

***Polish Women Translators of William Shakespeare's
"Romeo and Juliet"
With the focus on the "pilgrim sonnet" sequence
(Act 1 Scene 5 Verses 92–109)***

***Polskie tłumacзки „Romea i Julii” Wiliama Szekspira
ze szczególnym uwzględnieniem sekwencji ‘sonetu
pielgrzyma’ (Akt 1, Scena 5, Wersy 92–109)***

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Keywords

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Słowa kluczowe

tłumaczenie dramatu, film, obrazowanie, wydawca, Szekspir, sonet, teatr, wersyfikacja

Abstract

This article discusses a few very exceptional translations of the famous Shakespearean love tragedy. The first one was published in 1892 by Wiktoria Rosicka, one of the first Łódź writers and columnists, and remained the only Shakespearean translation of this woman author. The second translation was written by Zofia Siwicka, an eminent translator awarded by Pen-Club for her achievements in rendering Shakespeare's plays into Polish in a faithful and concise way. Issued in 1956, it was the seventh of the fifteen Shakespearean translations published by her. The third feminine Polish translation of *Romeo and Juliet* was created in the late 1980s and the early 1990s by Krystyna Berwińska, prose writer, playwright

and translator of Elizabethan literature. This latter translation has unfortunately never been published. The early 1990s was the time when the late Stanisław Barańczak's translations of Shakespeare's plays dominated the market and the publishers decided not to issue Berwińska's translation. They decided, however, to publish the Polish translation of the script of the famous *Romeo and Juliet* film with Leonardo DiCaprio, thanks to which we have got access to the work of another woman translator, Elżbieta Gałązka-Salamon, who in the late 1990s proposed her incomplete, nevertheless interesting, Polish version of the tragedy following the script of Baz Luhrmann's film.

The excerpt of the Shakespearean drama studied in the present paper is the first meeting of the young Capulet with Romeo at the ball. The fragment has been chosen since it represents some of the main characteristics of the tragedy, including references to the themes of love and sin, wit and courtship, faith and death. The conversation led by the protagonists takes the form of a sonnet, which adds to the lyrical atmosphere of the moment. One of the conclusions is that 20th-century women translators were excellent at retaining the sonnet form and the melody of the text. Another conclusion concerns the market-related issues, which, sadly enough, have made it impossible for Polish readers to get acquainted with Berwińska's translation of *Romeo and Juliet*.

Abstrakt

Niniejszy artykuł koncentruje się na kilku wyjątkowych tłumaczeniach słynnej tragedii miłosnej Szekspira. Pierwsze tłumaczenie Wiktorii Rosickiej, łódzkiej pisarki i dziennikarki, opublikowano w 1892 roku. Drugie tłumaczenie wykonała Zofia Siwicka, znana tłumaczka nagrodzona przez Pen-Club za tłumaczenie dzieł Szekspira na język polski w sposób wierny i spójny. Trzecie kobiece tłumaczenie *Romeo i Julii*, ukończone pod koniec lat 1980-tych przez Krystynę Brewińską, pisarkę i tłumaczkę literatury elżbietańskiej, nigdy nie zostało opublikowane. Na początku lat dziewięćdziesiątych ubiegłego stulecia rynek zdominowały tłumaczenia dzieł Szekspira Stanisława Barańczaka, co wpłynęło na taką właśnie decyzję wydawców. W Polsce mamy jednak dostęp do jeszcze jednego tłumaczenia dzieła Szekspira w wykonaniu Elżbiety Gałązki-Salamon, tym razem pochodzącego z filmu *Romeo i Julia* z Leonardo DiCaprio w roli głównej.

Fragment dzieła Szekspira na którym koncentruje się niniejszy artykuł opisuje pierwsze spotkanie bohaterów dramatu. Fragment ten jest istotny, gdyż reprezentuje główne cechy tragedii, wraz z odniesieniami do miłości i grzechu czy wierności i śmierci. Rozmowa prowadzona przez bohaterów przyjmująca formę sonetu, co potęgowało liryczną atmosferę chwili, została doskonale przetłumaczona przez polskie tłumaczki, którym udało się zachować formę sonetu oraz melodię tekstu.

