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The story of “Peter of Provence and the fair Maguelone” in Polish and Ukrainian literature

World literature has great experience in understanding and modifying the French chivalrous romance, contributing to the development of intercultural dialogue. The comprehension of a literature’s own space through opposition or cooperation with other literatures has been the subject of research in a wide spectrum of the humanities such as philosophy, psychology, cultural studies, and literature.

The cultural heritage of antiquity, Celtic, Germanic, and Slavic mythologies and folklores, was the original foundation of the Western and Eastern systems of literature. Knowledge of the complex process of interaction of original national cultures points to their common genesis within the context of interliterary relations of the Middle Ages. The “Middle Ages” – in Hryhoriy Kosikov’s opinion, – “was a normal, regular and full epoch in the development of human civilization. It knew [...] social and ideological contradictions and conflicts, fight against the conservative and progressive tendencies, church dogmatism, fanaticism, heresies, religious freedom, people’s movements and so on. At the same time, it put forward great thinkers, poets, artists, self-dependent ideas about the truth, goodness and beauty [...] in the religious form, [...] substantiated the values, which affirmed the fundamental involvement of the individual into transpersonal ideals and human communities, the human race, to all the universe as a whole”¹.

¹ Косиков Г., *Средние века и Ренессанс. Теоретические проблемы*, [w:] *Методические проблемы филологических наук*, Москва 1989. – с. 247.

A powerful current of the development of epic poems ("chanson de geste") of the 12th–13th centuries that functioned in the cultural-historical space alongside the chivalrous romance, was caused by typical processes and conflicts of the epoch in the scale of world-historical importance. At different historical stages, national literatures interact constantly with one another. The plots of the poems that have arisen as the result of a long and very interesting process reflected legendary and historical events, and required an appropriate artistic presentation and style.

There was no common art system of literature in Medieval Europe. There were also divisions within the literatures of each region. The first such division was the division of spiritual (clerical) and secular literature. Spiritual literature developed with the Catholic West and the Orthodox East; typological uniformity was displayed in the themes and levels of genre and style within it. It included the same genres with the same functions and structures and the same styles: they came from a common source – patristic, which was an intermediate link between the cultures of late antiquity and the Middle Ages as the "Latin" and "Greek"; the "fathers' church" was everywhere that emerged from the culture of late antiquity to become the founders' Middle Ages.

Spiritual and profane literatures of the Middle Ages in both regions differ not only in their content and functionality, but also in their languages and forms of existence. Spiritual literature was written literature and was created by the literary languages of the appropriate communities: Latin in the Catholic West, and Greek as well Old Slavonic in the Orthodox East. Profane literature was created in modern European languages, to be more exact, in their dialects, as a modern European literary language at the stage of the early Middle Ages had not been formed yet. As for the form of its existence, it was identical in both regions: folklore tradition, records, and adaptations of song and epic works of literature began in the West at the end of the 11th century, at the stage of the High Middle Ages.

The golden age of the epic genre, the "High Middle Ages" (11th–14th centuries), of especially the love-adventure romance, the basis of which was invention, occurred on the sociocultural plane, with its ideological paradigm and specifics. It is important to emphasize that the specific feature of this fiction genre was catering for the individual and personal spheres. The gradual transition from classical Latin script to that of national languages did not mean regression, but, on the contrary, signaled its great expansion because of the different forms of genre and style of secular literature

with its components and functionality. "Mikhail Gasparov pointed out that Latin literature retained an honorary learning place. In the eyes of contemporaries, it had the right to eternity, while all the most wonderful French and German poetries had only a transient value"².

French and Polish interliterary relationships were marked by long polyphony and notable for the special object of scholarly reflections that gave stimulus to investigations that are topical in modern comparative studies. It should be noted that a profound interest in the French "chanson de geste" and the chivalrous romance among Polish writers has been observed in the context of international literary communication. Northern France was the native land of the classical chivalrous romance that spread all over Latin Europe and affected the culture of its border countries, especially Poland. "Jak sama nazwa romansu, – in Julian Krzyżanowski's opinion, – wskazuje, ten rodzaj literacki, którego popularność w ostatnich dwustu latach wzrosła tak gwałtownie, iż przygłuszył on wszystkie niemal inne dziedziny literatury pięknej do tego stopnia, iż dzisiaj romans a książka do czytania znaczą w praktyce jedno i to samo, powstać musiał w Średniowieczu, i to w obrębie literatur romańskich, francuskiej, włoskiej czy hiszpańskiej"³.

