

Wacław Berent's *Tako rzecze Zaratustra* [translation of Friedrich Nietzsche's *Also sprach Zarathustra*]: Young-Poland Mannerism or an Innovative Experiment?

Apart from Schopenhauer and Bergson, the works of Friedrich Nietzsche (1844–1900) were the most important source of philosophical inspiration in the literature of Young Poland. His writings, especially *Also sprach Zarathustra* (1883–1885), originated the activism and cult of the “Übermensch”: a creative individual, striving for freedom and power, exercising the “will to power” and the absolute values of life, rejecting religion and traditional morality. Young-Poland artists were close to the Nietzschean ideal of *homo creator* and the concept of art overcoming the despair of existence.¹ Moreover, Nietzsche's thought, considered a specific philosophy of history and incorporated into the context of the socialist revolution and ideology after 1905, helped to create a philosophical foundation for the Polish fight for independence.²

The years 1905–1912 brought the Polish edition of collected works by Nietzsche: the 13-volume edition known as Morkowicz edition that has shaped the image of Nietzsche relevant to this day in the Polish tradition. The presence of the author of *Zarathustra* in Polish culture is the result of his reception in Young Poland, his contemporary translations constituting a point of reference for all subsequent retranslations. This is especially true of the 1905 translation of *Also sprach Zarathustra*. The unusual title of *Tako rzecze Zaratustra* given to it by Berent has grown into the Polish literary language. Even though the Polish translation series of the work already includes four translations,³ it is Berent's translation that can still be described as canonical, not only because of its title but also due to Berent's individual translation poetics, controversial even to his contemporaries. The Young-Poland commentators accused him of mannerism, inept biblical archaisms, and lexical errors distorting the meaning

¹ Cf. A. Z. Makowiecki, 1992: *Młoda Polska* [Young Poland]. In: A. Brodzka et al., eds.: *Słownik literatury polskiej XX wieku* [Dictionary of Polish Literature of the 20th Century]. Wrocław – Warszawa – Kraków, Ossolineum, pp. 651–664, here: p. 654.

² Cf. M. Kopij, 2005: *Friedrich Nietzsche w literaturze i publicystyce polskiej lat 1883–1918. Struktura recepcji* [Friedrich Nietzsche in Polish Literature and Journalism in 1883–1918: The Structure of Reception]. Poznań, Wydawnictwo Poznańskie, pp. 138, 258–259.

³ Berent's translation (1905) was preceded in 1901 by the version by Maria Cumft-Pieńkowska and Stanisław Pieńkowski. *Tak mówił Zaratustra* [Thus Spoke Zarathustra]. However, it comprised only the first of the four parts of Nietzsche's text. Soon it was replaced by the complete version by Berent, which had several editions by the 1920s, and after 1990 – numerous reprints. Only at the turn of the next century, two new translations appeared: *To rzekł Zaratustra* by Sława Lisiecka and Zdzisław Jaskuła (1999) and *Tak mówił Zaratustra* by Grzegorz Sowiński (2005).

of the original. Despite these reservations, Berent's translation still captivates with its beauty and is appreciated by today's translators.⁴ What then was the decisive factor behind such a high rank of *Tako rzecze Zaratustra* in the Polish canon of translated literature? In my opinion, this translation is vindicated as a timeless linguistic experiment whose author selectively and critically uses various stylistic models. These are three linguistic-literary codes: *the Young-Poland style*, *Berent's individual poetics*, and *the language of the Bible*. The innovative character of the Polish *Zarathustra* is most clearly visible in juxtaposition with its contemporary but completely different translation of Maria Pieńkowska and Stanisław Pieńkowski (1901), which I will try to show in the article.

Nietzsche, Berent, and Young Poland: Affinities of Ideas and Style

Unlike Kant or Schopenhauer, Nietzsche did not create a coherent, uniform philosophical system; his ideas can be mutually exclusive even in the same text.⁵ Scholars emphasise the hybrid nature of his writings; they belong both to philosophy (discourse aiming at the precision of argumentation and terminological clarity) and literature (the domain of poetic language, which is metaphorical and ambiguous). This formula of multi-genre poetic prose, which in *Also sprach Zarathustra* morphs into the philosophical argument, must have appealed to Berent so much that he used it himself in his novel *Próchno* [Rot].

