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THE ENGLISH VERSION OF CYPRIAN NORWID'S *PIELGRZYM* AS PERFORMANED BY CZESŁAW NIEMEN

In his poem *Pielgrzym* [*A Pilgrim*], Cyprian Norwid uses common literary motifs and employs fairly commonplace symbols, but he does so in his own poetic way, so that he can capture the perennial problem of the “life-pilgrimage, life-journey”¹ in a different light that reveals new meanings:

Pielgrzym²

I

Nad stanami jest i stanów - stan,
Jako wieża nad płaskie domy
Stércząca w chmury...

II

Wy myślicie, że i ja nie Pan,
Dlatego że dom mój ruchomy,
Z wielbłądziej skóry...

III

Przecież ja aż w nieba łonie trwam,
Gdy ono duszę mą porywa
Jak piramidę!

IV

Przecież i ja ziemi tyle mam,
Ile jej stopa ma pokrywa,
Dopóki idę!...

¹ Ibid., p. 35-36.

² W. WEINTRAUB, *Pielgrzym*, [in:] *Słownik literatury polskiej XIX wieku*, ed. J. Bachórz, A Kowalczykowa, Wrocław: Ossolineum 1991, p. 690.

A Pilgrim

I

Above all states is also a state-of-states,
Like a tower above flat houses
Rising into the clouds...

II

You think, that I too am not a Lord,
Because my house is mobile,
Made from camel hide...

III

Yet I dwell as far as the bosom of the sky,
When it lifts up my soul
Like a pyramid!

IV

Yet I too have as much land,
As my foot covers,
As long and as far as I keep going!...

In the eleventh poem from the *Vade-mecum* cycle, the poet takes on the popular literary motif of the pilgrimage, whose “karierę w polskim romantyzmie” [“career in Polish Romanticism”] Wiktor Weintraub perceives in Byron’s *Child Charold’s Pilgrimage* and “upodobaniu Mickiewicza w tym słowie i kręgu pojęć z nim związanych” [Mickiewicz’s fondness for the word and its sphere of associated concepts].³ Norwid’s poem, however, “ma nową siłę poetycką na tle dotychczasowych ujęć obrazu pielgrzymowania, w nowy sposób przedstawia znany motyw ludzkiej wędrówki” [“has a new poetic force against the backdrop of previous interpretations of the pilgrimage, it presents the familiar motif of the human journey in a new way”].⁴ Małgorzata Turczyn sees the originality of the poem in its oriental scenery, constructed by the semantic fields of expressions such as: “dom z wielbłądziej skóry” [“house made from camel hide”] and “piramida” [“pyra-

³ W. WEINTRAUB, *Pielgrzym*, [in:] *Słownik literatury polskiej XIX wieku*, ed. J. Bachórz, A Kowalczykova, Wrocław: Ossolineum 1991, p. 690.

⁴ M. TURCZYN, *Śladami „Pielgrzymy” Cypriana Norwida*, [in:] *Czytając Norwida: materiały z konferencji poświęconej interpretacji utworów Cypriana Norwida zorganizowanej przez Katedrę Filologii Polskiej WSP w Słupsku*, ed. S. Rzepczyński, Słupsk: Wyższa Szkoła Pedagogiczna w Słupsku 1995, p. 151.

mid”]. I think, however, that the poem’s uniqueness is determined not only by the meanings and “jedność przeciwieństw”⁵ [“unity of opposites”] introduced by those words, but also by the other motifs and symbols whose specific combination, cumulation of meanings and their uses account for the extraordinary nature of Norwid’s text. Let us explore, then, in what lies *Pielgrzym*’s originality, which Czesław Niemen subsequently discovered and tried to convey though his performance.

Let us start with the (seemingly) simplest symbols and motifs, in the order in which they appear in the poem. “Wieża” [“the tower”] Norwid uses in the first stanza of the poem “przywodzi na myśl symbolikę wznoszenia się, drabiny do nieba, majestatu, a zarazem odrzucenia przyziemnej płaskości i poświęcenia się sprawom wzniosłym”⁶ [“brings to mind the symbolism of ascent, a ladder to heaven, majesty, and at the same time the rejection of terrene flatness and dedication to noble matters”]. It is the tower that represents rising up above the social divisions⁷ of those who live according to the rules of Thomas á Kempis:

On earth, behave like a pilgrim and like a guest, whom nothing can stop on his way to God. Keep your heart free and raised to God, for you do not have a permanent city here, but are seeking a future one. Direct your everyday prayers and heartfelt sighs towards that one, so that your soul may earn its happy passage to God after death.⁸

This is where the phrase “dom ruchomy / Z wielbłądziej skóry” [“mobile house / made from camel hide”] in the second stanza comes into play, which (apart from the ambiguity and contradiction it introduces) opens up the symbolism associated with the word “wielbłąd” [“camel”]. Not only is this expression associated with wandering, the desert, and nomadic life,⁹ but in Christian culture it is also a symbol of “posłuszeństwa, pokory, poddania się woli Boga, a zarazem godności

⁵ Quote from M. Turczyn, *ibid.*, p. 152.