The dissemination of the chivalrous romance that kept traits of the exotic folklore of Eastern countries (because of the crusades) and local Celtic (Breton) folklore with its fantastic plot, appeared and flourished on the cultural and historical ground of new artistic concepts directed toward Antiquity: "This continuation of Antiquity in the Middle Ages – according to E. Curtius – is its perception and transformation at the same time. The transformation could be in different forms: a simplification, an insufficient comprehension, but a scientific collection of the texts, an assiduous reading, a careful inheritance, an enthusiastic learning"⁴. A paramount factor of the dissemination of the chivalrous romance was the development of feudal society where royal courts and the courts of famous feudal lords became an important center of literary creative work.

The Middle Ages embodied the original microtext that reproduced the spirit of antiquity for modern perception and was the keeper of the common cultural heritage and language of international intercourse. A work

² Гаспаров М., *Латинская литература, в: История всемирной литературы*, т. 2, Москва 1984, с. 499.

³ Krzyżanowski J., *Romans polski wieku XVI*, Warszawa 1962, s. 13.

⁴ Curtius E., *Europäische Literatur und lateinische Mittelalter*, Bern 1954, s. 29.

of literature was a presentation of the co-authorship of the author and recipient: "Any reading" – in the German theorist of receptive aesthetics Wolfgang Iser's definition – "goes into our memory and becomes obliterated. Later, it can be restored and tuned in a different tone and, as a result, the reader is able to develop the unforeseen communications before this moment"⁵. This key statement defines the purpose of our article: an all-round interpretation of the influence of the French chivalrous romance, especially "Peter of Provence and the Fair Maguelone" (1438), on the terrains of Poland and Ukraine – which in the long run often turned into a legend, a tale and narrative genre with traits of the love-adventure type. The statement of the problem corresponds to the spectra of scientific interests in the tracing the history of the development of the French romance by Polish and Ukrainian researchers (Krystyna Kasprzyk, Zygmunt Czerny, Eliza Małek, Borys Derkach, Volodymyr Riezanov, Stanislav Ptashytskyi, Volodymyr Peretts), but the competence of comparative literature where there is a specific research vector directed to researching the migration of motifs, plots, and images.

Poland has been a perfect place for studying Western European chivalrous romances since the governing of King Sigismund I because it was a favourable ground for historical views concerning the inheritance of one of the most presentable genres of Medieval literature on the basis of national epic songs and religious beliefs of the previous period: "Wśród narracji," – in Eliza Małek's opinion, – "staropolskich szczególnie miejsce przypada utworom fabularnym, zwanym powszechnie "historiami", a we współczesnej nomenklaturze genologicznej romansami"⁶. The development of chivalrous romance played an important role in the Western European cultural context: "Większość tych właśnie romansów stanowią przekłady zachodnioeuropejskich utworów powstałych u schyłku średniowiecza. Masowa recepcja romansu średniowiecznego w jego odmianie prozaicznej przypada w Polsce na czasy zygmunto-wskie. Uzyskawszy dostęp do druku, bardzo szybko zdobyły znaczną popularność i z czasem zasyliły rezerwuar tzw. powieści ludowych, aby przez kilka stuleci utrzymywać się w repertuarze czytelnika mniej oświeconego, kształtując jego gust, upodobania i wyobrażenia o literackości"⁷.

⁵ Izer В., *Процес читання: феноменологічне наближення*, w: *Слово. Знак. Дискурс. Антологія світової літературно-критичної думки ХХ ст.*, Львів 1996, с. 265.

⁶ Małek E., *Narracje w Rosji XVII i XVIII wieku*, Łódź 1988, s. 19.

⁷ Tamże, s. 19.