In terms of its structure, Nietzsche's work alludes to the four Gospels of the New Testament. It contains monologues in the form of sermons and parables of the title character, narrative elements, aphorisms, proverbs, and lyrical songs.⁶ We can find many stylistic allusions here: biblical (to the German translation of the Bible by Martin Luther),⁷ literary (Goethe's *Faust*, Hölderlin's *Hyperion*), philosophical (Schopenhauer), and musical (Wagner). The language abounds in neologisms, wordplays, alliterations, and puns; the acoustic organisation of the text is exquisite. The use of the advantages of the German language reflects Nietzsche's views on language: not just a means of communication but a sound material in which the rhythm manifests itself as a Dionysian force. On the other hand, melodiousness and

⁴ See Z. Jaskuła, 2007: *Der ambivalente Status einer neuen Übersetzung. Polnische Zufälle um Friedrich Nietzsches „Also sprach Zarathustra“*. In: B. Choluż, U. Räther, eds.: *Grenzerfahrungen literarischer Übersetzung*. Berlin, Logos, pp. 68–83, here: p. 71.

⁵ See. Ł. M. Plęś, 2012: *Friedrich Nietzsche – Dichter oder Denker?* In: “Acta Universitatis Lodziensis. Folia Germanica” 8 (2012), pp. 36–49, here: pp. 36, 39.

⁶ See M.H. Kaulhausen, 1977: *Nietzsches Sprachstil: gedeutet aus seinem Lebensgefühl und Weltverhältnis*. München – Wien, Oldenbourg, p. 121.

⁷ On the biblical stylisation of Nietzsche see, e.g., Ł. M. Plęś, 2010: *Die biblischen sowie pseudobiblischen Seligpreisungen in „Also sprach Zarathustra“ im Spiegel der Übersetzungsversuche ins Polnische und Englische*. In: “Acta Universitatis Lodziensis. Folia Germanica” 6 (2010), pp. 95–107.

the figures of sound in *Also sprach Zarathustra* are an attempt to connect the imaginary sphere with the linguistic one through sound.⁸ It is not difficult to notice the convergence of these beliefs with the modernist philosophy of language (which emphasised the medial character and apparent mimesis of language) and with the Young-Poland aesthetic programme. A key element of this programme was the creation of a new poetic language, in which traditional, “worn-out” figures of speech would be renewed. To this end, the Young-Poland poets defamiliarised poetic language and enriched it with neologisms, linguistic variants, barbarisms, and archaisms.⁹ Similar stylistic techniques can be found in *Also sprach Zarathustra*. Thus, when translating Nietzsche’s work, Berent had at his disposal an extensive “base” in the form of *the language of poetry of Young Poland*.

What also had a decisive factor in shaping *Tako rzecze Zaratustra* was the affinity between Nietzsche’s thought and the work of Berent himself. Berent’s novel *Próchno* and Nietzsche’s *Also sprach Zarathustra* share a critical attitude towards contemporary culture, the role of the artist and art in society.¹⁰ The motif of postulating creative activity as a way out of artistic impotence and decadence is recurring in discussions of characters in *Próchno*.¹¹ Certain stylistic features of *Also sprach Zarathustra* have their counterparts in Berent’s works: biblical stylisation, aphorism-like verse paragraphs, the figures of sound, the predominance of monologue and its parabolic character.¹² Berent’s translation contains certain grammatical and morphological peculiarities, which also appear in his novels *Próchno* and *Ozimina* [*Winter Crop*]¹³; they are not explained by the stylistic demand of the original text, so we can assume that they can be attributed to his preferences. I will discuss them one by one, with the reservation that it is not always possible to unambiguously assign a given example to either *Young-Poland style*, *Berent’s idiolect*, or *the language of the Bible*. For example, archaisms belong to all three of these codes at once. In order to highlight the originality and the specificity of Berent’s

⁸ See M. Cieszkowski, 2004: „*Tako rzecze Zaratustra*” czy „*To rzekł Zaratustra*” – uwag kilka o polskich tłumaczeniach niepokornego tekstu [“*Thus Spake Zarathustra*” or “*Thus Spoke Zarathustra*” – a few remarks about Polish translations of the rebellious text]. In: “Recepcja – transfer – przekład” [“Reception – Transfer – Translation”] vol. 2 (2004), pp. 109–120, here: pp. 118–119.

