

**The Stylistic Identity of the Metapoet:
A corpus-based comparative analysis using
translations of modern Greek poetry**

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I hereby certify that this material, which I submit for assessment on the programme of study leading to the award of Doctor of Philosophy, is entirely my own work and has not been taken from the work of others save to the extent that such work has been cited and/or acknowledged within the text of my work. No part of this thesis has been submitted for any other degree or qualification.

Signed

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Date: 20th March 2009

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Table of Contents

List of Tables.....	vii
List of Abbreviations.....	viii
ABSTRACT	1
INTRODUCTION.....	3
1 TRANSLATING 20TH CENTURY GREEK POETRY: FACTORS AND PEOPLE.....	7
1.1 Modern Greek Poetry and its place in the Anglophone World.....	7
1.1.1 Modern Greek Poetry and Language: A troubled relationship.....	7
1.1.2 A History of Modern Greek Poetry in English Translation.....	15
1.1.3 The Translators.....	18
1.2 Conclusion.....	24
2 TRANSLATORS THEORISING.....	26
2.1 Rae Dalven.....	27
2.1.1 On Language.....	27
2.1.2 On Literature.....	31
2.1.3 On Style.....	33
2.1.4 On Translation.....	37
2.2 Kimon Friar.....	39
2.2.1 On Language.....	39
2.2.2 On Literature.....	41
2.2.3 On Style.....	45
2.2.4 On Translation.....	47
2.3 Edmund Keeley and Phillip Sherrard.....	54
2.3.1 On Language.....	54
2.3.2 On Literature.....	56
2.3.3 On Style.....	59
2.3.4 On Translation.....	63
2.4 David Connolly.....	69
2.4.1 On Language.....	69
2.4.2 On Literature.....	73
2.4.3 On Style.....	76
2.4.4 On Translation.....	79
3 TRANSLATIONAL STYLISTICS: A CORPUS-BASED APPROACH..	83
3.1 Corpus Translation Studies: From the “universal” towards the individual.....	83
3.1.1 Corpus Linguistics and Descriptive Translation Studies.....	83
3.1.2 Norms, laws and “universals”.....	86
3.2 Style and Translation Studies.....	91

3.2.1	Style, stylistics and approaches to translation	93
3.2.2	Style as choice and the translator of literature	97
3.2.3	Ideology as Style in translation	101
3.2.4	Cognitive aspects of style in translation	103
3.3	Style and the translator: Corpora-based models.....	107
3.3.1	Translational Stylistics	107
3.3.2	The translator’s style as “thumb-print”	109
3.4	Some notes on the case of poetry translation	113
3.4.1	Stylistics and poetry: Some advantages and key features	114
3.4.2	Poem, Metapoem and Metapoet	116
3.4.3	Poetic text worlds / Poetic effects.....	117
3.5	Methodology	119
3.5.1	General Theoretical Issues.....	119
3.5.2	Designing the Corpus	121
3.5.3	Specialized Corpus of English Translations Of Modern Greek Poetry (SCETOMGP)...	122
3.5.4	Building the Corpus.....	127
3.5.5	Corpus Analysis.....	129
3.6	Conclusion.....	132
4	ONE POET, DIFFERENT METAPOETS: ROUGH DATA RETRIEVAL AND ANALYSIS	134
4.1	C. P. Cavafy	134
4.1.1	Finding a ‘thread’ to pull: Word Statistics.....	135
4.1.2	Distinctive Features, Stylistic Choices and Impact: Translating “Ἡδονή”	139
4.1.3	Translating Universal Aspects of Style: Foregrounding/Parallelism in Cavafy	144
4.2	George Seferis.....	151
4.2.1	Word Statistics: “The Cistern”	152
4.2.2	Distinctive Features, Stylistic Choices and Impact	153
4.2.3	Word Statistics: “Mythistorima, Helen, King of Asine and Other Poems”	155
4.2.4	Distinctive Features, Stylistic Choices and Impact	156
4.2.5	Translating Universal Aspects of Style: Dead Metaphor in Seferis	157
4.3	Yannis Ritsos	162
4.3.1	Word Statistics: Dalven-Friar	163
4.3.2	Word Statistics: Friar-Keeley	165
4.3.3	Distinctive Features, Stylistic Choices and Impact	166
4.4	Odysseus Elytis.....	169
4.4.1	Word Statistics: Friar – Keeley & Sherrard.....	170
4.4.2	Distinctive Features, Stylistic Choices and Impact	171
4.4.3	Translating Universal Aspects of Style: Metaphor and Ambiguity in Elytis.....	174
4.5	Conclusion.....	180
5	THE TRANSLATOR’S STYLE(S).....	183
5.1	Rae Dalven	184
5.1.1	Comparative Data.....	184
5.1.2	Relevant Reflections.....	190
5.1.3	Paratexts and Extra-textual Features	192