During the 16th-17th centuries, there were different transformations of the fantastic plot about the faithful love of Peter of Provence and the fair Maguelone in Polish literature that made for a connection with the ancient novel "The story of Apollonius of Tyre". The Ancient Greek novel that appeared in the bowels of Greek life and history, and as a result of remaking the content and form in accordance with the requirements of historical time, turned into a medieval narrative that was included in the famous Latin collection "Gesta Romanorum". The love-adventure genre of the narrative, like ancient Greek novels that spread to Eastern Byzantine and then to Western Europe, described the romantic love of Peter of Provence and the fair Maguelone in the atmosphere of numerous trials and troubles of the fate. In Julian Krzyżanowski's opinion, "...wpływ romansu antycznego na dzieje powieści europejskiej rozpoczyna się stosunkowo bardzo późno, romans ten bowiem dopiero od końca epoki Renesansu, zwłaszcza od przypadkowego znalezienia Etiopik Heliodorowych i przekładu ich na łacinę (przez Stanisława Warszewickiego, 1552), poczyną zdobywać sobie popularność, by stanowczo zaważyć zwłaszcza na rozwoju romansu awanturniczko-miłosnego we Francji, a za jej pośrednictwem i w reszcie Europy"⁸.

"Daleko jednak wcześniej, – in the polish writer's opinion, – przez całe stulecia czytano w Europie najkrótszy i najlichszy romans grecki, o przygodach Apoloniusza Tyryjczyka, i za pośrednictwem tego właśnie utworu wiele podstawowych składników romansu antycznego weszło do arsenału stereotypowych środków techniki fabulistycznej w epoce rozkwitu powieści średniowiecznych"⁹. It is necessary to note that hagiographic literature took an active part in the process of forming the love-adventure novel. The basis of two interrelated subsystems of belles-lettres in the history of the development of the literature of the Middle Ages, according to Julian Krzyżanowski, was Ancient culture, mythology, and folklore of the post-ancient ethnic groups – Celtic, Germanic and Slavic ("... że wpływ ten zaznaczył się nie tylko w dziedzinie opowiadań rycerskich w rodzaju Magielony, ale również w literaturze hagiograficznej, w bardzo szeroko znanym żywocie Placyda-Eustachego. W ten sposób, z dużymi oczywiście zastrzeżeniami, można ustalić łączność antyku i Średniowiecza w dziedzinie historii romansu"¹⁰).

⁸ Krzyżanowski J., *Romans polski wieku XVI*, Warszawa 1962, s. 15.

⁹ Tamże, s. 15.

¹⁰ Tamże, s. 15.

There was a hereditary connection of "The Story of Peter of Provence and the Fair Maguelone" with the story about the adventures of Prince Qamar al-Zaman and the Princess Budur" from "The Thousand and One Nights" and the Turkish tale "The Adventures of Abdul Salam" in West European literature, which actively turned to Oriental history with its mythical and historical characters. "Jakoż niewątpliwie," – in Julian Krzyżanowski's opinion, – "wyrósł on na gruncie tradycji, przez romanse te stworzonych, wzbogaconych jeszcze przez wątki nowelistyczne pochodzenia orientalnego. Tym tłumaczą się analogie między losami Piotra i Magielony a księcia kaledańskiego Kamaralsamana i księżniczki chińskiej Badury, bohaterów bajki z Tysiąca i jednej nocy"¹¹.

Conscious use of these well-known stories and characters testified to the intertextual connection of the traditional and changeable in variants of the tale: "Narratives of Indian, Persian, and Arabian origin," – in the famous British folklorist of the 19th century William Clouston's opinion, – "were no doubt chiefly introduced into Europe orally; but some came through translations from Eastern books"¹². Since ancient times, fiction in the tale was in dynamic connection with the cheerfulness closely intertwined with myths, ceremonies, and all kinds of superstitions. The tale, as one of the principal genres of folklore with elements of adventure and magic, represented the original dialogue of cultures, which led to mutual understanding and spiritual enrichment: "From oral tradition the tales were absorbed into literature," – in William Clouston's opinion – "when again they returned to the people; and after being, to all appearance, lost in the revolutions and political turmoils that followed the invention of printing, suddenly "turned up" again in the jest-books of sixteenth and seventeenth centuries"¹³. Interest in such tales appeared in the 16th century in Europe: "They are," – as the famous German philosopher of the Romantic period Johann Herder holds – "the result of people's beliefs, his sensitive imagination, his strength and instincts when people dream, because they don't know, they believe because they don't see and do everything with his unenlightened soul and that's why this is an important theme for the historian, poet, specialist of the poetics and

¹¹ Tamże, s. 73.

¹² Clouston W. *Popular tales and fictions: their migrations and transformation*, t. 1, London 1887, s. 8.