⁹ See M. Podraza-Kwiatkowska, 1975: *Symbolizm i symbolika w poezji Młodej Polski* [Symbolism and Symbols in the Poetry of Young Poland]. Kraków: Wydawnictwo Literackie, p. 302.

¹⁰ Cf. R. Nycz, 1997: *Homo irrequietus. Nietzscheanizm w twórczości Wacława Berenta* [Homo irrequietus. Nietzscheanism in the Works of Wacław Berent]. In: Nycz, *Język modernizmu. Prolegomena historycznoliterackie* [The Language of Modernism. Historical and Literary Prolegomena]. Wrocław, Leopoldinum, pp. 263–312, here: pp. 268–271.

¹¹ See *ibid.* and also: P. Hultberg, 1969: *Styl wczesnej prozy fabularnej Wacława Berenta* [The Style of Wacław Berent’s Early Fiction Prose]. I. Sieradzki, trans. Wrocław – Warszawa – Kraków, Ossolineum, pp. 76–77, n. 5.

¹² See J. Paszek, 1976: *Styl powieści Wacława Berenta* [The Style of Wacław Berent’s Novels]. Katowice, Uniwersytet Śląski, pp. 81–82.

¹³ See P. Hultberg, 1969: *Styl wczesnej prozy...*, pp. 208–209.

translation strategies, I will refer to analogous places from the Polish translations by Maria Pieńkowska and Stanisław Pieńkowski (1901) and/or Sława Lisiecka and Zdzisław Jaskuła (1999).

Archaisation and Biblical Stylistation

Berent draws attention to Nietzsche's references to the language of the Bible and moves other intertextual connections clear to the German audience to the background. Choosing to focus on the biblical stylisation as the dominant direction of the translation made it necessary to refer to the biblical Polish language, the natural source of which was at the time Jakub Wujek's 1599 translation of the Bible. This is the source from which Berent draws archaisms, the accumulation of which offended his contemporaries.

The very title of *Tako rzecze Zaratustra* already announces this archaisation. Nietzsche's *Also sprach Zarathustra* refers to the *inquit* formula "Jesus sprach", repeated in Gospels translated by Luther. Berent, however, does not make the obvious choice of *rzekł* [thus spoke], which would be suggested by Polish translations, mostly Wujek's Bible, and later used by Lisiecka and Jaskuła. Paradoxically, instead of the common biblical formula, Berent chooses a much more archaic phrase: *tako* [arch. thus, in this wise] is an old form, which in the historical development of the Polish language has been abbreviated to *tak*. The same reason dictates the choice of the verb *rzecze* [arch. speaks] in the present tense, more strongly alluding to the past than *rzekł* [spoke], even at the cost of losing the meaning of the narrative past of the German *Präteritum* tense in Nietzsche's title. Among many various formulas of *inquit* used in Berent's novel *Próchno*, the verb *rzec* [to speak] appears numerous times in the past tense (*rzekł* [spoke]), but never as *rzecze* [speaks].¹⁴ This suggests that Berent "reserved" this particularly archaic form for the translation of Nietzsche's title.

Biblical archaisation in *Tako rzecze Zaratustra* involves many examples: grammatical (inflexion, morphology, syntax) and lexical.¹⁵ The first group includes peculiarities of declension, e.g. a masculine or neuter plural noun in the instrumental case ending with *-y (-i)* instead of the more modern *-(a)mi*. Forms ending with *-y (-i)* were replaced by the endings in today's use as early as the end of the eighteenth century¹⁶; they were some of the favourite

¹⁴ See *ibid.*, p. 118.

¹⁵ See T. Rajewicz, *Dzieło i przekład w czasie. O języku polskich przekładów dzieła Fryderyka Nietzschego „Also sprach Zarathustra”* [Work and Translation over Time. On the Language of Polish Translations of Friedrich Nietzsche's Work "Also sprach Zarathustra"]. In: „Reception – transfer – translation,” vol. 1 (2002), pp. 127–140, here: pp. 134–140.