5.1.4	Stylistic Profile	194
5.2	Kimon Friar	197
5.2.1	Comparative Data	197
5.2.2	Relevant Reflections.....	203
5.2.3	Paratexts and Extra-textual Features	205
5.2.4	Stylistic Profile	207
5.3	Edmund Keeley & Phillip Sherrard	211
5.3.1	Comparative Data	211
5.3.2	Relevant Reflections.....	217
5.3.3	Paratexts and Extra-textual Features	218
5.3.4	Stylistic Profile	220
5.4	David Connolly	224
5.4.1	Comparative Data	224
5.4.2	Relevant Reflections.....	230
5.4.3	Paratexts and Extra-textual Features	232
5.4.4	Stylistic Profile	234
5.5	Concluding Remarks.....	237
6	CONCLUSION	240
6.1	Aims – Achievements	240
6.2	Implications of the Study	243
6.3	Suggestions for Future Research	247
	BIBLIOGRAPHY	250
	APPENDICES	259

List of Tables

Table 1: Cavafy [Comparable]: Overall Word Statistics	135
Table 2: Cavafy [Comparable]: Lexical Words' Overall Statistics	138
Table 3: "One Night" Second stanza	149
Table 4: Word Statistics for Seferis [comparable] (Dal/KaS)	152
Table 5: Word Statistics for Seferis [comparable] (Fri/KaS)	155
Table 6: Word Statistics for Ritsos [comparable] (Dal/Fri)	163
Table 7: Word Statistics for Ritsos [comparable] (Fri/Kee)	165
Table 8: Word Statistics for Elytis [comparable] (Fri/KaS)	170

List of Abbreviations

Cav	Cavafy
CL	Corpus linguistics
CTS	Corpus translation studies
Con	Connolly
Dal	Dalven
DTS	Descriptive translation studies
Ely	Elytis
Fri	Friar
FW	Function words
KaS	Keeley & Sherrard
LW	Lexical words
Rit	Ritsos
SCETOMGP	Specialized Corpus of English Translations of Modern Greek Poetry Into English
SC	Source culture
Sef	Seferis
SL	Source language
ST	Source text
TC	Target culture
TL	Target language
TS	Translation studies
TT	Target text
TTR	Type/token ratio

Abstract

The aim of this study is to explore the stylistic identity of four translators of modern Greek poetry into English and to outline each translator's distinct stylistic profile. In line with views on the subject expressed by Malmkjær (1996) and Baker (2000) a translator's profile is seen as being composed by consistent patterns that can be identified throughout their work and which leave their personal mark on the text. A corpus-based methodology is used for the identification and exploration of these patterns, through a Specialized Corpus of English Translations of Modern Greek Poetry (SCETOMGP). This corpus contains translations by Rae Dalven, Kimon Friar, Edmund Keeley & Phillip Sherrard (working in collaboration) and David Connolly. The source-texts are taken from C.P. Cavafy, George Seferis, Yiannis Ritsos and Odysseus Elytis, who were extensively translated during the second half of the 20th century.

The main purpose of the corpus is to facilitate direct comparison between the retranslations of the same poem. Such direct comparisons form the core of this study and have the advantage of making the issue of source-text influence on each translator directly observable, alongside their other stylistic traits. A detailed account of the theoretical views or reflections each translator has put forth is also presented. Following Holmes (1994) the translator of poetry is seen here as a meta-poet who requires skills similar to those of a critic and an original poet, and certain skills that are specific only to the translator. Consequently, the translators' views on issues of language, literature, style and translation not only provide the backdrop for exploring any stylistic patterns found in the texts, but are seen as part of their stylistic profile.

The distinguishing stylistic features for each translator are explored in both quantitative and qualitative terms. Overall word frequencies for each translator are examined, the stylistic features that are prominent in each case are identified, and their impact is considered. Special attention is also paid to the way those stylistic features that Boase-Beier (2005) calls 'universal aspects of literature' are treated by each translator. The next stage of the study involves the identification and sorting out of the patterns of stylistic features that consistently manifest in a translator's work and examining how these patterns relate to their theoretical views and reflections. In

the final stage, the stylistic profile of each translator is compiled by complementing the textual and contextual data together with each translator's use of paratexts and extra-textual material.

Introduction

The departure point for this study has been an article by Mona Baker that was published in *Target* (2000: 241-266). Baker points out the need for an investigation of the question of style in literary translation “not in the traditional sense of whether the style of a given author is adequately conveyed in the relevant translation but in terms of whether individual literary translators can be shown to use distinctive styles of their own” (Baker 2000: 241). In following years, a number of studies have emerged that by means of a corpus-based methodology attempt to investigate the style of the translator of literature (Malmkjær 2003, Winters 2004, Saldanha 2005, Bosseaux 2007). The fact that, as a rule, these studies draw on prose fiction for their data and seem to ignore the case of poetry, appears as somewhat of an oddity if one considers that poetic texts offer ample opportunity for close stylistic analysis. It also appears that corpus-based studies of translation showed a strong initial disposition for focusing on the investigation of norms and regularities before shifting attention towards the study of variation and, consequently, style; similarly these recent studies of style seem to favour prose rather than poetry.