⁶ *Ibid.*

⁷ Cf. A. KOWALSKA, *Wiersze Cypriana Norwida*, Warsaw: WSiP 1978, p. 48.

⁸ T. Á KEMPIS, *O naśladowaniu Chrystusa*, Lublin: Wydawnictwo Kurii Lubelskiej w Lublinie 1983, p. 66; J. Fert in *Poecie sumienia. Rzecz o twórczości Norwida* (Lublin: Redakcja Wydawnictw Katolickiego Uniwersytetu Lubelskiego, 1993, p. 154) quote taken from: T. Á KEMPIS, *O naśladowaniu Chrystusa. Książ czworo*, transl. A. Jełowicki, Berlin: Gebethner Wolff, 1850, which Norwid most likely knew –: „Zachowaj się na ziemi jako pielgrzym i jako gość, do którego sprawy świata zgoła nie należą. Zachowaj serce wolne i uniesione ku Bogu, albowiem nie mamy tu miasta trwającego, ale przyszłego szukamy” [“Behave on earth like a pilgrim and like a guest, to whom earthly matters do not belong. Keep your heart free and raised towards God, for we do not have a permanent city here, but are looking for a future one”].

⁹ Cf. E. FELIKSIĄK, *Poezja i myśl. Studia o Norwidzie*, Lublin: TN KUL 2001, p. 20-21.

i wytrwałości”¹⁰ [“obedience, humility, submission to the will of God, and at the same time dignity and perseverance”]. “Piramida” [“the pyramid”] from the poem’s third stanza is, in turn, a symbol of perfection, the manifestation of an independent mind and triumph of the spirit, “znak nieprześcignionej architektury”¹¹ [“a symbol of unsurpassed architecture”] connecting heaven and earth. The pyramid is a structure

which points the way to heaven, rising and at its peak coming together – at a single point. Firmly planted on the ground, it connects both worlds. In Eastern cultures it is associated with the emanation of spiritual and religious power, in the faith of endurance. It is not only a tomb, but also a symbol of spiritual values. Thus, it implies new meanings: transcending material limitations, unchangeability, freedom from the passage of time. It is an earthly image of the cycle: life – death – rebirth. The protagonist of Norwid’s poem, like a pyramid, standing on the ground, has his home in Heaven.¹²

Thus, both the tower and the pyramid, to which man’s pilgrim-fate has been compared, connect two opposite worlds: earth (represented in the poem by “stany” [“states”], sky-dwelling and “płaskie domy” [“flat houses”]) and heaven (indicated by the expressions: “stanów-stan” [“state-of-states”], “nieba łono” [“bosom of the sky”], “chmury” [“clouds”], and “dusza” [“soul”]).

The structure and semantics of the piece present yet another set of opposites – namely: stasis and movement. Their “unity of opposition” is much more subtle and intricate than the relatively clear distinction between the earthly and spiritual worlds. Here, the two opposites are merged into logical wholes thanks to the images Norwid constructs. The pilgrim in question has “dom ruchomy / Z wielbłądziej skóry” [“a mobile house / made from camel hide”], which unites the symbol of endurance and stability (“dom” [“house”]) with that of perpetual motion (“ruchomy” [“mobile”]). Furthermore, this journey is accompanied by dwelling in “nieba łonie” [“the bosom of the sky”], to which the speaking subject aspires, at the same time aware that he still belongs to this heavenly house:

The symbol of the house thus understood is the footprint of the wanderer, crossing the earthly border into God’s reality. In this way the pilgrim is connected not only to the earth, but with heaven, too. This is the goal of the journey, and the source of the nomad’s existence: “Yet I too – dwell as far as in the bosom of the sky.” The origin of the pilgrim therefore goes back to that heavenly, spiritual sphere. That is where he comes from, that is where the roots of his life are. His relationship with heaven has not been compromised

¹⁰ M. TURCZYN, *Śladami „Pielgrzymy,”* p. 152.

¹¹ A. KOWALSKA, *Wiersze,* p. 46.

¹² M. TURCZYN, *Śladami „Pielgrzymy,”* p. 154.

or weakened by his earthly existence. He is still strong, "riveting," full of internal energy. The poem presents this bond through the image of the characteristic stabilization – "I dwell."¹³

The pilgrim's earthly journey is thus really the return home – to heaven. His path simultaneously leads forwards, upwards, and within.¹⁴ It is the road to growth and development, achieving the higher goal of conscious life – that is, "dojrzenia do pełni osobowości"¹⁵ ["maturing into complete selfhood"].