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Introduction: Shakespeare as a "translator-trap"

William Shakespeare's works, as probably no other writer's in the world, have been translated into dozens of languages. Moreover, in some of these languages, there exist several translations of each Shakespearean play, which means that sometimes quite extensive translation series have developed. As Edward Balcerzan stresses, contrary to a native literary work, which is "a single utterance" and cannot be repeated in its native language, translations "are of opposite nature" and "have this basic feature of multiplicity and repeatability"; thus, "a series is the fundamental way of existence of artistic translation" (1998: 17–18). In Poland, Shakespeare is a real "translator-trap"¹, as one of his Polish translators, Krystyna Berwińska, named him (1993: 29). The statement can be understood in two ways. Firstly, it means that whoever claims that he or she is a "good" translator of literature, at some point he or she will feel capable of translating Shakespeare better than their predecessors. Secondly, it means that if someone translates one Shakespearean play or poem, he or she will continue translating other works written by the Swan of Avon just as if he or she was addicted to this activity. Here are some examples: *Hamlet* – as the most popular play ever – has eighteen published translations into Polish, next comes *Romeo and Juliet* with its fifteen complete and published translations, two unpublished ones and several others, incomplete or otherwise distorted. As to the achievements of the most prolific translators, Leon Ulrich (1811–1885) and Maciej Słomczyński (1920–1998) translated all dramatic and non-dramatic works of William Shakespeare into Polish, Stanisław Barańczak (1946–2014) rendered twenty-five plays and the *Sonnets* into the Polish tongue, whereas Zofia Siwicka (1894–1982) published fifteen translations of Shakespeare's plays, which is more than the remaining Polish translators of Shakespeare managed to do.

It is evident that there exists a certain tradition or even a ritual among Polish translators to produce a new translation of Shakespeare every now and then. Translations are often commissioned by theatre directors who want to

¹ If not otherwise indicated, all translations from Polish sources used in this article are mine.

use a new translation of a given play so that the language of their performance could sound fresh. Each generation of Poles seems to need its own Shakespeare written in the language that would be up-to-date rather than old-fashioned or archaic. At the turn of the 21st century, Barańczak was thought by many to have reproduced the “communicativeness” of Shakespearean verse. However, the competition to translate Shakespeare better and better continues. Another figure has appeared on this “battle field”, Piotr Kamiński, who has recently proposed new translations of a few Shakespearean plays. Unless future generations of Poles lose their interest in Shakespeare, this process will probably never end and new translations will appear as such is the nature of literary translation; translation series are always open-ended, forming “a practically unfinished continuum” (Balcerzan, 1998: 18).

1. Polish Translations of *Romeo and Juliet*

Let us focus on *Romeo and Juliet*, which is a real favourite among translators. Here is the list of translators who rendered that tragedy into the Polish tongue:

<u>In the 19th century</u>	<u>In the 20th century</u>
<ul style="list-style-type: none"> • Ignacy Hołowiński (1839) • Leon Rudkiewicz (1840) • Julian Korsak (1840) • Józef Edmund Paszkowski (1856) • Józef Komierowski (1857) • Adam Gorczyński (1885) • Wiktoria Rosicka (1892) • Leon Ulrich (1895) 	<ul style="list-style-type: none"> • Wojciech Dziędużycki (1903) • Jan Kasprowicz (1924) • Władysław Tarnawski (1924) • Jarosław Iwaszkiewicz ([1926] 1954) • Zofia Siwicka (1956) • Jerzy Stanisław Sito (1975) • Maciej Słomczyński (1983) • Krystyna Berwińska (early 1990s) • Stanisław Barańczak (1990)*

* The list is based on the findings of Tarnawski (1914), Hahn (1958), Komorowski (1990), Fabiszak, Gibińska, Kapera (2003) as well as on the interview I made with Krystyna Berwińska in 2003, to which I had been kindly encouraged by Prof. Krystyna Kujawska Courtney.

The bold typeface indicates the names of three women translators. Each of them is in some way interesting and deserves a wider comment.

1.1. Polish Women Translators of *Romeo and Juliet*

Wiktoria Rosicka (1863-?), daughter of a President of Łódź of great merit, was one of the first Łódź writers and columnists. She cooperated with *Dziennik Łódzki* (the Daily Journal of Łódź), around which the city’s literary life

centred, since the Journal sought to promote the Polish language as well as Polish and world literature (Konieczna, 1997: 7, 17) in the difficult period of partitions. Rosicka provided the journal with translations of literature. Her only Shakespearean translation was *Romeo and Juliet*. It was printed to initiate the series “Biblioteka Powszechna” of the renowned Łódź publisher, L. Fischer (Sosnowska, 2014). The editors of the Journal “enthusiastically welcomed” the publication, which was “described as *rara avis* on the literary market, praised for the very elegant form given to it by the publisher and for the correct translation made by a citizen of ‘this practical Łódź’” (Konieczna, 1997: 17). In spite of its unquestionable contribution to the development of literary culture in this most famous 19th-century industrial city of partitioned Poland, Rosicka’s translation was later regarded, however, as a work of an “amateur” (Żurowski, 2001: 84) and judged to represent the poorest quality of all Polish translations of *Romeo and Juliet* written in the second half of the 19th century (Komorowski 1990: 78).