It is this gap that this study aims to fill, by taking advantage of the great number of translations of modern Greek poetry into English that were produced during the second half of the 20th century, in order to closely compare and identify the distinctive stylistic identities of four prominent translators. These translators, namely Rae Dalven, Kimon Friar, Edmund Keeley & Phillip Sherrard (working in collaboration) and David Connolly were active in chronological order during that period, and were selected principally because of their productivity and background, according to the criteria which will be detailed in Chapter 3. The notion of style is taken to be “the perceived distinctive manner of expression” (Wales 2000: 371) of each translator. This broad definition also allows the approach to the translators’ stylistic identity, rather than be restricted to the textual features, to encompass such factors as the use of extra-textual material and paratexts – which Baker (2000: 245) also suggests should be considered as part of a literary translator’s style. In order to best facilitate the study’s concern with the pragmatic aspects of each translator’s distinctive approach, alongside the textual, Chapter 1 provides a brief introduction to

important culture-specific elements of modern Greek poetry, and to the source text (ST) poets whose work will be analyzed. Alongside these, an overview of modern Greek poetry in English translation during the late 20th century is given, as well as a detailed presentation of the background and career of each of the four translators. This information is essential in order to contextualize not only the source culture (SC) background that the translations need to consider and account for, but also the translators themselves by providing the backdrop to their different approaches.

Another particular aspect that will be closely examined is the relation between the translators' theoretical writings (or reflections on the nature and practice of poetry translation) and the way these relate to their stylistic preferences on the micro- or macro-level. The way that theory informs practice and vice versa in literary translation is an issue that has raised considerable interest in translation studies (see for example Chesterman and Wagner 2002) with a diverse range of views being expressed. The usefulness of theoretical models and reflections for the practicing translator of literature (and especially poetry) has often been questioned (Allén 1999). Incorporating this issue as a part of the more broad investigation of a translator's style can help offer a new perspective that will shed some further light on the matter, and, at the same time, contribute towards a recognition of the literary translator's status as a fully-fledged literary practitioner, rather than a reproducer. Accordingly, Chapter 2 presents in detail the theoretical outlook of each translator on the subjects of language, literature, style and translation, so as to give a clear and systematically organized account. In this way, not only is the contextualization of the translators completed, but, crucially, the data is gathered that will later be used in order to illuminate and complement the stylistic preferences that are found during the analysis, and which are detailed in Chapter 4.

Chapter 3 deals in detail with the theoretical and methodological framework of the study. Firstly, the application of corpus-based methodologies to the study of translation over a period of just over a decade is charted. This begins with another article by Baker (1993) and clearly illustrates the aforementioned gradual shift of interest from regularities and the "universal" in translation, towards variations and the individual, and, consequently, towards stylistic aspects. Subsequently, the different approaches to the study of style in relation to translation are recounted

beginning with the traditional view that associated style mainly with the analysis of the ST, so as to best reproduce its stylistic features. The negative implications that this approach carries for the translator as a literary practitioner in his/her own right are highlighted, before presenting more current outlooks on the position of style drawing on the models presented by Leech and Short (1981) in linguistics, and by Olohan (2004), Boase-Beier (2006) and Munday (2007) in translation studies (TS). The attention paid by Boase-Beier to relevance theory and the cognitive aspects of style offers a framework particularly useful for taking into account the pragmatic as well as the textual side of a TT.

In the rest of Chapter 3 corpus-based models that deal with the translator's style are analyzed, focusing on those by Baker (2000) and Malmkjær (2004). These works form the foundations of the textual analysis based on recurrent patterns of stylistic choices, but they also illustrate the need to account for the use of paratexts and extra-textual features (Baker) and for the reasons behind these patterns (Malmkjær). In order to complete the theoretical framework, taking into account the particularities involved in the translation of poetry is essential. To this end, some earlier stylistic approaches that drew on poetry are revisited (Jakobson 1987) and some recent accounts on the stylistics of the poetic text from a cognitive theory perspective are also considered (Pilkington 2000, Semino 1997). It is, however, from Holmes's (1986) notion of the translator of poetry as a metapoet that the model to combine the textual and pragmatic aspects of the translator's work is drawn.

The concluding section of Chapter 3 describes the methodology, based on the above framework, for constructing a specialized corpus from the work of the four translators in order to analyze their individual stylistic identities, as well as the method for the analysis. The criteria for the selection of translators to include in the Specialized Corpus of English Translations of Modern Greek Poetry are outlined alongside those for the selection of texts. The principal function of the corpus is to facilitate direct comparisons between as many translations of the same ST as possible, while also providing a representative sample of each translator's work. It aims at being able to offer a balance between quantitative analyses using corpus software and a close qualitative-oriented reading of specific features.

This balance is sought throughout the analysis process, described in Chapter 4, with quantitative statistics offering a departure point that is then complemented by closer attention to what is prominent in each translator's style when compared to another, and the impact of these choices on the TT. The analysis is divided into four broad sections each focusing on the translations of one ST poet. In this way the important and often problematic issue of disentangling those features that belong to the ST from those that are attributed to the translator is circumvented by keeping the ST influence constant. The results of these directly comparable small sub-corpora are then, when possible, checked against a larger corpus of the translator's work on the particular poet, to investigate whether the stylistic feature identified is recurrent and part of a wider pattern, or a "one-off" occurrence. Finally, attention is paid to the way each translator deals with a specific stylistic aspect that is prominent in the work of each ST poet, from among those that Boase-Beier (2006) terms "universal stylistic aspects of literature." These are selected since they are by definition free from restrictions by systemic differences between the source and target languages and subject to the translators' choice.

