It is a reason why now there are a few qualified translators from Breton.

The Breton ballads have been chosen to be analyzed, because the texts are inelaborated in Ukraine. The material is taken from the collection «Barsaz-Breiz» («Breton Ballads», by the vicomte Théodore Hersart de la Villemarqué, 1839, with the pseudonym Kervarker; this person and his collection was researched by Anna Muradova). Mary-Ann Constantine writes about this Breton phenomenon: «The most notable collection, the **Barzaz-Breiz** of 1839, has been dogged by questions of authenticity, which deflected much serious attention from the Breton ballads until the 1990s. The gwerz tradition is profoundly concerned with remembering the past: A large proportion of the songs is based on local events, usually tragic, such as shipwrecks or murders, many of which can be traced back two or three hundred years» [15, p. 72-73].

This collection became popular because of Romanticism and the Arthurian circle (which was exploited by Pre-Raphaelite Brotherhood – for example, the legends about Merlin and Vivien or Tristrem and Ysonde, which are present in the Breton folklore [16, p. 66-70; 268-276]). For example, the author of the «Idylls of the King», «The Lady of Shalott» Alfred Tennyson wrote to his wife Emily Sellwood Tennyson (20 May 1854) about the first English translation of the «Barsaz-Breiz»: «Tom Taylor came to Spedding's in the evening and gave me a book of Breton ballads which I will bring, exceedingly beautiful, many of them» [18, p. 90]. Tennyson mentioned the edition titled «Ballads and songs of Britanny by Tom Taylor. Translated from the «Barsaz-Breiz» of the vicomte Hersart de la Villemarqué; with some of the original melodies harmonized by Mrs. Tom Taylor» (London and Cambridge: MacMillan and Co, 1865). These ballads influenced his romantic poems. A. Tennyson and other English authors knew French and could understand the word-for-word translation made by Villemarqué printed with Breton originals in the cited edition.

Breton narratives and motifs (like a language) will be clearly understood because of Cornish and Welsh traditions. Mary-Ann Constantine tells about Breton folklore: «The Breton song tradition is one of the richest and most fascinating aspects of Breton culture. It can be roughly divided into two groups: the lyrical sôn (pl. sonioù) and the narrative gwerz (pl. gwerziou) or ballad» [15, p. 72]. The materials of the article are ballads (gwerziou) with mythological-fantastic fabulas.

The ballad «Diougan Gwenc'hlan» («Ґвенкханове пророцтво», created in cornouaillais dialect or Kerneveg) about a legendary bard of the 5th century, who was prisoned by his enemy (that gouged out his eyes) seems to be very interesting to the Celtic theory. A blind poet predicted the fault of his enemy and victory of the Bretons (and it became truth) [13, p. 19]. The text is an illustration of the internal inherent feature, which blind shamans, magicians, poets and all creative individuals have (and this moment is archetypical, Indo-European). These creators were blind or maimed (for example, Irish bards were monocular and even gouged out a left eye by themselves). This ballad means a limit (or borderline)

state. Bards and skalds could be prophets, meeting their death in other tragic events. The cited ballad has Celtic symbols: in particular, the bard says that everyone has to die three times. This presentation is present in Irish sagas (scels): «Aided Muirchertaig Meic Erca» («The death of Muirchertach Mac Erca», the 12th century) tells about unnatural decease of this king and is based on his «three-time» death which could be understood as an initiation: Так, тричі вмерти мають всі, / А потім – спокою часи [1, p. 2].

The song is based on the imitation (homeopathic magic): the bard answers the animals who are eating his enemy-ruler after the battle: «– Послухай, вороне старий: / Який отут пожиток твій? / – Вождя гла-ва – тепер моя: / Червоні очі вийму я. / Обидва ока – то мої, / Бо вирвав очі він твої. – / – Лисице, розкажи мені: / Які несеш дари смачні? – / – Брехливе серце з'їм його: / Воно подібне до мого» [1, p. 4].

The archetypical base of these texts must be saved without the primitive one. For example, the English translation of the ballad «Bale Arzur» («Артурова виправа») gives instead of the Breton «Ankaou» (modern Ankou, and this variant is in the article) without a shadow of a doubt neutral variant death". This word definitely means "death" in the Middle Welsh language (angaou), like in Old Irish- and Scottish-Gaelige [5, p. 157], but what is its exact connotation?

Ankou [anku:] is a typical Breton hero, although the person with this name is mentioned in Cornish and Welsh [5, p. 161]. He is masculine personification of death, but it is not the death itself [9, p. 6]. He symbolizes anxiety (*Ankou is father of worry*), hunger, peace and wisdom. Ankou rides on his cart around the village at night (in Brittany there was a belief that each township has its Ankou). He can teach righteousness and lives on a magic island (its protoplast was Avalon) where takes care about the tree of the knowledge of good and evil.Unlike the death, he is not a messenger of God, but at the same time not from the devil. A. Muradova calls him *not messenger, but rather assistant of God* [5, p. 166] (translation is mine. – *O. S.*). The Bretons did not meet death as a tragedy, because Ankou is interested in the way of souls to Paradise. One version says that he was the first son of Adam and Eva, and God ordered him to kill people

for their original sin [2, p. 53]. It is an example of the folk Catholicism. Ankou can also be regarded as an outwardly simple person – for example, in the folk-tale "An Ankou dimezet" ("The marriage of Ankou") the hero (the farmer Pierre) does not know, who is really his brother-in-law, and dies, because he did not want to listen to the advice of Ankou [2, p. 45-53]. So, Ankou is a messenger, guide into other worlds and a principle; in the 16th century he was a *philosophical category* [5, p. 160]. Thus, our translation saves this infernal image: «По двоє їдуть із гори, / Гойдає вітер прапори, / Анку́ вже смертної пори» [1, p. 6]. Some things, demonstrated in this ballad, are the trust to prophetic army of the past (allegorical glory is associated with legends about sleeping Arthur or other heroes) and allusion to Wild Hunting which is popular in German, Scandinavian [11, p. 252] and Celtic doxies and legends (Welsh Gwynn ap Nudd is a leader of this chase; the similar ones are Irish Sídhe or shee, Irish and Scottish Sluagh etc.).