The sense and theme of the poem about man's pilgrim destiny are expressed not only by the increasingly complex symbols and oppositions, but also by the accumulation of meanings. Stefan Sawicki described this process very accurately using the example: "dom mój ruchomy / Z wielbłądziej skóry" ["my house is mobile / Made from camel hide"]:

Cezary Jellenta interpreted this image as that of a "camel," Jerzy Pietrkiewicz and Stefan Szuman understood it literally ("a house"), Julian Przyboś interpreted it as a "tent," whereas Juliusz Wiktor Gomulicki as a "sandal made of camel hide." Although Przyboś's understanding appears to be the only accurate one, we have before us an entire bundle of associations suggesting the lack of a permanent, normal house/home, emphasizing mobility, changeability, an unstable situation, being "underway." Norwid was the master of accumulating mutually interfering meanings, the master of polysemous poetic synthesis.¹⁶

A similar synthesis is discernable in the phrase "dopóki idę" ["as long and as far as I keep going"]. According to Józef Fert, the arrangement of this expression "dobrze oddaje dwuznaczność, czasoprzestrzenność: póki, do kiedy, do jakiego czasu (w sensie doczesności) i pokąd, jak daleko, dokąd (w sensie obszaru 'zdobytego' nogą pielgrzyma)"¹⁷ ["conveys the double-meaning and space-time

¹³ Ibid. (the emphasis is mine – A. B.-M.).

¹⁴ Cf. W. BOROWY, *O Norwidzie. Rozprawy i notatki*, Warszawa: PIW 1960, p. 272; A. KOWALSKA, *Wiersze*, p. 46; S. SAWICKI, *Religijność liryki Norwida*, [in:] IDEM, *Norwida walka z formą*, Warsaw: PIW 1986, p. 66; M. TURCZYN, *Śladami „Pielgrzyma”*, p. 154.

¹⁵ A. KOWALSKA, *Wiersze*, p. 47; cf. E. FELIKSIĄK, *Poezja i myśl*, p. 22.

¹⁶ S. SAWICKI, *Z zagadnień semantyki poetyckiej Norwida*, [in:] IDEM, *Norwida walka z formą*, p. 37 (the emphasis is mine – A. B.-M.); cf. J. W. GOMULICKI, commentary on *Pielgrzym*, [in:] C. NORWID, *Dzieła zabrane*, ed. J. W. Gomulicki, Warsaw: PIW, vol. II: *Wiersze*, p. 760-761; M. TURCZYN, *Śladami „Pielgrzyma”*, p. 153.

¹⁷ J. FERT, commentary on *Pielgrzym* [in:] C. NORWID, *Vade-mecum*, ed. J. Fert, p. 36-37.

well: as long as, until when, until what time (in the temporal sense), and until where, how far, where (in the sense of the area the pilgrim ‘conquers’ on foot”).

The expression “stan ów-stan” [“state-of-states”] also seems ambiguous; Gomulicki took it to mean “stan natchnionego poety obcującego ze sferami niebieskimi”¹⁸ [“the state of the inspired poet communing with the heavenly spheres”], however, according to other scholars it more likely means “stanowisko, pozycję społeczną, klasę, kastę, tu: ‘stan pielgrzymi’ pojęty jako pozycja społeczna”¹⁹ lub po prostu „ludzkie pielgrzymowanie”²⁰ [“position, social status, class, caste, here: ‘the pilgrim state’ understood as a social status or simply as ‘human wandering’”]. In the poem “stan ów-stan” [state-of-states”] is juxtaposed with “Pan” [“Lord”] (“Wy myślicie, że i ja nie Pan” [“You think, that I too am not a Lord”]), but this opposition also lacks a conclusive interpretation. The phrase certainly introduces dialogue to the poem, but it is not quite clear with whom the pilgrim (Norwid?) is engaged in this dialogue. Some critics believe that the poet opposed “uroszczeniom krajowych posesjonatów [...] gardzącym każdym, kto nie może wykazać się własną wioską”²¹ [“the pretenses of the country’s property owners [...] who look down on anyone who does not own a village”]. Opposition to landowners and landholders is an entirely justified way of understanding Norwid’s poem, because the very composition of *Vademecum* legitimizes it; the subsequent poems (VIII-XI) are devoted to “bezduśzny formalizm”²² [“soulless formalism”]. *Pielgrzym* is also bound to the next poem by a clasp of sorts, because poem XII in the cycle expresses the virulent irony of earthly glitz and “ordermania.”

XII. Szczęście²³

Szczęśny! kto, będąc mężem znakomitym,
Otrzyma order o późnej siwiźnie;
Lecz – Szczęśny dwakroć, kto ma córki przy tym,
Bo na cóż? Zdadzą się wstążki... mężczyźnie!

¹⁸ J.W. GOMULICKI, comment, p. 760.