¹³ Tamże, s. 11.

folklore"¹⁴. The tale that originated as a folk genre, began to penetrate gradually into written literature, being with it in daily interaction. Under the transformation of the traditional fairy tale plots and legends, the original markers of the intertextual connections testified to the presence of the changes in the narrative structure of the story.

The three magical rings which are given by mother to her son Peter play a principal role in "The story of Peter of Provence and the fair Maguelone", as well as the blessing with the order not to part with them ("Et quant Pierre vit que son père et sa mère luy donnoient congé moult les mercia humblement. Et la contesse le tira a part et luy alla donner trois anneaux moult beaux et riches qui valoient un grant trésor. Et Pierre la remercia humblement et appresta toutes ses choses et la compagnie qui lui plaisoit le mieux et prit congé de son père et de sa mère, qui luy pria moult qu'il fust tousjours avisé d'estre en bonne compagnie et que tousjours luy souvint d'elle")¹⁵. The connection between the rings and the man shows through the modi of mental perception of reality the intensity of paternal feelings. That is why their transmission to her son embodies the original amulet from the vital troubles and trials towards the purpose. A ring as a closed space in the imaginary focus of many nations is a symbol of God's grace and blessing. The unexpected twist of fate (the raven grasps the knot with rings; throws it into the sea; the fish swallows the knot) causes the hero's loss of his good fortune and redoubles all the intensity of his sufferings. The motif of a ring that is swallowed by a fish, can be found in Oriental culture, in the epics, the legends, and the tales that came to Europe in the epoch of the crusades and Arabian wars. The ancient legend "The Ring of Polycrates" was the basis of the plot of "The story of Peter of Provence and the fair Maguelone". According to legend, the tyrant of the Isle of Samos – Polycrates – was carefree. But he feared the gods' wrath that caused such excessive wealth. That's why on his friend the king of Egypt Amasis' advice, he decided to present his precious ring to the gods. Polycrates threw it into the sea. However, despite all his efforts, the gods did not accept his sacrifice – in a few days the ring was found in a fish which was caught. The integration of the legend in the artistic space of "The story of Peter of Provence and the fair Maguelone" recreates an atmosphere of mystery and unpredictability by imitation of the

¹⁴ Мысли, относящиеся к философической истории человечества, по разумению и начертанию Гердера, кн. 1, Санкт-Петербург 1829, с. 36.

¹⁵ Biedermann A., *La belle Maguellone*, Paris 1913, s. 16.

traditional motifs, images, and ways in order to understand better the possible directions of their evolution in the related ethnic and cultural worlds, as they have a different meaning.

The subsequent functioning of the legend "The story of Peter of Provence and the fair Maguelone", connected with the foundation of the temple of St. Peter and Paul on the island Maguelone near Montpellier, helped create the appropriate images and coloring of the medieval epoch. "Motywy te pochodzenia literackiego zespolono z legendą fundacyjną," – in Julian Krzyżanowski's opinion – "przywiązana do starego kościoła Św. Piotra i Pawła w Maguelone, przy czym od nazwy wysepki urobiono imię heroiny romansu, gdy partnerowi jej przygód imię nadał patron kościoła"¹⁶. Thus, the symbolic image of the keys represents the rite of St. Peter's initiation into the mystery of God's providence, which stipulated the idea of heroism and the superiority of spiritual values over material ones. The symbolism of the rite of the initiation indicates that a person receives certain responsibilities and his fate undergoes a transformation. This is so because Christ gave the gold and silver keys of the kingdom of heaven to the apostle Peter, which symbolized the mystery and reflected the sacrament and unity of the contrasts: the gold key pointed to the authority of the heavens; the silver key, spiritual grace on earth. They refer to the events described in Matthew 16: "And I tell you that you are Peter, and on this rock I will build My church, and the gates of Hades shall not prevail against it. I will give you the keys of the kingdom of heaven, and whatever you bind on earth shall be bound in heaven, and whatever you loose on earth shall be loosed in heaven"¹⁷.