In contrast, Zofia Siwicka (1894–1982) was not only a professional but also an eminent translator awarded in 1972 by Pen-Club for her achievements in rendering Shakespeare’s plays into Polish in a philologically faithful and extremely concise way². She cooperated with the Polish Radio and Television in the matter of adaptations of English-language plays and films. She studied Polish and English philology at the Jagiellonian University in Krakow, then in Cambridge. A great pedagogue, she taught English in Warsaw secondary schools and universities. She started her career as translator with minor translations of English poets and dramatists. Her first translation of Shakespeare was *Othello* commissioned by a famous Polish stage director, Stefan Jaracz. After the Second World War, inspired by a visit to Stratford theatres in 1947, Siwicka began to translate mainly Shakespeare’s dramas. Issued in 1956, her translation of *Romeo and Juliet* was the seventh of the fifteen Shakespearean translations published by this woman translator.

The third woman to translate *Romeo and Juliet* into Polish (in the late 1980s and the early 1990s) was Krystyna Berwińska (born in 1919). Dramatist, stage director, novelist and playwright herself, she has adapted numerous plays for the stage and translated Elizabethan drama including plays by F. Beaumont, J. Fletcher, T. Middleton, W. Rowley. As far as Shakespeare’s works are concerned, Berwińska has seen her translations of the following plays published: *King Richard II*, *Macbeth*, *Othello*, *Pericles*, *The Merry Wives of Windsor*. Her translation of *Romeo and Juliet* unfortunately has never been published³. The early 1990s, regarded as the beginning of free market

² The biographical data concerning Siwicka has been taken from Skręt (1996–1997).

³ For Berwińska’s own, more extensive, comments about her translations of other Shakespearean plays as well as on the fact that her translation of the famous love

and capitalism in Poland, were at the same time the period when the late Stanisław Barańczak's translations of Shakespeare's plays dominated the book market. All in all, the publishers decided not to issue Berwińska's translation, thus leaving Polish readers no chance of actual comparison with Barańczak's work printed in 1990. Taking into account that the language used in Berwińska's other translations and the style of her own novels are very lively and direct as well as poetical, it is a real pity that her *Romeo and Juliet* has not been known to a larger audience.

At this point, one must not forget another woman translator, namely Elżbieta Gałązka-Salamon, known for her achievements in audio-visual translation, including her well-known and praised Polish version of the dialogues from Tarantino's famous film *Pulp Fiction*. In the second half of the 1990s, Gałązka-Salamon translated the screenplay of Baz Luhrmann's film *Romeo and Juliet*. She did not use any of the existing translations. She created instead her own translation of the fragments of the drama used in the film. The text is written in contemporary Polish of the end of the 20th century. The language sounds natural and perfectly matches the actors starring in the film. Gałązka-Salamon's Polish translation of the screenplay was published in 1998 in the Polish edition of Grace Catalano's book *Leonardo DiCaprio – Modern-day Romeo. The contemporary film, the classic play. William Shakespeare's "Romeo and Juliet"*. The text of this Polish woman translator reads smooth and generally renders the imagery of the Shakespearean original quite faithfully.

1.2. The “pilgrim sonnet”

Taking into account the scope of this paper, I suggest to concentrate on one chosen excerpt, selected by no means accidentally, namely the so-called “pilgrim sonnet” (Act 1 Scene 5 Verses 92–109, quoted from the *New Arden* edition of Shakespeare's works):

<i>Romeo</i>	If I profane with my unworhiest hand This holy shrine, the gentle sin is this: My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss.
<i>Juliet</i>	Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this; For saints have hands that pilgrims' hands do touch, And palm to palm is holy palmers' kiss.
<i>Romeo</i>	Have not saints lips, and holy palmers too?
<i>Juliet</i>	Ay, pilgrim, lips that they must use in prayer.

tragedy is waiting in a drawer, see her article in Ciechowicz and Majchrowski (1993: 29–32).