¹⁶ See Z. Klemensiewicz, 1999: *Historia języka polskiego* [The History of Polish Language]. Warszawa, PWN, p. 616.

styling strategies in Young-Poland poetry.¹⁷ In a similar way, plural pronouns and adjectives in the instrumental case are often (but not always) given the ending *-emi* by Berent, e.g., “z zamkniętymi oczy”,¹⁸ “stokrotnymi zwierciadły” (WB 136), “z dzikimi zwierzęty” (WB 140).¹⁹ Singular neuter pronouns and adjectives also take the ending *-em* instead of *-ym*, e.g., “naonczas była ta wzgarda czemś najwyższem; chciała mieć dusza ciało chudem, wstrętnem, zgłodzonem” (WB 7–8); “Jakżem umęczony swem złem i dobrem!” (WB 8).²⁰ These latter examples are worth comparing to the neutral version proposed by Pieńkowska and Pieńkowski: “wówczas pogarda ta była rzeczą najwyższą; dusza chciała mieć ciało chude, brzydkie i zgłodniałe”²¹; “Jakże znużony jestem moim dobrem i moim złem!”²² (CP 19). It should be noted, however, that Berent uses the old inflectional forms selectively, avoiding their accumulation and stylistic exaggeration.

When it comes to syntax, what attracts attention in Berent’s translation is the use of inversions, especially his choice to place the verb at the end of the sentence. This Polish syntactic archaism is repeated in fragments referring to blessings from Sermon on the Mount²³: “Kocham tego, który złotymi słowy swe czyny uprzedza i zawsze więcej dotrzymuje, niżli był obiecał: gdyż on swego zaniku pragnie”²⁴ (WB 11); “Kocham tego, który pracuje i odkrycia czyni, aby nadczłowiekowi dom wystawił, oraz mierzwę, zwierzę i roślinę jemu zgotował; gdyż tako chce on swego zaniku”²⁵ (WB 10). In the translation by Pieńkowska and Pieńkowski, the order of the parts of the sentence is more logical, and the biblical context is alluded to by the sublime conjunction *albowiem* [*for*], typical of the Polish translations of the Bible: “Kocham tego, kto złote słowa rozrzuca przed czynami i dotrzymuje zawsze więcej, niż obiecuje:

¹⁷ See M. Podraza-Kwiatkowska, *Symbolizm i symbolika...*, op. cit., p. 304.

¹⁸ F. Nietzsche, 1990: *Tako rzecze Zaratustra. Książka dla wszystkich i dla nikogo* [Thus Spoke Zarathustra: A Book for All and None]. Translated by Waclaw Berent. Warszawa, Bis, p. 128. All subsequent quotations are to this edition and are indicated in the main body by WB and the page number.

¹⁹ “with closed eyes” (WB 128); “hundredfold looking-glasses” (WB 136); “with wild beasts” (WB 140). All Polish translations of *Also sprach Zarathustra* have been translated into English for the purposes of this article by its translator and are either indicated by square brackets in the main body or placed in footnotes.

²⁰ “at that time, this contempt was supreme; the soul wanted to have a thin, loathsome, starved body” (WB 7–8). “How tormented am I with my evil and good!” (WB 8).

²¹ F. Nietzsche, 1901: *Tak mówił Zaratustra. Książka dla wszystkich i dla nikogo* [Thus Spoke Zarathustra: A Book for All and None]. Translated by Marya Cumft i St[anisław] Pieńkowski. Warszawa, Wydawnictwo Władysława Okręta, p. 18. All subsequent quotations are to this edition and are indicated in the main body by CP and the page number.

²² “then this contempt was supreme; the soul wanted a lean, ugly, and hungry body” (CP 18). “How weary I am with my good and my evil!” (CP 19).

²³ They are discussed in detail by Ł. M. Płes, 2010: *Die biblischen sowie pseudobiblischen Seligpreisungen...*, op. cit.

²⁴ “I love him who golden words in advance of his deeds scatters, and always does more than he promised: because his own destruction he seeks”.