In Chapter 5, the prominent stylistic features for each translator are identified by looking for patterns of choices across the four different ST poets. Thus, the comparative data derived from Chapter 4 is searched for recurring patterns that point to specific preferences, or strategies by each translator. These are then reviewed in the light of the relevant theoretical reflections and overall outlook of that translator as they were detailed in Chapter 2, in order to relate theory to practice and vice versa, and form a more thorough picture. Additionally, the way in which the translators use para-texts and extra-textual features is presented and considered as a further manifestation of their overall approach. Finally, an overall stylistic profile for each translator is compiled as a synthesis of all the above patterns and features, in a dynamic relationship within their work. The aim is to take account of the distinctive identity and characteristics of each, in terms of their textual and extra-textual approach, as well as their theoretical outlook, and not to present an exhaustive stylistic analysis of any one translator. In the conclusion the implications of the different aspects of the study are evaluated in relation to its aims, and some areas that are suitable for future research are suggested.

1 Translating 20th Century Greek Poetry: Factors and People

It is only right that a person should bring to art such things as are dictated by his personal experience and the peculiar qualities of his language.

Odysseus Elytis

1.1 Modern Greek Poetry and its Place in the Anglophone World

This study will focus on the translation of modern Greek poetry into English during the last half of the 20th century, as a ground for exploring such issues as what factors constitute the individual style of a literary translator, and how the claim to an individual style – as separate from the style of the poet to be translated – is not restricted to textual but should also take into account pragmatic factors. At the same time a further attempt will be made to shed some light on the often problematic relation between the theoretical reflections of literary translators and their practice as literary practitioners.

It would, then, be a significant oversight before embarking on such research based on a specific literature, not to take a look at the relevant history of that literature, at the position it occupies in the receiving culture and the role played by translation.

1.1.1 Modern Greek Poetry and Language: A Troubled Relationship

It must not be forgotten that over a span of twenty-five centuries, there was not one century, I repeat not one, when poetry was not written in Greek. Such is the great weight of tradition borne by this instrument. Modern Greek poetry presents a striking example. (Elytis 1999: 62)

These few lines from Elytis's address to the Swedish Academy provide the appropriate backdrop to a presentation of modern Greek poetry. Succinctly he presents its most distinctive characteristic among Western literatures and summarizes what would otherwise require a detailed reference on the entire history of Greek

poetry in order to illustrate this “weight of tradition”. This tradition is of immediate concern to this study, since it is shaped by the long history of the Greek language, which, in turn, is reflected in the linguistic materials available to the 20th century Greek poet. The immediate relation of the linguistic peculiarities of modern Greek, and its use as an instrument for poetry, with translation and the problems it poses to the translator, are extensively reflected upon in the next chapter. At this stage the aim is to, summarily, present some key cultural and historical factors and the way modern Greek poetry was shaped by a linguistic conflict that is uniquely Greek.

Therefore, before embarking on a presentation of the poets who carry on the modern Greek poetry tradition in the 20th century, and a look at the fortunes of that poetry in the Anglophone world, it is necessary to give some information on the language debate that greatly influenced social as well as literary developments in Greece over a long period of time and culminated during the last century. The classical Greek language, which was used without interruption until the fifteenth century, was hampered by the Ottoman occupation of Greece which lasted for four centuries. During these four centuries the spoken idiom of the Greek language developed separately and existed parallel to the classical which was still used in most written forms of communication. It was at the time of the Greek enlightenment which took place during the 18th century that the conflict between these two strains of the language – the purist or ‘katharevousa’ modeled on the ancient Hellenistic ‘common’ Greek language, and the vernacular or ‘demotic’ that was the spoken idiom as it had evolved – took central stage as part of the persistent search for a unified linguistic instrument needed in order to forge a unified national identity and educational system. This conflict bore strong social connotations that were not overcome as had been the case with the use of Latin against other national languages. The literary development of these languages during the Renaissance afforded them prestige and eradicated the distrust caused by their vulgar origin¹. After the outbreak of the Greek war for independence in 1821, which coincided with the rebirth of Greek literature, or with the birth of modern Greek literature², the Greek language

¹ For more information see Politis 1987: 36-39.

² It is now widely accepted that the first work of modern Greek literature are the memoirs of Makriyiannis, a General during the Greek war for independence. He taught himself to read and write in the vernacular in his thirties, in order to leave these memoirs (see Friar, 1971: 10).

debate, that was in fact to last for about a century until the demotic or vernacular language became the official language in 1976, moved into the domain of literature, and played a pivotal role especially in the development of poetry.

Concerning the canon of modern Greek poetry, there have been, as is the case with every literary canon, differences of opinion and objections regarding both who should be included and the status of individual authors within the canon. Regardless, however, of any such differences it is generally accepted that the forefather of modern Greek poetry is Dionysios Solomos, born on the Ionian island of Zante in 1798. He studied Law in Italy for 10 years and during his stay there he familiarized himself with the European movements in poetry. He could have made his career in Italy as he wrote poems in Italian and had the encouragement of his peers, but chose instead to do his work in his native Greek. His poetic works consist mainly of sonnets and lyric poems bearing the influence of German romanticism. The only long poem he wrote was the “Hymn to Liberty,” the first two stanzas of which became Greece’s national anthem. Inseparable, however, from the struggle for independence in Solomos’s poetry, is the the struggle for the creation of a strong poetic language using the vernacular, and, thus, establishing it as a unified, valid mode of expression beyond intellectual distrust. Seferis’s view illuminates a further important angle in understanding the importance of Solomos’s contribution: “...He charted as definitively as his age permitted him the course that Greek expression was to take. He loved the living language and worked all his life to raise it to the level of the poetry of which he dreamt” (Seferis, 1963³). Solomos, modern Greece’s first ‘poet laureate,’ wrote in 1824 the poem “Dialogue” which specifically deals with the language debate and relates the demotic to the rebirth of the Greek nation.