The literary story "Peter of Provence and the fair Maguelone" began from the 15th century. Its ancient handwritten editions and first printings and adaptations in various genres (poem, drama) appeared in the second half of the 15th century. The chivalrous romance opened new paths to and horizons for inheritance. West European researchers took its plot and characters, creating a happy and melancholy denouement according to their own fantasy. At the time, such adaptations were a norm of literary life. The plot of the chivalrous romance "Peter of Provence and the fair Maguelone" was good material for creating narratives which had a powerful influence on readers with their passions, adventures, and mythical and oriental fairy-

¹⁶ Krzyżanowski J., *Romans polski wieku XVI*, Warszawa 1962, s. 73.

¹⁷ *Bible*, Mathew 16: 18-19, Florida 2014, s. 98.

tale subjects with their original charm. The images were created according to the artistic system of the Middle Ages, where the principal themes were connected with love and adventures, while an actuated strength of the plot appeared in the individual aspirations of the hero to realize his own heroic deeds for the Beautiful Lady. In the French medievalist Adolph Biedermann's opinion, the chivalrous romance «Roman de Pierre de Provence et de la belle Maguelonne de Naples» appeared as a work of art of the René d'Anjou dynasty during his stay in Naples (1438-1442).

The models for creating the first version of the romance were a cycle of legends about Charlemagne's epoch. This romance was a great success in France and in other countries of the West and the Slavic world ("Magielona rychło zdobyła sobie wzięcie w całej Europie, przełożono ją bowiem na łacinę, hiszpański, kataloński, portugalski, włoski, holenderski, angielski, niemiecki, czeski ("Historie o krásné kněžně Mageloně", 1565), nowogrecki ("Imberios kai Margarona"), przekłady te zaś stały się źródłem przeróbek dramatycznych, dokonywanych przez pisarzy takich, jak Hans Sachs, Lope de Vega (Los tres diamantes), L. Tieck i in ...)"¹⁸. In particular, in 1565 it was translated into Czech. By the end of the 16th century, this romance came to Poland. The first French versions of the story for Slavic redactions sometimes distinguished from each other, and the lyric verses were full of corrections and variants of separate lines.

In 1527, the German translation "Die schöne Magelona" by Veit Warbeck, a famous personality in the history of the literature of 16th century Germany, became a connecting link between the Slavic alteration and the French original. In the scholarly German edition "Die schöne Magelona, aus dem französischen übersetzt von Johannes Warbeck" in Warbeck's handwriting, Johannes Bolte gave a history of the origin and exact description of his translation with numerous examples of the perception of the French chivalrous romance in the poetic and prosaic adaptations of the 15th century by the greatest circles of the Saxon aristocracy ("Syn bogatego mieszczanina, magister sztuk wyzwolonych Uniwersytetu Paryskiego i uczony prawnik z Wittembergi, zagorzały uczeń Lutra, przyjaciel G. Spalatina i Melanchtona – był Warbeck charakterystyczną postacią w historii kultury niemieckiej XVI w. Za pośrednictwem Spalatina zbliżył się on z dworem saskim i od r. 1523 został tam pierwszym kapelanem, sekre-

¹⁸ Krzyżanowski J., *Romans polski wieku XVI*, Warszawa 1962, s. 73.

tarzem i wychowawcą młodego księcia Johanna. Na ślubie swego wychowanka z księżniczką Sybillą de Cleve ofiarował mu Warbeck 2 czerwca 1527 r. rękopis z niemieckim przekładem „Powieści o Piotrze i Magelonie”¹⁹.

The Polish translation “Historia o Magielonie, królownie neapolitańskiej” without the first pages of an unknown author appeared after 1565 (the emergence of the Czech translation) and before 1587, according to the book register of Maciej Przywilcki where the story was sold for four pennies. It is known that the author of the Polish adaptation did not find the French original and that is why he looked to, on the one hand, the Czech edition, and, on the other, to German translation. This can be confirmed by the epilogue in the text “A iż byś chciał sobie rozumieć, żeby to być miały plotki abo baśni, tedy wiedz, iż to są rzeczy nie zmyślone, bo niemieckie and czeskie pisanie o tym jest na świat wydane”²⁰. Under the comparison of the Polish text (by the edition of the end of the 17th and beginning of the 18th century) with Warbeck’s translation, Julian Krzyżanowski noted that „tłumacz ten, dobry stylista, władający językiem bardzo gładkim, postąpił z oryginałem inaczej aniżeli większość współczesnych mu literatów, którzy parali się przekładami, to jest zamiast oryginał skrócić miejscami znacznie go rozszerzył”²¹. The Polish author combines features of the medieval chivalrous romance (mystery, fantastic, irresistible acts motivated by some strange guilt), with his understanding of human psychology, morality, the purity of human relationships, and responsibility. The important episodes in the description of the spiritual and psychological state of the characters reflected the religious color of the narrative (the devout meditation, the prayers, the divine wisdom) (“... tak już oną miłością zdjęty, prawie był Pana Boga zapomniał ...”, “Ale Pan Bóg wszechmogący, widząc, iż ona miłość zapalczywa nie miała się ku uczciwemu skończeniu, wnet wszystko inaczej obrócił, a chcąc zabezpieczyć temu, aby się takie wszeteczeństwo między onym szlachetnym narodem onych ludzi młodych nie stało, ono kochanie rycerza onego barzo prędko w wielki żal odmienił”)²² and the diachronic model of unreality that projected human