¹⁹ J. FERT, comment, p. 35; cf.: A. KOWALSKA, *Wiersze*, p. 46-48; E. FELIKSIK, *Poezja i myśl*, p. 21-22.

²⁰ S. SAWICKI, *Religijność*, p. 66; cf.: A. MERDAS, *Łuk przymierza. Biblia w poezji Norwida*, Lublin: Redakcja Wydawnictw KUL 1983, p. 62; M. TURCZYN, *Śladami „Pielgrzyma”*, p. 153.

²¹ J.W. GOMULICKI, comment, p. 759; cf.: A. KOWALSKA, *Wiersze*, p. 46; A. MERDAS, *Łuk przymierza*, p. 62; Z. SUDOLSKI, *Norwid. Opowieść biograficzna*, Warsaw: Ancher 2003, p. 415.

²² J.W. GOMULICKI, comment, p. 759; cf.: Z. SUDOLSKI, *Norwid*, p. 415.

²³ J. FERT, comment, p. 37.

Dlatego byłby – nad wszystkie – zaszczytem
 Order podwiązki lub złotej-ostrogi,
 Gdyby!...dawano oba... w liczbie mnogiej.

XII. Fortune

Fortunate! he who, as a man of eminence
 Receives an order in his grey-haired years;
 But – twice as Fortunate is the one, who has daughters,
 For what good are? Ribbons... to a man!
 And, this – an honour above all – would be
 An order of the garter or the golden-spur
 If!...they were both awarded...in the plural.

I am curious, however, about the use of the word “Lord” in the first line of the second stanza of *Pielgrzym*. If it is true that Norwid placed social concepts on a religious plane in this poem,²⁴ then why did he use a capital letter, when referring to the status of landowners? Would it be an expression of irony,²⁵ or rather respect – like the titles of persons, to whom one addresses letters? “Lord” – especially in a religious context – can also mean God, which results in the introduction of new meanings to the poem through orthography. This is why Waław Borowy considered the capitalization to be an error,²⁶ and in one of the anthologies of Polish poetry²⁷ used a lowercase letter, choosing not to draw attention to “lord” in this poem. In doing so, however, he corrects Norwid himself, who – in the handwritten original of *Pielgrzym*²⁸ – used a capital letter. In the verse “Wy myślicie, że i ja nie Pan” [“You think, that I too am not a Lord”] the fragment: “i ja” [“I too”], which can place different referents opposite each other or bind them together, is also a mystery. “I ja” [“I too”] can of course mean: “I – just like you – (am not God? / an individual worthy of respect? / a property owner?),”

²⁴ Cf. A. MERDAS, *Łuk przymierza*, p. 62.

²⁵ This is how Professor Fert explained Norwid’s decision to me in a private conversation.

²⁶ Borowy made the following criticism of Wasilewski’s book: „Zniekształcony też dotkliwie został *Pielgrzym* przez opuszczenie „i” w pierwszym wierszu i przez drukowanie wyrazu „pan” w czwartym dużą literą” [“*Pielgrzym* was severely distorted by the omission of “and” in the first verse and by printing the word “lord” with a capital letter in the fourth”] (W. BOROWY, *O Norwidzie*, p. 254, footnote 2).

²⁷ Borowy removed the capital letter when he published *Pielgrzym* in the anthology *Od Kochanowskiego do Staffa* (Lviv: Wydawnictwo Zakładu Narodowego im. Ossolińskich 1930, p. 199).

²⁸ Cf. C. NORWID, *Vade-mecum. Podobizna autografu*, with an introduction by W. Borowy, Warsaw: Nakładem Towarzystwa Naukowego Warszawskiego 1947.

which would unite the two classes rather than place them in opposition to one another. “I too” can also be understood as: “I – just like the others you reject along with me, when we, in fact, deserve respect and possess more than you do,” which would be justified in reading this line in combination with the analogous “i ja ziemi tyle mam” [“I too have as much land”].

This last interpretation of the problematic verse is the most likely, but nevertheless, the translator should preserve all ambiguities and possibilities of various interpretations,²⁹ at the same time preserving those of the poet’s semantic devices which make the poem ambiguous. He or she should also convey the regularity of the structure of the poem and its reserved and “surowy jak wersety z Biblii”³⁰ [“Biblically austere”] style. The four three-line verses which repeat the length of the lines (9+9+5) and inter-stanza rhyme pattern (a b c) are also distinguished by the visual layout, which – as usual with Norwid³¹ – emphasizes the importance of the highlighted words and introduces dynamics and emotion into the text. This layout, like all the previous attributes characterizing poem XI of *Vade-mecum*, should be included in its every translation (even the ones set to music) aspiring to preserve the identity of the original; the identity, which is comprised of:

1. the meaning (the pilgrim fate of a man striving for complete selfhood, more important and worthy than those, who hoard their treasures on earth)
2. the motifs (the journey, the road, wandering, life, desert) and symbols (“tower,” “mobile house,” “camel,” “pyramid”)
3. the ambiguity (“state-of-states,” “Lord,” “as long and as far as,” “mobile house,” “I dwell,” “I too”)

²⁹ As the tenth and most important commandment for translating Norwid’s texts dictates: “Zachowaj wielość interpretacji nasuwających się przy lekturze danego tekstu” [“preserve the multiplicity of interpretations that occur when reading a given text”] (cf. A. BRAJERSKA-MAZUR, *Dziesięć trudności – dziesięć przykazań w tłumaczeniu Norwida*, [in:] *Trudny Norwid*, ed. P. Chlebowski, Lublin: TN KUL 2013, p. 389-417).