²⁵ “I love him who works and invents, that he may a house for the *Übermensch* build, and earth, animal, and plant for him prepare: because thus he wants his own destruction”.

albowiem ten pragnie swej zguby”²⁶ (CP 21), “Kocham tego, kto pracuje i robi wynalazki, aby zbudować dom dla nadczłowieka i przygotować dlań ziemię, zwierzęta i rośliny; albowiem pragnie on swego upadku”²⁷ (CP 20). This excerpt illustrates Berent’s craftsmanship in choosing the means of archaisation. He uses the simplest solutions – such as the lexical archaism *albowiem* – sparsely and with utmost care. In the fourth subchapter of *Zarathustra’s Prologue*, the source of the above quotes, Nietzsche includes almost a dozen of sentences composed according to the pattern: *Ich liebe Die, welche...., denn...* (in singular: *Ich liebe Den, der...., denn...*). Here, Berent uses the neutral conjunction *gdyż* [because] ten times and the sublime *albowiem* [for] – just twice. Pieńkowska and Pieńkowski use the reverse strategy: *gdyż* is used just once while *albowiem* – ten times.²⁸ Mechanically and excessively repeated, *albowiem* gives the impression of monotony, and the stylisation by Pieńkowska and Pieńkowski seems superficial and one-dimensional, while Berent achieves the effect of “biblification” with much more sophisticated and varied means.

Berent’s Poetic Idiolect

Among lexical formations typical of Berent’s writing style, present both in *Tako rzecze Zarathustra* and in his novels *Próchno* and *Ozimina*, gerunds are worth mentioning. They are used in place of another grammatical structure that tends to be perceived as more neutral, correct or more pleasant to the ear. Gerunds function in Berent’s work in two roles: as deliberately “awkward” expressions, violating the principles of euphony and grammatical correctness, they are an element of the expressionist style.²⁹ In addition, they can describe phenomena for which there are no common nouns.³⁰ In most cases, it would be more natural to replace them with a common noun, which is a choice typically made by other translators:

“Niebezpieczne to przejście, niebezpieczne podróże, niebezpieczne *wstecz pogląkanie*, niebezpieczne trwożne *zachwianie* i *zatrzymywanie się*”³¹ (WB 9) – “Niebezpiecznym skokiem, niebezpiecznym przejściem, niebezpiecznym spojrzeniem wstecz, niebezpiecznym dreszczem

²⁶ “I love the one who scatters golden words before deeds and always keeps more than he promises: for he wants his own doom”.

²⁷ “I love the one who works and makes inventions to build a house for the superman and prepare the land, animals, and plants for him: for he longs for his downfall”.

²⁸ Even in places where the original does not justify the use of this conjunction, because Nietzsche uses two separate, non-causative sentences.

²⁹ See Hultberg, *Styl wczesnej prozy...*, op. cit., p. 227.

³⁰ See *ibid.*, p. 165.

³¹ “Dangerous passage, dangerous journeys, dangerous *looking backwards*, dangerous fearful *swaying* and *stopping*”.

i postojem”³² (CP 20)³³; “W *odgadywaniu i przemilczaniu* mistrzem powinien być przyjaciel”³⁴ (WB 65) – “Przyjaciel powinien być mistrzem w *odgadywaniu i milczeniu*”³⁵ (CP 83), “W domysłach i umiejętności milczenia przyjaciel winien być mistrzem”³⁶ (LJ 73).³⁷ In these examples, gerunds in *Tako rzecze Zaratustra* are loan translations from Nietzsche.³⁸ Sometimes they can be justified not so much by the appearance of an analogous form in the original but by the demands of the figures of sound: e.g. Berent translates “Atem des Alleinseins” (FN 67) as “tchnienie osamotnienia”³⁹ (WB 72), even though *Atem* means *breath*, so a common noun, not a gerund.⁴⁰ The motivation for this choice seems different in the following sentences: “i widziałem, jako wielkie *zasmucenie* nawiedziło ludzi”⁴¹ (WB 161)⁴²; “Aby się ono [światło, K.L.] nie zdusiło w tem *zasmętnieniu*!”⁴³ (WB 162)⁴⁴; “Skądże ta łza na mem oku i to serca *zmiękczenie* nagłe?”⁴⁵ (WB 126).⁴⁶ Gerunds *zasmucenie* [saddening], *zasmętnienie* [longing], *zmiękczenie* [softening] denote a certain state of mind (sadness) or a feature (softness), a result of a process that has lasted for some time; in this way, they put emphasis on dynamism and change.