Romeo O then, dear saint, let lips do what hands do:
They pray: grant thou, lest faith turn to despair.
Juliet Saints do not move, though grant for prayer's sake.
Romeo Then move not, while my prayer's effect I take.
[He kisses her.]
Thus from my lips, by thine, my sin is purg'd.
Juliet Then have my lips the sin that they have took.
Romeo Sin from my lips? O trespass sweetly urg'd.
Give me my sin again. [He kisses her.]
Juliet You kiss by th'book.
(1980: 1.5.92-109)

The quoted passage is important, since it is the first meeting and conversation of the two main characters, leading to their love, marriage and eventually tragic death. Furthermore, it reveals many of the contrasts on which the play is based: veneration – desire, the personal – the social, verse – prose, poetic – vulgar. The fragment explores religious as well as bodily imagery (at the same time implying specific movement of actors on stage). In the first conversation of the future lovers, the sonnet form is used (precisely speaking, a Shakespearean sonnet followed by an additional quatrain). Interestingly enough, at this point of the tragedy a woman is engaged in the process of creating poetry; using the courtly love convention, Juliet wittily responds to Romeo's advances.

The first conversation of Romeo and Juliet takes the form of one complete sonnet and one quatrain often interpreted as the beginning of another sonnet. The translator of the tragedy should notice this fact. According to Barańczak, the semantic dominant of all sonnets (and thus of this special dialogue too) “is located at the clash point between the discipline of a strictly stabilized and codified genre and the unstopped abundance, the breathless haste and the emotionally expressive extreme of what the lyrical subject has to say” (1992: 39). Therefore, the fourteen-verse lyric form, whether it is still immediately recognized by the contemporary reader (or theatre spectator) as it was recognized by the Renaissance audience or not, should be preserved in translation. It should be rendered with all its cultural consequences such as specific vocabulary connected with the sonnet's main topics: love and religion. At the same time, attention should be paid to the formal requirements which include well-defined rhythm and rhymes.

Seemingly, the task of the Polish translator is not so difficult, since Polish literary tradition is familiar with the genre. However, English sonnets, and among them the “pilgrim sonnet” from *Romeo and Juliet*, face the Polish translator with a number of problems ranging from stanza forms to metrical pattern and the arrangement of end-rhymes. The *Longman Dictionary and*

Handbook of Poetry provides the following definition of English sonnet, also known as “Shakespearean sonnet”:

A fixed form composed of three quatrains and an autonomous couplet in iambic pentameter, each unit containing different rhymes of *abab*, *cdcd*, *efef*, and *gg*. The usual format for the content of an English sonnet is to state a problem or proposition in the first twelve lines, and then solve or conclude it in the climactic couplet (1985:97).

In Polish literary tradition, however, the Italian sonnet, the oldest variety of the genre, has proved most popular. Its composition differs from the English sonnet. The Italian sonnet consists of two parts: an eight-line section (usually divided by Polish poets into two quatrains) and a six-line section (normally divided into two triplets in Polish tradition). Moreover, in Italian sonnets, a “turn of thought” (*volta*) occurs in line 9, whereas in Polish sonnets, the first eight lines are descriptive or narrative and the following six – reflexive. Rhymes in Polish sonnets are also differently arranged: *abba abba cdecde* (the sestet may have various arrangements)⁴. Polish poets of the 16th and 17th century usually modelled their sonnets on Petrarchan tradition and applied the hendecasyllabic. Later, the Polish national bard, Adam Mickiewicz, introduced the 13-syllable line to his sonnets written in the Romantic era. Aware of all those formal constraints of the sonnet genre, the translator has to decide whether to maintain the Shakespearean arrangement of stanzas and rhymes or to adapt the sonnet’s formal composition to the Polish tradition thus making it easier for Poles to ascribe what they see on page or hear from stage to the particular genre. Bearing in mind that the main feature of all sonnets, regardless of their variety, is the coexistence of formal conciseness, on one hand, and of emotional abundance, on the other, the most difficult task for the Polish translator is, therefore, to transfer – in the limited and strictly organized form – an equal intensity of feeling expressed by the co-authors of the “pilgrim sonnet” sequence.

The poetic convention of the future lovers’ first encounter stresses the separateness of their world and speech. This very special dialogue at the same time rewrites the 1590s’ dominant genre for representing desire. The sonnet the protagonists co-create abounds in religious imagery (*profane, holy, shrine, pilgrims, palmers, wrong, devotion, saints, sin, prayer, faith*); Romeo presents himself as a pilgrim, Juliet herself as a saint; the courtship has thus some spiritual dimension. The parallel bodily imagery (*hands, lips, blushing, touch, kiss, palm*) allows, however, to detect erotic meanings as well. Religious tropes and the semantic field of desire intertwine. The translator should

⁴ For more elaborate description of the sonnet genre in the Polish literary tradition, see e.g. *Literatura polska. Przewodnik encyklopedyczny* (1985: 386–387).

thus be able to preserve the openness of the “pilgrim sonnet” scene to make possible both spiritual and erotic interpretations of the nature of the newly created relationship between the protagonists.