¹⁹ Kuźmina W., *Polska wersja “Historii o Magelonie”, jej przekład ukraiński i rosyjski z XVII wieku*, “Slavia orientalis” 1962, R. XI, nr. 3, s. 323-324.

²⁰ Krzyżanowski J., *Romans polski wieku XVI*, Warszawa 1962, s. 73-74.

²¹ Tamże, s.74.

²² *Piękna Magielona i hrabia Piotr z Prowansji z srebrnymi kluczami: zajmująca historia z dawnych czasów*, t. 1, Warszawa 1931, s. 38-40.

imagination about the existence of two opposing zones – heaven and hell. The translator reflected not one fact of the historical reality and provided rich material for understanding the public mood, especially in the oriental fragments of the story (“nazwy rozmaitych urzędników sułtańskich, wymianę listów między Piotrem a sultanem”). At the same time, the splendor and the solemnity of the *mise en scène* of the wedding of Peter and Maguelone presented by the author in the Polish version, emphasized the pathos of the unrivalled expression of the passions and feelings of two lovers (“nigdy przedtym nie był słychan po wszem świecie takowy zjazd krolow i książąt wielkich jako tam na ten czas”)²³.

The Polish version of the translation of the chivalrous romance “Roman de Pierre de Provence et de la belle Maguelonne de Naples” gave stimulus to perception on the grounds of Ukrainian literature, where the people’s mentality and language actively developed with the largest arsenal of folklore and expressive manners.

In 1660, the narrative appeared in the Ukrainian collection of the priest Hryhoriy Sharhorodskyi²⁴. This was a short adaptation translated from the Polish original. A detailed analysis of this story and its connection with the Polish original belongs to Volodymyr Peretts²⁵, who indicated that the translation was an abridgement of the Polish original. It preserved inter-linguistic symmetry, phraseology, and many Polish words which remained untranslated, though Latin type was replaced by the Cyrillic alphabet.

The Polish text of the story of “Peter of Provence and the fair Maguelone” was compared with Ukrainian and Russian lists by Stanislav Ptashytskyi²⁶, Volodymyr Riezanov²⁷, Oleksandr Orlov²⁸ and Boris Derkach²⁹.

²³ Тамże, s. 38-40.

²⁴ Шаргородський Г., «Гісторія правдивая о Магеліонѣ крелевнѣ», Київ 1660.

²⁵ Перетц В., *К истории украинской повести XVII века*, “Сборник отделения русского языка и словесности”, т. 101, 1926, кн. 2, с. 101-139.

²⁶ Пташицкий С., *Обзор материала по истории средневековой в Польше*, “ИЗО-ЯРС”, т. VII, 1902, кн. 1, с. 143-204.

²⁷ Резанов В., *Непосредственный источник романа о Петре Златых Ключах*, “ИЗОЯРС”, т. XVI, 1911, кн. 4, с. 143-150.

²⁸ Орлов А., *История о рыцаре Златых ключей*, [w:] *Переводные повести феодальной Руси и Московского государства XII – XVII веков*, Ленинград 1934.

²⁹ Деркач Б., *Повість про Петра – Золоті Ключі*, [w:] *Перекладна українська повість XVII-XVIII століть*, Київ 1960.

Hryhoriy Heorhiyevskiy³⁰ compared the lists of this narrative with a school drama about the prince Peter of the Golden Keys that appeared in the first quarter of the 18th century.