Another stylistic peculiarity which – as noted by Hultberg – Berent transfers from his own prose to his translation, is the alternation of present and past tenses. Even in places where Nietzsche consistently uses the narrative past tense *Präteritum*, Berent sometimes “leaps” to the present: “Gdy, powracając z mej samotni, po raz pierwszy *przechodziłem* przez ten most: nie *dowierzałem* oczom własnym: *spoglądam, patrzę i mówię* wreszcie: [...]”⁴⁷ (WB 167–

³² “A dangerous leap, a dangerous passage, a dangerous look back, a dangerous thrill and a stop”.

³³ “Ein gefährliches Hinüber, ein gefährliches Auf-dem-Wege, ein gefährliches Zurückblicken, ein gefährliches Schaudern und Stehenbleiben” (FN 11).

³⁴ “A friend should be the master at *guessing and leaving unsaid*”.

³⁵ “A friend should be a master at *guessing and silence*”.

³⁶ “In guesswork and the skill of silence, a friend should be a master”.

³⁷ “Im Erraten und Stillschweigen soll der Freund Meister sein” (FN 60).

³⁸ The German language allows for nominalisation of every part of speech; it is then treated as a noun of the neuter gender and written with a capital letter.

³⁹ “breathing of solitude”.

⁴⁰ Cf. “oddech tego sam na sam” [“the breath when alone”] (CP 94), “oddech samotności” [“the breath of loneliness”] (LJ 81).

⁴¹ “and I saw what great *saddening* came to people”.

⁴² Cf. “i widziałem wielki żal, który spadł na ludzi” [“and I saw the great regret that fell on people”] (LJ 175) – “Und ich sahe [sic] eine große Traurigkeit über die Menschen kommen” (FN 146).

⁴³ “May it [the light] not suffocate in this *longing*!”.

⁴⁴ Cf. “Aby go ten żal nie zdławił!” [“Lest this regret stifle it!”] (LJ 176) – “Daß es mir nicht ersticke in dieser Traurigkeit!” (FN 147).

⁴⁵ “Where does this tear in my eye and sudden *softening* of my heart come from?”.

⁴⁶ Cf. “Gdzie podziały się łyzy z moich oczu i miękkość mojego serca?” [“Where are the tears in my eyes and the softness of my heart gone?”] (LJ 138) – “Wohin kam die Träne meinem Auge und der Flaum meinem Herzen?” (FN 114).

⁴⁷ “When, returning from my solitude, I *crossed* this bridge for the first time, I *did not believe* my eyes: I *look*, I *gaze* and finally *say*: [...]”.

168)⁴⁸; “*Obróciłem klucze, próbuję podźwignąć wrota: mozołę się. Lecz jeszcze ani na szczelinę rozewrzeć ich nie zdołał*”⁴⁹ (WB 164).⁵⁰ The reason for such decisions may have been the desire to enhance the dynamism of the action, which in the above cited examples – thanks to the alternation of tenses – seems to move faster than in Nietzsche’s text. By intensifying some narrative elements, the translator emphasises the fact that *Zarathustra* does not consist of mere “static” monologues and aphorisms.

The Meeting Point of Berent’s Idiolect and the Poetics of Young Poland: Neologisms, the Figures of Sound

In *Tako rzecze Zaratustra*, we can find neologisms and morphological techniques that cannot be unequivocally attributed to Berent because we can encounter the same or similar words in works by other writers of Young Poland (Żeromski, Tetmajer), and also by Leśmian. These are, e.g., nouns such as “posępnicza”,⁵¹ “osmętnica”,⁵² and the adverb “bezobłocznie”.⁵³ There are many examples of morphological modifications in Berent’s writing: “urwa”,⁵⁴ “omięknąć”,⁵⁵ “wypary”,⁵⁶ “opłoty”.⁵⁷ Many idiosyncratic creations of this type are done to aid the figures of sound, to reproduce or compensate for Nietzsche’s pun or alliteration. For example, the accumulation of plosives *p*, *t* in the phrase “ptaki zabłąkane w polotach”⁵⁸ (WB 144) not only suggests the flapping of bird wings but also works as an equivalent of the original pun: “verflogene Vögel” (FN 130).