³⁰ Z. SUDOLSKI, *Norwid*, p. 371.

³¹ The role of the specific orthographic solutions in Norwid’s works was written about by, among others, E. Kasperski (*Problem pytań w twórczości Norwida*, [in:] *Dialog w literaturze*, ed. E. Czaplejewicz, E. Kasperski, Warsaw: PWN 1978, p. 117-162), B. Subko (*O funkcjach łącznika w poezji Norwida*, [in:] *Język Cypriana Norwida*, ed. K. Kopczyński, J. Puzynina, Warsaw: UW 1986, nb. 1, p. 34-49), Z. Mitosek (*Przerwana pieśń. O funkcji podkreśleń u Norwida*, [in:] *Dziewiętnastowieczność. Z poetyk polskich i rosyjskich XIX wieku*, ed. E. Czaplejewicz, W. Grajewski, Wrocław: Ossolineum 1988, p. 275-286); S. Rzepczyński (*Wokół nowel „włoskich” Norwida*, Słupsk: WSP 1996, p. 89, 143 and 146-147); J. Fert (*Wstęp*, [in:] C. NORWID, *Vade-Mecum*, p. CVI-CXXXIII); A. Brajerska-Mazur (*O angielskich tłumaczeniach utworów Norwida*, Lublin: TN KUL 2002, p. 366-374).

4. the opposites (earth – heaven, stasis – mobility)
5. the structure (regular construction, inter-stanza rhymes, 9+9+5, reserved and austere style)
6. dialogue (addressing the “Lords”)
7. visual layout

Paweł Brodowski's translation of *Pielgrzym* set to Czesław Niemen's music is one of eight³² existing English-language translations; an unusual translation that immediately deviates from others in the series³³ for several reasons. It is a translation set to music, and so it must, necessarily, be adapted to the requirements of singability – that is, for example, to the breaks the performer requires to be able to take a breath. Besides, as a piece meant to be performed in front of an audience, “wiąże się z nieuchronną deformacją oryginału, tak jak każde nawet najwierniejsze przeniesienie tekstu na scenę”³⁴ [“the original is bound to be deformed, just like even the most faithful transposition of text to stage”]. The musical purpose of this translation is also extraordinary, because – contrary to Norwid's other pieces sung by Niemen³⁵ in English – *Pielgrzym* was performed first in translation, and only later in the original.³⁶ So it was not a translation set to the actual melodic line, but rather adapted to the music which was to be written, and which existed in the mind and imagination of the translator, who, as we can guess, consulted his work with Niemen. In creating the English version of the poem, the translator therefore did not have to adhere to the principles and rules (*Low's Five Steps*, *Low's Pentathlon Principle*, *Franzon's Five Rules*³⁷) which apply to setting words to pre-existing mu-

³² The list of these translations is found in the appendix at the end of this article.

³³ The author behind the concept of the serial existence of a translation is E. Balcerzan (*Oprócz głosu, Szkice krytycznoliterackie*, Warsaw: PIW 1971, p. 234). Cf.: A. LEGEŻYŃSKA, *Thumaczi jego kompetencje autorskie*, [in:] *Przekład literacki. Teoria. Historia. Współczesność*, ed. A. Nowicka-Jeżowa, D. Knysz-Tomaszewska, Warsaw: PWN 1997, p. 217-221; I. SZYMAŃSKA, *Przekłady poematyczne w literaturze dziecięcej*, „Rocznik Przekładoznawczy” 9 (2014), p. 193-208.

³⁴ Maja Margasińska expressed this thought during the discussion: „Odpowiedzialność inscenizatora i krytyka teatralnego wobec autora, aktorów i publiczności” at the symposium *Odpowiedzialność za słowo w komunikacji literackiej*, UKSW, 2.12.2017.

³⁵ This refers to: *Bema pamięci żałobny-rapsod* and *Marionetki*. Cf. A. BRAJERSKA-MAZUR, *Bema pamięci żałobny rapsod dwukrotnie przetłumaczony do muzyki*, [in:] *Czesław Niemen i jego pływowe dzieła 2*, ed. P. and E. Chlebowski, Lublin: Wydawnictwo KUL 2017, p. 41.