Let us look first at the classic 19th-century Polish translation of *Romeo and Juliet*, made by Józef Paszkowski (1817–1861)⁵:

Romeo do Julii

Jeśli dłoń moja, co tę świętość trzyma,

Bluźni dotknięciem: zuchwalstwo
takowe

Odpokutować usta me gotowe
Pocałowaniem pobożnem pielgrzymia.

Julia do Romea

Mości pielgrzymie, bluźnisz swojej
dłoni,
Która nie grzeszy zdrożnem dotyka-
niem;
Jestli ujęcie rąk pocałowaniem,
Nikt go ze świętych pielgrzymom nie
broni.

Romeo jak pierwiej

Nie mająż święci ust tak jak pielgrzymi?

Julia jak pierwiej

Mają ku modłom lub kornej podzięce.

Romeo

Niechże ich usta czynią to co ręce;
Moje się modlą, przyjm modły ich,
przyjmij.

Julia

Niewzruszonemi pozostają święci,
Choć gwoli modłów niewzbronnie ich
chęci.

Romeo

Ziść więc cel moich, stojąc niewzrusze-
nie,
I z ust swych moim daj wziąć rozrze-
szenie.

Całuje ją.

Romeo to Juliet

If my hand, which is holding this saint
thing,

Blasphemes by the touch: my lips are
ready

To do penance for such impudence
With the pilgrim's devout kiss.

Juliet to Romeo

Honourable pilgrim, you blaspheme
against your hand,

Which is not sinning with an indecent
touch;

If hands' touch is a kiss,

No saint forbids it to pilgrims.

Romeo as previously

Have not saints got lips as pilgrims
have?

Juliet as previously

They have got them to pray with or to
thank humbly.

Romeo

May their lips do what hands do;
Mine are praying, accept their prayers,
accept.

Juliet

Saints remain unmoved,
Though against prayers their will cannot
fight.

Romeo

So fulfil the aim of mine, standing still,
And let my lips take absolution from
yours.

He kisses her.

⁵ Next to Polish translations of the “pilgrim sonnet” sequence, I propose my own, literal (neither rhymed nor rhythmical) translations back into English in order to convey most of the senses present in the lexis, and thus to enable non-Polish speakers to grasp the meaning of the translations.

Julia

Moje więc teraz obciąża grzech zdjęty.

Romeo

Z mych ust? O! grzechu, zbyt pełen
ponęty!
Niechże go nazad rozgrzeszony zdejmie!
Pozwól.

Całuje ją znowu.

Julia

Jak z książki całujesz, pielgrzymie.
([1856] 1890)

Juliet

Mine are thus burdened with the sin
that's been removed.

Romeo

From my lips? Oh! Sin, too tempting!
May he who got absolution take it back
again!
Let me.

He kisses her again.

Juliet

You kiss by the book, pilgrim.

Paszkowski elaborated a model Polish equivalent of Shakespearean verse – the hendecasyllabic – used by the majority of Polish translators ever since. In *Romeo and Juliet*, he uses the hendecasyllabic both in the sonnets (the “pilgrim sonnet” as well as the two Prologue sonnets) and in all the dialogues and monologues. In the above quoted fragment of the tragedy, his translation begins with a sonnet rhyming *abba cddc effe gg*, but then another rhyming couplet is needed before Romeo can actually obtain the first kiss from Juliet. As to the imagery, there is no talk of lips being “blushing pilgrims” or of a “tender kiss”. Instead, Romeo proposes a “devout kiss”. The eroticism is thus slightly veiled in the sonnet but becomes more open in the closing quatrain, where the sin is even “too tempting”.

Rosicka’s translation of the fragment is not rhymed at all and no stanzaic division is noticeable either:

Romeo (do Julii)

Jeśli dotknięciem niegodnej swej dłoni
Kalam twą świętość, pokutę przyjmuję:
Chcę pobożnymi ustami pielgrzymia
Na rączce twojej zmasać czyn tak
śmiały.

Julia

Krzywdzisz swą rękę, pobożny pielgrzymie,
Bo pielgrzym godzien i świętości tykać;
Dotknięcie znaczy: święte całowanie,
A dłoń na dłoń to ich pocałunek.

Romeo

Czyż ust nie mają święci i pielgrzymi?

Romeo (to Juliet)

If by my unworthy hand's touch
I foul your sanctity, I accept the penance:
I want to expiate such a bold act by
putting
Pilgrim's devout lips on your little hand.

Juliet

You harm your hand, devout pilgrim,
For a pilgrim deserves touching holy
things too;
The touch means holy kissing,
And palm on palm is their kiss.

Romeo

Do saints and pilgrims have no lips?

Julia
Pielgrzymia usta do modłów stworzone.