By that time the purist idiom had by means of a series of revisions become even more archaized. During the earlier stages of the debate the leading argument in favour of its use was that the purist was a uniform language, while the vernacular, being the spoken language of the people, was divided into a number of dialects. By the end of the 19th century, however, the purist had turned into a means of social discrimination rather than unification. It was strongly associated with authority in the form of the church, the government and even academia, and had their support and

³ From Seferis’s address to the Swedish Academy on receiving the Nobel prize. Found online at: http://nobelprize.org/nobel_prizes/literature/laureates/1963/seferis-lecture.html

resources. On the other hand, the vernacular was gaining an increasing number of supporters amongst the writers, and especially the poets. In 1888 the Greek linguist teaching at the university of Paris, Yiannis Psycharis, published his novel *My Voyage* which was another literary landmark beside Solomos's "Dialogue" that proved the demotic was capable of a high literary expression, and also satirized the stiff and over-the-top manner of the purist. From among the poets of the time, Kostis Palamas's influence on modern Greek poetry as both a poet and a scholar is immense. Born in 1859, his oeuvre is composed of 11 collections of poetry published between 1886 and 1928, and covering a number of diverse genres in poetry from the epic to the satiric. The extent of his importance is highlighted by Seferis in his address to the Swedish Academy:

When he appeared, it was as if a force of nature, held back and accumulated for over a thousand years of purism, had finally burst the dikes. When the waters are freed to flood a thirsty plain, one must not ask that they carry only flowers. Palamas was profoundly aware of all the components of our civilization, ancient, Byzantine, and modern. A world of unexpressed things thronged his soul. It was that world, his world, which he liberated (Seferis, 1963).

At the opposite pole to Palamas and his poetry most critics, and Seferis amongst them, place C.P. Cavafy (1863-1933), the first chronologically of the four poets whose work provides the source material for the present study. As a matter of fact, during the turn of the last century scholars in Greece were divided into two camps each favouring either of the two poets. On his introduction to John Mavrogordato's translations of Cavafy's poems Rex Warner notes:

[Cavafy] seems to have kept himself curiously aloof from the great revival of Greek poetry that was taking place during his life. During this period the Greeks of the mainland were becoming increasingly conscious of their newly won independence. Poets were transforming the language and, in the face of some conservative opposition, using the common speech in place of the artificial literary language known as *katharevousa*. Patriotism, sympathy with the literature of western Europe, a kind of triumphant lyricism mark the poetry of Palamas and of others who were accomplishing this splendid and powerful revival (Cavafy 1951: 1)

He is by far the most translated of all the Greek poets and has been abundantly commented upon in English. Having been born in the Egyptian city of Alexandria, which then hosted a flourishing Greek community, and having spent

extended periods of time in England (where as a youngster he received his basic education) and Istanbul, Cavafy was even geographically distanced from the events in the Greek mainland. It was a conscious and painstaking decision on his part to fashion his own voice and craft his own personal style in poetry: “I am not Greek, I am Hellenic” he was quoted as saying. What this meant in effect is that Cavafy did not turn to the Greek struggle for – and subsequent attainment of – independence for his inspiration, nor did he resort to the folk songs and tales; his tradition was the scholarly tradition. Obscure chroniclers of different historical periods often provided the departure point for his poems, as did the history of his native city.

The language that Cavafy used in order to explore these themes is a hybrid that has no approximate elsewhere in Greek poetry. He found his very own niche within the ongoing Greek language debate and inhabited it with ease. His style varies from the deliberately stilted to the subtly sarcastic, and his language from the clear vernacular to a hybrid with the purist idiom and the extensive use of archaisms when a particular artistic effect was sought. This particular style, along with the idiosyncratic rhyme patterns that he sometimes employed, make his poems particularly interesting in terms of examining the different ways in which they have been rendered into English.

The second poet the translations of whose work are examined in this study, George Seferis (1900-1971), was born in Smyrna, Asia Minor. He studied Law at the University of Paris and soon afterwards entered the Greek diplomatic service holding a variety of posts throughout the world until his retirement in 1962, his last post being that of Royal Greek Ambassador to the United Kingdom. Leading such a life had a dual impact on the poet’s outlook on things and consequently on his work. During his stay in Paris he familiarized himself with the symbolist and surrealist movements of the time that were to inform his poetry until the end. For his own symbols Seferis used the rich tradition of Greek mythology, and particularly Homer and the theme of the Odyssey, as a resource.

A major preoccupation of his, one that apart from his poetry was also evident in his essays and theoretical prose writings, had to do with enriching the living Greek language and exploring its capabilities. In order to do this Seferis tried his hand at a great number of different forms of poetry. In his early collections he established

some of the symbols that were to stay with him throughout his career by incorporating them into some of the traditional forms of Greek poetry such as the *dekapentasyllabos*. The majority of his early poems are strictly rhymed, and it is always of interest to observe how this has been dealt with in different translations. Being a practicing translator himself, Seferis was aware of such factors and had his own views on the subject.