³⁶ *Pilgrim* from the album: *Ode to Venus*, ed. NRF, GB 1973; Niemen released Norwid's *Pielgrzym* in Polish on the album *Aerolit* from 1974.

³⁷ I discuss them at length [in:] *Bema pamięci żałobny rapsod dwukrotnie przetłumaczony do muzyki*, p. 57-59.

sic. By proposing his own score of sounds, syllables, rhythm and rhyme arrangement, Brodowski could rather freely rely on his own conception and interpretation of the text as well as his knowledge of Niemen's musical inclinations:

A Pilgrim

Music: Cz. Niemen

Lyrics: C. Norwid / translation: Paweł Brodowski

Recording from the album: *Ode to Venus*, ed. NRF, GB 1973

Over states there is the state of states
As a tower over flat houses
Protruding into clouds

You think I'm not a lord
For my house is moveable
Of camel skin

Surely you know I also rest up in heaven
As it carries away my soul
Like a pyramid
Surely you know I also own the land
That my foot covers
Wherever I walk

Wherever I walk
Wherever I walk

It seems that the translator wanted his translation to combine its musical purpose with faithfulness to the meanings and images of the original. Thus, he did not keep the structure of the work, because Niemen always opposed the metric rigor of regular poem structures.³⁸ Brodowski, as his longtime collaborator and bass guitarist, knew and understood the way the musician performed lyrical works.³⁹

³⁸ Cf. P. CHLEBOWSKI, *Rockowa suita Niemena do wiersza Norwida*, [in:] *Czesław Niemen i jego płytowe dzieła 2*, p. 25-35, esp. p. 29.

³⁹ Brodowski was a member of the band Akwarele [Watercolours], which accompanied Niemen from the moment of its formation (1966) until its dissolution (1969) in all his recordings, concert tours and domestic and foreign festivals. They recorded the album *Dziwny jest ten świat* [*Strange is This World*] with Niemen in 1967 Cf. <http://www.bibliotekapiosenki.pl/zespoly/Akwarele>; <http://muzyka.onet.pl/rock/brodowski-niemen-byl-charyzmatyczna-postacia/jdyj8>; <http://www.newsweek.pl/kultura/czeslaw-niemen-biografia-kariera-akwarele-muzyka-rozrywka-newsweek-pl,artykuly,281791,1.html>.

For this reason, he focused mainly on conveying the general meaning of the text, although he did not avoid semantic shifts. His English-language version of the piece still addresses the pilgrim-fate of a man seeking perfection, although it is a slightly different fate and different aspiration of reaching complete selfhood than in the original. A clear deviation from the original can be seen in the translation of the line “Wy myślicie, że i ja nie Pan” [“You think I’m not a lord / *Myślicie, że nie jestem panem*”], which Brodowski disambiguated and made specific, giving up the problematic expression “i ja” [“I too”] as well as the spelling of “lord” with a capital letter. His version immediately pitches the proprietor and pilgrim classes against one another. It is interesting that in using the word “also” twice in the first lines of the third and fourth stanzas, Brodowski equates the classes, rather than confirms that the wanderer’s condition is in fact better and more dignified than the landowner’s. The line “Surely you know I also rest up in heaven” from the translation means that the pilgrim – just like the lords – is resting in heaven. However, “rest” is not the same as “w nieba łonie trwam” [“I dwell in the bosom of the sky”], because the very idea of rest, and not the endurance of dwelling, distorts the meaning of the pilgrim’s origin and the hardships of his journey. The translation also unifies and disambiguates the word “dopóki” [“as long and as far as”], which as “wherever” emphasizes only the area covered by the wanderer, and no longer the timespan.

The motifs and symbols that appear in Norwid’s poem were assiduously conveyed, along with the images and meanings associated with the phrase: “dom ruchomy / Z wielbłądziej skóry” [“mobile house / Made from camel hide”]. Thus, the aspect of movement and continuous wandering was again emphasized and brought to the foreground in the translation, which somewhat swayed the proportions between the opposites: endurance (simply being) / destabilizing movement. The opposition: earth / heaven, however, seems true to the original. Conversely, the quality of the poem’s dialogue has been changed and underscored because, unlike in the original, the phrase directed at the addressee has been used three times (“You think,” “Surely you know,” “Surely you know”). All these shifts in the meaning highlight movement, the motif of the road and the journey, they bring out from the poem its oriental scenery and deprive the text of its original multifacetedness.

Pilgrim from the album *Ode to Venus* was performed by Niemen in such a way that the choice of melody and vocal style bring out the highlighted motif of the pilgrimage and evoke images of the desert, nomad, orient, and nomadic life all the more. Niemen’s drawn-out vowels – especially in the words: “over,” “states,” “houses,” “you,” “I,” “house,” “heaven,” “soul,” “land,” “covers,” “I walk” – give the performance an exotic feel and emphatically prove the musician’s fondness

for “skupianie się na właściwościach semantycznych tekstu oraz jego funkcji obrazowej”⁴⁰ [“focusing on the semantic properties of the text and its visual function”].