Berent’s translation is characterised by a particular care about the acoustic quality of the text, sometimes at the cost of losing meaning. And so, the sound sequence “troska, groza i dno rzeczy” (WB 199), dominated by the “deep” vowel *o*, in a way replaces the initial triple rhyme: “Gram und Grauen und Grund” (FN 181), but does not include the information that *Grund* is one of Nietzsche’s most important philosophical terms. Berent finds elaborate equivalents of

⁴⁸ “Und als ich aus meiner Einsamkeit kam und zum ersten Male über die Brücke ging: da traute ich meinen Augen nicht und sah hin, und wieder hin, und sagte endlich: [...]“ (FN 151).

⁴⁹ “I turned the keys, and am trying to lift the gate: I am toiling. But I was not able to tear them open any more”.

⁵⁰ “Und ich drückte den Schlüssel und hob am Tore und mühte mich. Aber noch keinen Fingerbreit stand es offen” (FN 148).

⁵¹ “grief, melancholy”.

⁵² “gloomy, sombre woman”.

⁵³ “cloudlessly”.

⁵⁴ “slope”; WB 172 – “Abhang” (FN 156), “urwisko” [“precipice”] (LJ 186).

⁵⁵ “become soft”; WB 179 – “mürbe warden” (FN 162), “skruszeć” [“become crumbly”] (LJ 193).

⁵⁶ “vapours”; WB 133 – “Dampf” (FN 121), “opary” [“fumes”] (LJ 146).

⁵⁷ “fences”; “Chcę okół myśli swych opłoty mieć” [“I want to have fences around my thoughts”] (WB 231–232) – “ich will Zäune um meine Gedanken haben” (FN 209), “chcę mieć ogrodzone myśli” [“I want to keep my thoughts fenced”] (LJ 243).

⁵⁸ “birds lost in flight”.

Nietzsche's onomatopoeia, e.g., "Z łoskotem, poświstem i skowytym załamała się trumna i zionęła tysiąckrotnym chichotem"⁵⁹ (WB 164) – "Und im Brausen und Pfeifen und Schrillen zerbarst der Sarg und spie tausendfältiges Gelächter aus" (FN 148). A high frequency of figures of sound, a tendency to rhythmise the text, and onomatopoeic and synaesthetic effects characterise the entirety of Berent's translation and are consistent with the poetics of Young Poland.

Conclusion

Having established that *Tako rzecze Zaratustra* acquired its shape due to both the aesthetic preferences of the period and Berent's own writing style, we can attempt to place the text among his other works. According to Zdzisław Jaskuła, Berent's translation and his novel *Próchno* constitute a whole in terms of ideas and poetics. This is why he suggests treating *Tako rzecze Zaratustra* not as a translation in the strict sense but as a "quasi original", marked with a unique signature of the Polish writer.⁶⁰ However, in *Zaratustra*, Berent uses means of expression familiar not just from *Próchno* but also from his later works. I would rather suppose that there was a feedback loop between *Tako rzecze Zaratustra* and *Próchno*. *Zaratustra* was not a catalyst for Berent's writing; neither was it an intermediate link between *Próchno* and *Ozimina*. Due to its expressive archaisation, it differs from all other Berent's texts, while at the same time it contains a particle of artistic means of expression from each of them. I believe that such a description of *Zaratustra* would fit with the newer research approaches which view Berent's work as a kind of continuum, despite the differences between individual texts.⁶¹

Berent's translation is appropriately defined by the formula proposed by Monika Kaczorowska (who studies translations by Barańczak) of "translation as continuation of translator's own work", which means that, in his/her translation work, the translator uses the same artistic means as in the case of creating his/her own poetry, but modified for the purposes of interpreting the poetics of the original.⁶² In Berent's case, this modification consists in his drawing upon Young-Poland poetic language and in the biblical stylisation, which is more in-depth compared to the original. In terms of his use of archaisation, the author of *Próchno*

⁵⁹ "With a thud, hiss and shrill, the coffin burst and spat out a thousandfold laughter".