The strongest influence in Seferis's poetry and the one that led him to find his own mature voice was his encounter with the poetry of T.S. Eliot. Through a close reading of Eliot, a selection of whose work he also translated, Seferis found new paths on how to employ ancient myth in order to express what he called "the state of modern man". The influence of Eliot, and the subsequent friendship between the two poets, is a factor that has often been overemphasized by critics. Still, it remains without a doubt one of the aspects that made his poetry more easily accessible to the Anglophone readership and at the same time provided a departure point for his translators into English to approach his work.

During the last part of his career and especially in his last collection his economy of expression reached its highest level, and the different parts of the poems are intricately connected through images and symbols that he had developed throughout his literary career. He employs free yet subtly rhythmical verse which, again from the translators' point of view, makes the task of rendering them into English easier, but only on the surface. As a natural consequence of the fame and recognition that came with the Nobel Prize, in 1963, he was abundantly translated, thus providing good grounds for an examination of style-related issues in the resulting TTs.

The third poet that immediately concerns this study, Ritsos (1909-1990) is by far the most prolific poet of modern Greece with nearly a hundred books of poetry to his name. His first collections of poems in 1934 overtly carry the political orientations of the poet. Under such titles as *Tractor*, Ritsos early poetry is marked by his allegiance to the communist ideals. To judge it solely on these grounds would, of course, be to treat it superficially. Drawing his inspiration and material from the former Eastern Block, he still manages at this early stage to incorporate the

principles of the futurist movement, which he drew mainly from Mayakovsky, whom he had also translated, into the modern Greek manner of poetry.

In subsequent collections such as the *Epitaphios* (Epitaph) he also explores Greek folklore and popular theme and as a means of expression. The result was an intensely moving long poem in the form of the Greek 'moiroloi' (dirge) as a mother expresses her sorrow for the death of her son. In this way Ritsos tries his hand at, and contributes to, the attempt made by a great number of modern Greek poets to turn the material and forms provided by the vast folkloric and oral traditions into modern poetry. In some of his later collections he becomes even more specific and deals with the roots of the modern Greek identity as part of a vast tradition and with the essence of 'Greekness.' 'Romiosini' a very culture-specific term for this modern 'Greekness,' is the title of one of his best known poems.

In his period of maturity, which can roughly spans from 1956 to 1965, Ritsos refined his style even further and all of his previous endeavours merged to produce such superb surrealist poems as the "Moonlight Sonata" and "The Dead House." During the latest part of this period he also ventured to explore the ancient Greek tragedy and its dramatic effects in the form of long poetic monologues. This period of his work was interrupted by another military junta in 1967. Even during exile he remained as prolific as usual and upon his return he provided his publisher with manuscripts "enough to keep him in business for two years" as one of Ritsos translators, Edmund Keeley, comments (Keeley 2000: 73).

Ritsos's work aroused a great interest outside Greece during his lifetime. On the one hand the communist countries found in his work and beliefs an outstanding advocate and spokesperson for their cause (he was awarded the Lenin Prize), and on the other the Western world took interest and sympathy initially because of the specific political situation and tensions in Greece at the time of the junta. This resulted in a considerable number of translations of his poetry and the sheer volume of his work, as well as the diversity of styles he employed and of themes he chose to explore, present a great number of possibilities for an examination of these translations.

Last chronologically among the four, Odysseus Elytis (1911-1996), was born in Crete. His first appearance as a poet in 1935 through the magazine "Nea

Grammata" ("New Letters") was saluted as an important event and the new style he introduced – though giving rise to a great many reactions – succeeded in prevailing and effectively contributed to the poetical reform that was commencing at the eve of Second World War. Elytis's poetry has marked, through an active presence of over forty years, a broad spectrum. Unlike others, he did not turn back to Ancient Greece and its mythology, but devoted himself exclusively to contemporary Hellenism, of which he attempted to build up the mythology and the institutions –based on psychical and emotional aspects. Strongly influenced by surrealism, his main endeavour has been to rid his people's conscience of unjustifiable remorse, to complement natural elements through ethical powers, to achieve the highest possible transparency of expression and to finally succeed in approaching the mystery of light, “the metaphysic of the sun” according to his own definition. Friar notes:

He felt that surrealism heralded a return to magical sources which years of rationalization has calcified...a free-flowing clustering of images creating its own shapes. He even began to discard the rigid ordering imposed by syntax and punctuation, although characteristically he retained some traditional elements, such as capitalizing the first word of each new line. (Elytis, 1974: 7)

A parallel way concerning technique resulted in introducing the “inner architecture”, which is clearly perceptible in a great many works of his; mainly in the *Axion Esti* (widely regarded as his masterpiece) and *Monogram* both of which are characterized by elaborate structural design. Besides, beyond being immediately involved in any linguistic debate, his poetry consciously draws on all phases of the unbroken Greek tradition, and also takes advantage of the language's plasticity in creating new words and concepts for his personal mythology. Elytis's theoretical ideas have been expressed in a series of essays which were later collected in two volumes both of which have also been translated into English, the first under the title *Open Papers* and the second as *Carte Blanche*. Elytis, like Seferis and Ritsos, also applied himself to translating poetry, and he also translated theatre. He was awarded the Nobel Prize for literature in 1979.