The use of melismas – that is, “ozdobników melodycznych złożonych z co najmniej dwóch dźwięków, wykonywanych na jednej sylabie tekstu”⁴¹ [“melodic embellishments composed of at least two sounds, created in a single syllable of the text”] – serves not only to highlight the oriental scenery of the piece, but – in combination with the rising intonation – also expresses the poet’s elation and the pilgrim’s high social status. Through this intonation, apparent in the lyrics ending the first and third stanzas of the poem, Niemen in a way restores the meanings that were toned down by the translator in translation. When properly sung: “Protruding into clouds” and “Like a pyramid” eliminate the impression of equating the classes of the proprietors and wanderers, because they make the pilgrim’s aspirations towards higher goals and his belonging to the spiritual sphere more vivid. According to the musician, in Norwid’s *Pielgrzym* the most important thing to get across is precisely: “sposób, droga odnajdywania doskonałości i godności”⁴² [“the way, the path to finding perfection and dignity”].

In Niemen’s performance the opposition which is visible in the original: stasis / movement, tips the balance even more in favour of movement than in Brodowski’s translation. The repeated singing of the final line: “Wherever I walk” combined with the stretching of the vowels and the repetition of this last phrase throughout the last minute and a half of the song (the entire song is 4 minutes, 8 seconds) highlights not only the nomad’s orientalism, but also the movement and continuity of his journey. It seems, moreover, that this is exactly the meaning Niemen was aiming to convey. As he admitted himself:

A Pilgrim is, after all, a miniature, expressive in form and dramatic in significance, about perpetual alienation and wandering, the life journey, not only in the literal sense – thus, the vocal part includes oriental motifs, and the restrained synthesizer accompaniment, which is amplified only during the improvisation. *A Pilgrim* previously appeared in the English-language version on the *Ode to Venus* album, in a completely different, less electronic, but much more rhythmic arrangement.⁴³

⁴⁰ P. CHLEBOWSKI, *Rockowa suita*, p. 29.

⁴¹ <http://sjp.pwn.pl/slowniki/melizmat.html>. Cf. M. BODUSZ, *Cyprian Norwid w rytmach rockowych*, „Studia Norwidiana” 27-28: 2009-2010, p. 105. There one will find a detailed description of Niemen’s specific use of melismas.

⁴² R. RADOSZEWSKI, *Czesław Niemen. Kiedy się dziwić przestane*, Warsaw: Iskry 2004, p. 103 (author’s emphasis).

⁴³ *Ibid.*, p. 98.

The English-language performance of Norwid's poem very emphatically stresses the perpetuity of the journey, the continuity of growth and the high status of the pilgrim not only through the "zrytmizowaną aranżację" ["rhythmic arrangement"], but also because of the instruments added one by one to the composition. Their accretion intensifies the impression of upward movement, which perfectly reflects the meaning that Niemen wished to convey the most – i.e. the constant pursuit of perfection. In this way the performer simultaneously brought back another meaning that had been lost in Brodowski's translation, as "wherever" repeated over and over begins to encompass not only the physical scope of the journey, but also its duration in time, and it can be understood as clearly as the original: "as long and as far as."

Furthermore, as he sings, Niemen makes the first lines of the verse equal by breaking them in half as he takes a breath, thus restoring the poem's regular structure that had been lost in the translation. Consequently, Brodowski's fairly accurate translation becomes all the more faithful to the original in the musical performance recorded on *Ode to Venus*. This shows a peculiar codependence between the structure of the literary piece, and its musical counterpart provided by the artist. This observation, made by Elżbieta Skrzypek and Marek Bodusz,⁴⁴ applies to all the poems sung by Niemen, which the musician himself confirms: "chciałem, aby one nie traciły nic ze swego charakteru, aby muzyka ściśle korespondowała z tekstem i, na ile to możliwe, uzupełniała go, uplastyczniała"⁴⁵ ["I did not want them to lose any of their character, and intended the music to closely correspond to the text and, if at all possible, to complement it and make it more malleable"].

Thus, the musician himself admits that a new quality emerges aside from the mutual dependency correlation between the sound of the literary work and the accompaniment, the instrumental background, and vocals. In a word, "przekład wiersza lirycznego na tekst muzyczny wiąże się jednak ze zmianą jakościową"⁴⁶ [translating a lyrical poem into a musical text inevitably entails qualitative change]. Of course, even the English version of *Pielgrzym* transposed into the language of sound (the vocal and instrumental performance) is still a specific interpretation of the poem, and "puchnie w sensy"⁴⁷ ["swells in meanings"], just like

⁴⁴ E. SKRZYPEK, *Czesław Niemen*, „Nasz Dziennik” 2004, no. 1; M. BODUSZ, *Cyprian Norwid*, p. 106.