The next ballad (from cycle «Merlin» – «Marzin»), «Marzin-divinour» («Мерлін-віщун»), is interesting for experimental translation. For example, the refrain is onomatopoeic: «– Iou! iou! ou! iou! iou! ou! iou! ou! iou! ou! / iou! iou! ou! iou! ou!» [13, p. 62] – «Йо! йо! у! йо! йо! у! йо! у! йо! у! / Йо! йо! у! йо! у!» [1, p. 8]. The hero looks like a druid who is seeking *derwen* (oak – Welsh and Gallic *dervo*) and *huelvar* (mistletoe). Because this poem is made by Cornouaillais dialect, the translation proposed also dialect, folklore and colloquial forms, which are italicized in citation: «– Зілля шукаю, бо тре' мені це, / Тут я шукаю червоне яйце, / Яйко червоне морської змії, / Там, де ущелина, – бачу її. / Ще я для золота зна́йду траву, / На зелен-луці жерухи нарву» [1, p. 8-9]. This method is productive in today's translations and emphasizes Breton specifics, because the respondents were illiterate.

The next fantastic ballad has Christian influence. It is "Livaden Geris" («Затоплення міста Іс») written according to a popular legend, which is also present in the folklore of other nations (Slavonic, Scandinavian etc.). The real king Gradlon the Great (Gradlonvawre, the 5th century) built the town Is (Iz, Celtic *caer means* «town»), but his daughter Dahut stole keys from the gates to her lover (who was a devil). The sea overflows, and only

the king with the princess were saved, but saint Gwénolé, who baptized the king has told him about Dahut and induced to drown her. Dahut turned into a mermaid. The last motif is Celtic and resembles Welsh folk-tales about fatal meetings with mermaids. Gradlon is an adored Breton hero, but in this text he seems to be the Wild Hunter. «Скажи, рибалко, ти мені: / Русалка на зеленім дні / Чесала коси осяйні?» – / «Так, діву білу в хвилях взрів, / І чув її чарівний спів, / Сумний, як дикий шал валів» [1, p. 15-16]. The style is courteous, but there are some pagan things: cursed Dahut emerges precisely at noontime. This sign is known in archaic Slavonic (including Ukrainian) demonology – in the belief that evil forces should guard especially against midday and midnight, since that time is on the border line. This poetic image of a gold-haired mermaid, who is combing on green waves, looks like the Little Mermaid in the fairy-tale by Oscar Wilde «The Fisherman and his Soul» (the author was Irish and knew the folklore because of his mother). The Celtic folklore: Scottish, Irish, Welsh and, as it is clear, Breton – have such fixed epithets about mermaids: *gold* (hair, comb), *white* (maid), *green* (sea). The same water-creatures are Morgans and the Korrigans; the last spirit looks like: «…you may know her by her bright hair – "like golden wire", as Spenser says of his lady's – her red, flashing eyes, and her laughing lips» [17, p. 56]. These creatures mean Eros and Thanatos.

Conclusions and perspectives. Thus, this analysis proved that a discourse to history, mythology, comparative studies and symbolics helps to investigate new experiments of poetical translations. Scandinavian and Celtic (Breton) systems of archetypes are difficult, but there are patterns that have common features with Ukrainian. Our method connects *two tendencies* of Ukrainian translation: the attention to a form and transmissions of its nuances (Hryhoriy Kochur) and experiments with vocabulary, including dialecticisms, archaisms and so on (Mykola Lukash), but чaccording to the concrete period and tradition. The work has a perspective of new investigations, because the large amount of material is not translated and analyzed, but it is interesting because of its archaic symbolics and allusions.

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Анотація

О.О. Смольницька. Відбиття скандинавських і кельтських національних архетипів у контексті українознавства

(на матеріалі перекладів скальдійської поезії та бретонських балад)

У статті висвітлені архетипові нюанси передачі символіки та інших деталей у скальдійській (староісландській і старонорвезькій) і кельтській (бретонській) поетичних традиціях. Цитовані тексти вперше перекладені українською. При поетичному перекладі враховано особливості оригіналів. Зокрема, відтворено алітерації, які у старогерманській поезії заміняли риму. Запропоновано пошуки українських варіантів на позначення скандинавських реалій. Пояснюються формальні особливості скальдичної та еддичної поезії. Подані історичний, біографічний, міфологічний, лінгвістичний, компаративний аспекти. Присвячено увагу феномену збірки бретонських балад «Барзас-Брейз», упорядкованої та виданої Теодором Ерсаром де ля Вільмарке. Наводиться романтичний контекст, оскільки романтизм позначився інтересом до відновлення національних епічних пам'яток. Розглянуто функцію специфічного бретонського маскулінного персонажа, Анку, що виступав як вісник смерті. Зіставлено бретонську і валлійську міфологічну традицію, залучено приклади англійської класики. Наголошується на націєтворчій функції перекладу. Згадуються дві течії українського перекладу – збереження форми оригіналу та експериментаторство з лексикою, пошуки питомих варіантів, – що простежується в сучасній практиці.

Ключові слова: переклад, скальд, бард, віса, кеннінг, кельти, бретонці, Анку́.