Romeo
Świętości moja! pozwól ustom czynić,
Co ręce czynią: one cię błagają,
Przyjmij ich modły!

Julia
Święci, choć przyjaźnie
Wysłuchają modłów, z miejsc się nie
ruszają.

Romeo
Więc się nie ruszaj, a modłów wysłuchaj!
Z ust twoich wezmę dla się rozgrzeszenie.
(*Całuje ją*).

Julia
Twój grzech przejęły teraz usta moje.

Romeo
Z moich ust, mówisz! O, grzechu po-
nętny!
Zwróć mi go, proszę! (*Całuje ją znowu*).

Julia
Całujesz, jak z książki.
(1892)

Juliet
Pilgrim's lips are made to pray.

Romeo
My holiness! Let lips do
What hands do: they beg you,
Accept their prayers!

Juliet
Saints, though they listen to prayers
In a friendly manner, they don't move.

Romeo
So don't move but hear the prayers!
I will take absolution from your lips.
(*He kisses her*).

Juliet
My lips have now taken over your sin.

Romeo
From my lips, you say! Oh, tempting
sin!
Give it back to me! (*He kisses her again*).

Juliet
You kiss by the book.

Though it is true that Rosicka managed to apply the hendecasyllabic, which was conventionally used in Polish sonnets based on Petrarchan tradition (e.g. those written by the 16th-century poet Mikołaj Sęp Szarzyński or the 17th-century poet Jan Andrzej Morsztyn), she did not preserve the lyric shape of the dialogue (leave alone the strict sonnet form). This does not necessarily show that the first Polish woman translator of *Romeo and Juliet* was indeed an amateur, since she quite aptly rendered the other sonnets in the tragedy (the two sonnets spoken by Chorus and preceding Act 1 and Act 2). Perhaps, she found the sonnet form unsuitable for the dialogue. The imagery (including the “devout” kiss in the third line) reminds, however, of Paszkowski’s rhymed translation of this excerpt, which Rosicka might have known. It is even possible that she consciously used some of his vocabulary solutions in her own translation⁶.

In contrast, the 20th-century woman translators – Zofia Siwicka, Krystyna Berwińska and Elżbieta Gałązka-Salamon – rendered the sonnet and the quatrain in a formally perfect way. Siwicka’s version (apart from slight as-

⁶ Another Polish translator of *Romeo and Juliet*, the modernist poet Jan Kasprowicz, also used to repeat Paszkowski’s choices, sometimes to the extent of copying entire lines (Budrewicz-Beratan, 2011: 522).

sonance in the final words of lines 2 and 4 of the first quatrain) is very rhythmic (rhymes are: *abab cdcd efef gg + hghg*) and quite faithful in the imagery:

Romeo do Julii

Jeśli niegodna ma ręka obraża
Tę świętość cudną, me wargi by rade
Jak dwaj pielgrzymi korni u ołtarza
Pocałunkami zetrzeć dotknąć ślady.

Julia

Pielgrzymie, krzywdę wyrządzasz swej
dłoni,
Która tak godnie objawia szacunek,
Bo święte ręki pielgrzymom nie broni,
Dłoń w dłoń włożona to ich pocałunek.

Romeo

Czy ust nie mają święci i pielgrzymi?

Julia

Pielgrzymi mają – by mówić pacierze.

Romeo

A więc daj ustom to, co ręka czyni.
Moje się modlą – lub w nic już nie
wierzę.

Julia

Święty pozwala, stojąc niewzruszenie.

Romeo

Więc się nie ruszaj i spełń me pragnienie.

Całuje ją

Twe wargi z grzechu moje oczyściły.

Julia

Mam go na ustach. Chętnie się zamie-
nię.

Romeo

To grzech z warg moich! O, ty grzechu
miły!

Daj go z powrotem.

Całuje ją znowu.

Julia

Całujesz uczenie.

Romeo to Juliet

If my unworthy hand offends
This wonderful holiness, my lips would
be eager,
Like two pilgrims humble before the
altar,
To erase the traces of the touch with
kisses.

Juliet

Pilgrim, you harm your hand,
Which shows respect so suitably.
For the saint does not forbid his hand to
pilgrims.
Hand put in hand is their kiss.

Romeo

Do not saints and pilgrims have lips?

Juliet

Pilgrims do – to say prayers with.

Romeo

So give to lips what the hand does.
Mine pray – or I believe in nothing
more.

Juliet

The saint allows, standing unmoved.

Romeo

So stand still and fulfil my wish.

He kisses her.

Your lips have cleared mine of the sin.

Juliet

I have it on my lips. I'll eagerly exchange
with you.