⁴⁵ D. MICHALSKI, *Niemen o sobie*, Warsaw: Wydawnictwo Książkowe Twój Styl 2005, p. 70.

⁴⁶ M. BODUSZ, *Cyprian Norwid*, p. 107.

⁴⁷ Oskar Hamerski's comment during the discussion: „Odpowiedzialność inscenizatora i krytyka teatralnego wobec autora, aktorów i publiczności” at the symposium *Odpowiedzialność za słowo w komunikacji literackiej*, UKSW, 2.12.2017

any proper adaptation of written word to the stage. Niemen absorbs the literary text and filters it through, in a way, focusing not only on “poszukiwanie klimatu, muzycznego ekwiwalentu całego ładunku wiersza, zwłaszcza emocjonalnego,” [the search for the mood, the musical equivalent of the poem’s charge, especially the emotional one]⁴⁸ but also on his own interpretation of the work.⁴⁹ It just so happens, however, that in the case of *Pielgrzym* this is an interpretation very close to the truth of the source text.

Translated by Monika Lutostanski

APPENDIX OF THE ENGLISH TRANSLATIONS OF *PIELGRZYM*

1. W. KIRKCONNELL, “The Slavonic Review,” XIV, London, July 1935, p. 6-7, (reprinted [in:] W. KIRKCONNELL, *Golden Treasury of Polish Lyrics*, Winnipeg, Can. 1936, p. 62-63).
2. Ch. BROOKE-ROSE, “The Slavonic Review,” XXVII, London 1948/49, p. 248.
3. Ch. BROOKE-ROSE, “Botteghe Oscure,” XXII, Rome 1958, p. 193-194.
4. V. RICH, „Orzeł Biały,” No 91, London 1972, p. 22.
5. P. BRODOWSKI, recording from the album: *Ode to Venus*, pub. NRF, GB 1973.
6. E. ORDON, *O tłumaczeniu „Vade-Mecum” Norwida*, [in:] *Przekład artystyczny*, ed. S. Pollak, Wrocław 1975, p. 246.
7. J. PETERKIEWICZ, *Cyprian Norwid. Poems, Letters, Drawings*, Manchester 2000, p. 56.
8. D. BORCHARDT, in collaboration with A. BRAJERSKA-MAZUR, C. *NORWID, Poems*, NY: Archipelago Books, 2011, p. 27.

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⁴⁸ Cz. Niemen’s comment [in:] R. RADOSZEWSKI, *Czesław Niemen*, p. 99.

⁴⁹ *Ibid.*, p. 95 (emphasis of Cz. Niemen).

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PIELGRZYM CYPRIANA NORWIDA
W ANGLÓJEZYCZNYM WYKONANIU CZESŁAWA NIEMENA

S t r e s z c z e n i e

Do oceny muzycznej interpretacji wiersza Cypriana Norwida *Pielgrzym* autorka artykułu dochodzi stopniowo. Najpierw przeprowadza szczegółową analizę oryginału, z którego wyodrębni jego dominanty: cechy konieczne do przekazania w tłumaczeniu zachowującym tożsamość pierwotnego. Dzięki nim sprawdza wierność i jakość anglojęzycznego przekładu autorstwa

Pawła Brodowskiego, który – jak wykazała – oddaje ogólny sens i obrazowanie oryginału, mimo wprowadzonych ujednoczeń i przekształceń tekstu. Następnie autorka bada muzyczne wykonanie tego tłumaczenia przez Czesława Niemena i udowadnia, że nie tylko wydobywa ono cechy podkreślone w przekładzie przez Brodowskiego, ale także przywraca utracone w nim sensy i wierszowaną strukturę liryku.

Słowa kluczowe: Norwid; Niemen; *Pielgrzym*; tłumaczenie słów do muzyki; Brodowski.

THE ENGLISH VERSION OF CYPRIAN NORWID'S *PIELGRZYM*
AS PERFORMED BY CZESŁAW NIEMEN

S u m m a r y

The author gradually comes to the assessment of the musical interpretation of Cyprian Norwid's poem *Pielgrzym*. First, she conducts a detailed analysis of the original, from which she isolates its dominants: features necessary to be rendered in the translation to preserve the identity of the original. On their basis she examines the fidelity and quality of the English translation by Paweł Brodowski, which – as she showed – captures the general sense and renders the imagery of the original despite the introduced unifications and transformations of the text. Subsequently, the author examines the musical execution of this translation by Czesław Niemen and thus proves that it not only brings out the features highlighted in Brodowski's translation, but it also restores the lost meanings and the rhyming structure of the lyric poem.

Key words: Norwid; Niemen; *Pielgrzym*; translation of lyrics; Brodowski.

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