These four poets whose work will provide the STs for this study are – always allowing for differences of opinion – the most distinguished Greek poets of the twentieth century in terms of achievement and in terms of recognition, both within and beyond the borders of Greece. Their work carries on the foundations laid by

Solomos, Palamas and their contemporaries and at the same time elevates Greek poetry on a world-level it had never previously attained in modern times. It cannot be overlooked that the period of their work was followed by an immense rise in the production of translations of modern Greek poetry to numbers it had never known before and, in fact, has not known since.

Excluding these, there are two more authors of the early 20th century who stand out as landmarks in modern Greek poetry: Angelos Sikelianos and Nikos Kazantzakis. Sikelianos (1884-1951) was a poet and playwright who never reached the level of recognition outside Greece that many believe he deserved. At the other extreme, Kazantzakis (1883-1957) is the best known and most translated author of modern Greece, his work however was mainly in prose. He only published one work of poetry, a modern sequel to Homer's "Odyssey". This work, translated into English by Friar, never reached the popularity of his prose works outside the borders of Greece, but on a domestic level it was enough to warrant him a place alongside the major Greek poets of the last century.

This account, of course, is extremely limited and summary. Between these pivotal figures of modern Greek poetry a great number of minor (to a greater or lesser degree) poets make up the picture that is modern Greek poetry. A number of these have been translated into English, some in book form, the majority as part of greater collections and anthologies. Poetry always has been and still is – despite some disheartening signs lately – the greatest literary and cultural output of Greece.

1.1.2 A History of Modern Greek Poetry in English Translation

This study draws its material from the period spanning roughly the last 40 years of the twentieth century. The main reason for this is the substantial increase in the number of translations of modern Greek poetry into English during that time. Taking as a starting point the 1961 translation of *The Complete Poems of Cavafy* by Rae Dalven, the number of published books of translations of modern Greek poetry into English, by just the four translators whose work will mainly concern this study, is over 70 if one includes the revised editions. This is a considerable number taking into account that the source literature is essentially a 'minor' one. To further illustrate the point, during the same period a number of those translations have been awarded various prestigious translation awards and Seferis and Elytis have been awarded the

Nobel Prize, which as Elytis pointed out is directly connected to translation since it is through translation that the two laureates became known abroad.

In trying to account for this period of intense interest in modern Greek poetry and the consequent rise in the production of translations one has to take into consideration some additional factors apart from the poetry itself. Firstly, the political situation in Greece during the last century has done much to arouse the sympathy of the (Western) world. Ever since the modern Greek state was established the country had been in an almost constant state of political upheaval. In the period that followed the Second World War Greece went through a civil war and two different dictatorships, the last of which only ended in the mid-1970s.

Therefore the political situation should definitely be taken into account as a factor that turned the world's attention towards Greece once again and in a way created a renewed interest in the modern state of a country that went from the glory of antiquity to the near obscurity of four centuries of occupation. This interest was reinforced by certain distinguished literary figures, such as E.M. Forster, Lawrence Durrell, Henry Miller and even T.S. Eliot and W.H. Auden, who wrote the introduction to Rae Dalven's translation of Cavafy. In Greece they found both a country that impressed and bewildered them and a living, developing literary scene that caught their attention. Lawrence Durrell (as quoted by Keeley, 1999: 28) expresses this:

You enter Greece as one might enter a dark crystal; the form of things becomes irregular, refracted... Other countries may offer you discoveries in manners of lore or landscape; Greece offers you something harder –the discovery of yourself.

On a similar note is Henry Miller's view:

To know [Greece] thoroughly is impossible; to understand it requires genius; to fall in love with it is the easiest thing in the world. It is like falling in love with one's own divine image reflected in a thousand dazzling facets (ibid.).

It is easy to see how such impressions created a very favourable view of Greece not only among the general western population, but within its literary circles in particular. This growing interest naturally resulted in a dramatic increase in the number of translated works of modern Greek poetry into English whether in the form

of collections, anthologies or special issues in such journals as *Modern Poetry in Translation* and *Agenda*.

This increase in the translations of modern Greek poetry was given an additional boost with the award of the Nobel Prize to Seferis in 1963. It is noteworthy that Seferis's first collection of poems to come out after the award, *Three Secret Poems* (1966), was translated four times in its entirety (Merchant 1968, Thomson 1968, Kaiser 1969, Keeley & Sherrard 1995), a very uncommon case for a work of literature in a lesser used language. This was then succeeded by the award to Elytis some sixteen years afterwards (1979). Greek literature had reached its peak in the Anglophone world and the production of translations was a reflection of – and at the same time a contributing factor to – this.

However, since the 1980s and culminating with the turn of the century, things have started to turn for the worse regarding the standing of modern Greek poetry in the English-speaking world. Regarding the reversal of fortunes in relation to the image of Greece in the Anglophone world Dimitri Mitropoulos notes:

...Both international sympathy and the Hellenic have diminished as capital. Greece's relationship with its European partners and the West in general often soured; classical tradition suffered attacks from Eurocentrism. More recently, Greece has been portrayed as a country ill at ease with its Balkan neighbours and, conforming to the politics of the region, neither sufficiently sensitive concerning its minorities nor sufficiently committed to multiculturalism. A democratic polity and membership in the EU meant that there were no excuses (*Journal of Modern Greek Studies* 16: 190).