Romeo

This is the sin from my lips! Oh, you,
dear sin!

Give it back.

He kisses her again.

Juliet

You kiss learnedly.

Similarly to what Siwicka thought and made visible in her translation, Berwińska also claims that it is advantageous when the translator has the possibility of watching Shakespeare on stage in the original language in or-

der to hear how English actors shape the melody of the text; this experience makes the translator sensitive to the necessity of translating for the actor (Berwińska, 2003). Herself a writer and theatre specialist, Berwińska succeeded in providing a tuneful sonnet sequence (with rhymes *abab cdcd efef gg + hihi*):

Romeo

Jeśli dotknięcie twej dłoni mą ręką
Jest świętokradztwem – wargi powę-
drują
Jak dwaj pielgrzymi i relikwię świętą
Aby grzech zmazać – ze czcią ucałują.

Julia

Pielgrzymie, nazbyt krzywdzisz rękę
swoją.
Nie zasługuje wcale na naganę.
Dotknięcia ręki święci się nie boją,
Ich pocałunkiem jest dłoni spotkanie.

Romeo

Czyż warg nie mają pątnicy i święci?

Julia

Pielgrzymie! Służą do modlitwy wargi.

Romeo

Święta! Niech wargi czynią to co ręce,
Lub wiara zmieni się w rozpacz i skargi.

Julia

Święte do modłów wysłuchania skore...

Romeo

Więc mnie wysłuchaj! Nagrodę odbiorę.
Całuje ją.
Przez twoje usta – z grzechu oczyszczonym.

Julia

Niechaj więc święta smak grzechu
poczuje.

Romeo

Z moich ust grzech ten? Aniele wcielony!
Ten grzech mi oddaj –
Całuje ją.

Julia

Tak jak z nut całujesz.

Romeo

If touching your palm with my hand
Is a sacrilege, the lips will wander
Like two pilgrims and – to erase the sin –
They will kiss the holy relic with veneration.

Juliet

Pilgrim, you harm your hand too much.
It does not deserve reprimand at all.
Saints do not fear when a hand touches
them,
It is their kiss when the hands meet.

Romeo

Do not palmers and saints have lips?

Juliet

Pilgrim! Lips are designed to pray.

Romeo

Saint! Let lips do what hands do,
Or faith will turn to despair and complaints.

Juliet

Women saints are eager to hear prayers...

Romeo

So listen to me! I'll be awarded!
He kisses her.
By your lips I am cleared of the sin.

Juliet

So let the woman saint taste the sin.

Romeo

Is this sin from my lips? Angel incarnate!
Give this sin back to me –
He kisses her.

Juliet

You kiss very skilfully.

In the additional quatrain, Berwińska's Juliet, though "saint", at the same time wants to "taste the sin", she thus talks like a consciously tempting woman. On the other hand, Berwińska's Romeo wants to kiss the "holy relic" in the first quatrain. This specific religious image is probably closest to the original "shrine" of the Shakespearean text. No other Polish woman or man translator risked the almost literal counterpart of the English word prophesying that Juliet's venerated body would actually be dead by the end of the tragedy.

It would be unfair not to quote Gałązka-Salamon's version, so here it is (I have decided, however, to omit very elaborate screen directions present in the film script):

Romeo

Choć świętość kalam dłońmi niegodnymi,
Grzech mój niewielki, a to z tej przyczyny,
Że wargi moje, niczym dwaj pielgrzymi,
Czułym całusem chcą zmyć ślad przewiny.

Julia

Pielgrzymie miły, nie gań swoich dłoni,
Które pobożność tylko okazują.
Święty przed dłońmi swoich rąk nie broni.
Pielgrzymi świętych dłońią w dłoń całują.

Romeo

Święty i pielgrzym warg zatem nie mają?

Julia

Mają, pielgrzymie, by szeptać pacierze.

Romeo

Więc moje dłonie w ślad warg się udają:
Wysłuchaj modłów... abym wytrwał
w wierze.

Julia

Święty, gdy słucha, niewzruszony stoi.

Romeo

Więc stój w bezruchu i spełń prośby
moje.
Twe wargi z moich zmyły przewinienie.

Romeo

Though I'm fouling the saint thing with unworthy hands,
My sin is little, and the reason is that
My lips, like two pilgrims,
Want to wash away the fault by means of a tender smooch.

Juliet

Dear pilgrim, don't reprimand your palms,
Which merely show devotion.
The saint does not protect his hands from palms.
Pilgrims kiss saint's hands with palm in palm.

Romeo

So the saint and the pilgrim don't have lips?

Juliet

They do, pilgrim, to whisper their prayers.