⁶⁰ See Z. Jaskuła, *Der ambivalente Status...*, op. cit., pp. 80–82.

⁶¹ W. Gruchała, 2007: *Architekt prozy. Retoryczna analiza stylu wybranych powieści Wacława Berenta* [Prose architect. Rhetorical analysis of the style of selected novels by Wacław Berent]. Kraków, Collegium Columbinum, p. 23.

⁶² See M. Kaczorowska, 2011: *Przekład jako kontynuacja twórczości własnej. Na przykładzie wybranych translacji Stanisława Barańczaka z języka angielskiego* [Translation as Continuation of Translator's Own Work. Analysis of Chosen Translations by Stanisław Barańczak]. Kraków, Universitas, p. 267.

refrains from easy, banal and superficial decisions; more often than not, he even avoids using stereotypical biblical expressions so that his stylisation, which reaches deep into the structure of the text, results in a convincing artistic effect. When it comes to typical Young-Poland characteristics – inversions, morphological inventions, rhythmisation, onomatopoeia – they can be justified by the Nietzschean perception of language and the artist, who creates the work anew, according to his own, unrestrained will.⁶³ The language of Young Poland is not an expression of mannerism but a conscious decision resulting from this particular reading of the original.

Tako rzecze Zaratustra testifies to the “Young-Poland” reading of Nietzsche in terms of its sensitivity to lyrical and musical means of expression. Berent’s interpretation can be seen as hyperbolising, with its exaggeration of biblical and archaic elements of the translated work. Of equal importance is the focus on the acoustic qualities of the text and the excess of figures of sound, quite different from those used by Nietzsche. These arguments would make it possible to see in Berent’s translation features of *the Symbolist model of translation* distinguished by Tamara Brzostowska-Tereszkiewicz⁶⁴ – a model of Modernist translation that “evolved concomitantly with the evolution of Symbolist poetics and aesthetics in particular national literatures.”⁶⁵ It turns out, however, that the style of the literary period does not necessarily determine the translation: at the same time, two completely different translations of *Zarathustra* appeared, illustrating two different translation approaches. The concept of Maria Pieńkowska and Stanisław Pieńkowski is based on the belief in simplicity, clarity, and the contemporary character of the language of *Zarathustra*. The translators do not seem to notice Nietzsche’s sophisticated poetics, focusing instead on dictionary equivalents of individual words and on the grammaticality of sentences. To today’s reader, their translation sounds more contemporary and understandable than Berent’s, but it gives no notion of the aesthetics of the work. On the other hand, Berent focuses on poetic and musical qualities of Nietzsche’s prose, intuiting that the philosophical quality of *Also sprach Zarathustra* is the result of philological play with ambiguous words and of the literary method of depiction, in which scepticism and a critical view of established philosophical categories come to the fore. This is how Nietzsche’s philosophical thought is presented in Berent’s translation.

⁶³ This is how, in these “Nietzschean terms”, M. Kopij interprets Berent’s translation attitude; see: *Friedrich Nietzsche w literaturze i publicystyce...*, op. cit., p. 223.

⁶⁴ Its main feature is displaying the phonic qualities of the original; see: T. Brzostowska-Tereszkiewicz, 2016: *Modernist Translation: An Eastern European Perspective. Models, Semantics, Functions*. Frankfurt a.M., Peter Lang, p. 81.

⁶⁵ *Ibid.*, p. 82.

In the case of Nietzsche's work, both philosophical and literary, the choice between "Dichter *oder* Denker" is wrong; the author of *Also sprach Zarathustra* is both "Dichter *und* Denker". Nietzsche, the philosopher of culture, uses various poetic means to convey his thoughts. Considered the progenitor of existentialists, who expressed themselves through literature (Sartre's plays, Camus' novels), he opens two paths for translators: *the poetics of language and the philosophical thought*. The latter was chosen by Pieńkowska and Pieńkowski, but their preferred formula, reducing and simplifying the original, turned out to be the enemy of translation. Berent tried to combine both possibilities, with the aesthetic qualities of his translation being the most important; it has stood the test of time because it is a work of poetry. It took almost a hundred years until his successors attempted to combine both poetry and philosophy in their translations.