Volodymyr Riezanov found the Polish original of the Ukrainian translation, namely, "Historia o Magielonie królownie neapolitańskiej", and showed that they were rather alike in some places. The scholar supposed that the Polish translation of the 17th century had not been preserved; there were only the redactions of 1701, 1710, and 1775. The Ukrainian translation of 1660 and the Russian translation of 1677 were translated from the Polish original, because there was an interesting fact that the hero of the narrative was called a knight not with silver, as in the French and German texts, but with golden keys.

The priest Hryhoriy reproduced some places of the Polish text, the details, the names of the heroes, sometimes even more precisely than Russian translators. In the Russian lists, Peter's father was named sometimes Volhvanh, and mother, Petronilla in Ukrainian, but in the Ukrainian lists – Volfanh and Petronella, respectively (in the Polish lists: Wolfgang and Petronelle). The wedding of Peter and Maguelone in the Polish original lasted fourteen days – this was preserved in the Ukrainian adaptation. Russian redactions of the story described a wedding that lasted a month.

In the translation of Sharhorodskiy's collection, there was no conversation of Peter with Neapolitan Rikhardus who persuaded him to go to tournaments in the Kingdom of Naples – the home of the fair Maguelone. The Polish narrative described in detail Peter's duel during the tournaments, but the Ukrainian translator confined himself only to one phrase – that he often participated in competitions and was never defeated.

The Polish original in the final part of the narrative referred to the fact that after Peter's returning home the king Volfanh sent a letter to the rulers of neighboring states with a detailed description of those adventures which had happened to his son and invited each of them to the wedding. He wrote the sultan of Babylon requesting him to allow Peter to stay with his parents. The Kings – Portuguese, Neapolitan, Florentine – came to the marriage ceremony as well as the sultan's pasha along with expensive gifts and a letter from sultan, which reported that Peter could stay with his parents.

³⁰ Георгієвський Г., *Две драмы Петровского времени*, "ИЗОРЯС", кн. X, 1905, s. 143-204.

There is no mention of the sultan, his pasha, or Peter's returning to his parents in Sharhorodskyi's collection. Neither were other episodes in the Ukrainian translation. Nevertheless, the translator sometimes made some changes in the text of the story. In the Polish original, Maguelone got to know, thanks to the nurse, that Peter was of royal blood; in the Ukrainian translation, Peter told her about it himself. According to the Polish original, Peter sent Maguelone three rings gradually one by one, and in the Ukrainian adaptation, Maguelone received them simultaneously. In the final part of the Polish story, Maguelone dressed in the clothes of an elder and went to Volfanh to report Peter's return; according to the priest Hryhoriy, she reported it to his relatives.

The Ukrainian translation dealt with the transformation of the canonical structure of the chivalrous romance genre, and the emphasis shifted to the psychological experience of the lovers. In the love story about Peter of Provence and the fair Maguelone, their passion lost the character of fate. Unlike the love intrigue of the plot about Lancelot, which glorified chivalrous love as a service to the lady, in the Ukrainian version the motif of spiritual heroism and love as signs of high morality was intensified. "The chivalrous utopia" disappears, and the feat seems like in the real world but the "terrestrial" nature is embodied in specific situations.

Thus, the Polish text as a harmonious system of connections between the elements in the Ukrainian translation was reproduced adequately, though some episodes were shortened, especially in the first part of the original, concerning the preparation and realization of the tournaments and scenes from the luxurious banquet. Such effective ways of demonstrating the wealth and independence of the knights were strange for the way of life in Kievan Rus, and adaptation was necessary to the local landscape. There was no chivalrous self-consciousness, and such elements of chivalrous culture were not perceived. That is why the translator sought only to preserve the principal plot outline of the original, creatively adapting the Polish story – a theme of sincere pure love which overcame all obstacles at last.

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**POWIEŚĆ O "PIOTRZE PROWANSALSKIM
I PIĘKNEJ MAGELONIE NEAPOLITAŃSKIEJ"
W LITERATURZE POLSKIEJ I UKRAIŃSKIEJ**

W artykule zbadano proces powstawania i rozwój literatury rycerskiej, udowodniono fakty recepcji francuskiej powieści o "Piotrze Prowansalskim i Pięknej Magelonie Neapolitańskiej" w Polsce i Ukrainie.

Słowa kluczowe: epos, powieść rycerska, gatunek, literatura średniowieczna, tłumaczenia, recepcja.