Romeo

So my hands are following the lips:
Hear the prayers... so that I keep faith.

Juliet

When the saint listens, he stands unmoved.

Romeo

So stand motionless and fulfil my requests.
Your lips have washed away the fault from my lips.

Julia
I same teraz grzechu noszą brzemię?

Romeo
Grzech ci oddały? Słodkie uchybienie.
Oddaj mi mój grzech.

Julia
Całujesz uczenie.

Juliet
And they are now bearing the burden of
sin themselves?

Romeo
They have given the sin back to you?
A sweet trespass.
Give my sin back to me.

Juliet
You kiss learnedly.

The above quoted translation (rhyming *abab cdcd efef gg + hhhh* with a slight assonance in the couplet) renders the imagery very well. One word may be considered to belong to more colloquial register, namely “całus” (“smooch”) for *kiss* in line 4. However, the contemporary character of the word ideally suits the modern-day costumes and scenery of Luhrmann’s film. Moreover, the kiss here is indeed *tender* (“czuły”) as it is in the original. Not many translators saved this image of tenderness in the first quatrain so literally. Just to compare, Paszkowski’s Romeo speaks of a “devout” (“pobożny”) kiss⁷.

Conclusions

Even though the original “pilgrim sonnet” abounds in monosyllable words, which are frequent in the English language and allowed Shakespeare to express the maximum amount of senses in the limited sonnet form, making it, in turn, very difficult, if not at all impossible, for translators to preserve all the senses in the Polish tongue without exceeding the number of syllables, it is evident that the 20th-century Polish women translators succeeded in both rendering the lyrical character of the dialogue and retaining most of the senses. They were even more capable of keeping the form of the sonnet and of the additional quatrain than some of Polish men translators of the same period, especially those who were poets themselves, which is really curious. The famous Polish poet and translator, Stanisław Barańczak (1946–2014), as well as Jarosław Iwaszkiewicz (1894–1980), author of poetry, prose, librettos and translations, accentuated the different and quite special character of the

⁷ For more details concerning the imagery of this excerpt from *Romeo and Juliet* (which senses have been lost or saved by given translators, which meanings have been changed and what new senses have been added), please refer to my other article: Mastela, O. (2006) ‘Translator as the Prime Director in the Target Language Theatre. On the Example of Polish Translations of Shakespeare’s *Romeo and Juliet*’, *Multicultural Shakespeare: Translation, Appropriation and Performance*, vol. 3, ed. Yoshiko Kawachi and Krystyna Kujawińska Courtney, Łódź: Łódź University Press, pp.15–37.

dialogue by rendering the “pilgrim sonnet” sequence in the 13-syllable line in contrast to the whole tragedy including the sonnets in the Prologues, which they translated in the hendecasyllabic. This particular solution might possibly be understood as resulting from the intention to make the melody of the “pilgrim sonnet” remind, for example, of the two famous sonnet cycles – *The Crimean Sonnets* and the so-called *Odessan* (or *Erotic*) *Sonnets* – written in Polish in the 13-syllable verse by the Romantic poet Adam Mickiewicz. However, in spite of using the 13-syllable line, which allows to preserve more of the original meaning, Barańczak nevertheless needed to write an additional line before Romeo could actually obtain the first kiss from Juliet. Barańczak’s version of the “pilgrim sonnet” sequence (Elizabethan sonnet plus a quatrain) is thus composed of three quatrains and two triplets. Another man translator and poet himself, Jerzy Stanisław Sito (1934–2011), in the foreword to his translation of the tragedy wrote about the courtly love convention and the sonnet tradition as the starting point for the interpretation of the tragedy. Unfortunately, he then did not manage to keep the sonnet form in his Polish translation and after the first two quatrains (in which there is even an assonance and the rhymes are not exact), the stanzaic pattern becomes completely irregular and one line is added. On the contrary, the 20th-century Polish women translators had no visible problems with obeying the rules of the sonnet form. Moreover, both Siwicka and Berwińska had been influenced by the theatre (and Gałazka-Salamon by the film) so they paid great attention to the melody of words, keeping in mind that the text of their translation would be pronounced by actors on stage (or heard from the screen). If it was not impossible to judge by such a small excerpt, one could claim that the above-mentioned features of the translations discussed place the translations made by women in the 20th century at an advantage over translations made by men.

Another, rather sad conclusion, is as follows: Berwińska’s case shows how the capitalist publishing market has influenced the fate of literary translations of the classics in Poland since 1989. Berwińska lost in the competition with Barańczak before Polish readers even got a chance to actually compare both translations. Whether her unpublished translation of *Romeo and Juliet* will be ever brought out is not at all certain.

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