The above comment regarding the general factors that might have affected the reception of Greece by Westerners in recent years is brought into focus regarding the fortunes of Greek poetry in English translation by David Connolly:

Given that so much of Greek poetry has, in fact, been translated, the lack of international recognition for the poets concerned might be attributed to the quality of the translations. It is always easy to put the blame on poor translations. Yet perhaps one should look to other equally important factors such as the distribution and marketing of Greek poetry in translation, and also to the lack of any effective policy on the part of the Greek state for the promotion of Greek literature abroad. (Connolly 2000: 6)

Connolly's view opens up the debate and presents a range of factors to be considered. The role that translation plays in the promotion of any literature is an

issue that continually attracts attention and various attempts have been made to clarify it. Recent books on the issue include among others those by Lefevere (1992) and Bassnett (1997). The call for a promotion policy on the part of the state is also a very important one and it should be noted here that during the period when Greek poetry in English translation was flourishing there was no immediate need for such a policy. This was either because of different circumstances in the publishing industry or because any advertisement necessary was coming in the form of political conditions or of prestigious awards such as the Nobel Prize.

In any case, it is beyond the immediate scope of this study to go into a deep analysis of the reasons that led to this widely observed decline in the fortunes of Greek poetry in English translation. The fact that this brief account intended to make clear is that the “flourishing” period for Greek poetry in English translation was the last half of the twentieth century and it has declined in the last few years. Regardless of the validity one is willing to give to the various reasons given for this decline, it seems appropriate that in order to chart a new course for the future an analysis of what has been accomplished during that period can only be useful. From a TS point of view this period of bloom makes numerous translations available for examination and comparison, which provides good grounds for a comprehensive analysis of such factors as the appropriateness for a claim on the part of literary translators to an individual style. This in turn can prove helpful in an attempt to foreground the translator as a literary writer, and consequently the personal achievement in the still solitary effort that is the translation of poetry.

1.1.3 The Translators

The main focus of the study will be on the translators and the translations rather on the original poets. It is therefore essential in this introductory chapter to present the translators on whom the analysis will be based. Having chosen to deal with the translations produced over a period spanning approximately fifty years it was necessary to narrow the scope by making the choice to focus mainly on four translators and their work. This selection is by no means meant to have been made on evaluative grounds nor does it in any way disregard the work of the significant number of people who have translated Greek poetry into English during the same period. The criteria for inclusion in the study are detailed in section 3.5, here it

suffices to say that the translators that were chosen have worked extensively on the four poets who are the most acknowledged in the Anglophone world, and in several cases have translated the same ST so that the appropriate opportunities for a comparative examination exist. Additionally, their work chronologically covers the period in question in its entirety and comes up to the present day. In this way a sense of continuity can be established. Below these translators are presented in chronological order.

Rae Dalven

Rae Dalven was born in the town of Preveza on the west coast of Greece in 1905. When she was still a child her family moved to the United States where she completed her education, earning her PhD in English literature in 1935 from New York University. Subsequently she attained the title of Professor at the same university and eventually became the Head of the Department, a post that she held until her retirement. Apart from being a translator Dalven was also an established literary critic.

Her first work of translation was a collection of poems by the Greek-Jewish poet Joseph Eliyia. Being of Jewish origin herself, Dalven devoted a substantial part of her work to the chronicling of the history of Jews in Greece, as a result of which she wrote the play *A Season in Hell* in 1950 and published the book *The Jews of Ioannina* in 1990.

Her translation of the *Complete Poems of C.P. Cavafy* (1948, 1961), which included an introduction by W.H. Auden, is for all purposes a pioneering work as it introduced the poet to the United States and gained great critical acclaim. In 1949 she published one of the first collections of modern Greek poetry into English (Dalven 1949). In total she published eight books of translated poetry, the last one during her lifetime being Yiannis Ritsos's *The Fourth Dimension* in 1977. Her collected edition of Greek women poets *Daughters of Sappho* was published posthumously (1994). Regardless of its late publication date this collection also can be called pioneering as Dalven presents a collection solely by women in what has traditionally been a male dominated field.

Kimon Friar

Born in 1911 in Imrali, present-day Turkey, Friar was the child of a Greek mother and an American father. In 1915 his family moved to the United States and he was naturalised as an American citizen at the age of 19. As a child Friar had problems with the English language and so he focused all his energy on art. He discovered poetry at a young age and, as a teenager, he became interested in drama. After reading "Ode to a Grecian Urn" by John Keats, Friar became fascinated with the energy of the English language and determined to master it.

He was educated at a number of institutions, including the Chicago Art Institute, the Yale School of Drama, the University of Iowa, and University of Wisconsin where he received his B.A. with honors in 1935. He went on to University of Michigan for his master's degree in 1940, and he won the Avery Hopwood Major Award for *Yeats: A Vision*.

Although he was dedicated to writing and translating poetry, Friar began teaching to support himself soon after leaving the University of Michigan. He taught English at Adelphi from 1940-1945, at Amherst College from 1945-1946, at New York University from 1952-1953, and at University of Minnesota at Duluth from 1953-1954. He also served as a visiting lecturer at the following universities: California at Berkeley, Illinois, Indiana, and Ohio State.

During these years, Friar organised poetry readings for the pleasure of the public. He was the director of the Poetry Center in the YW/YMHA in New York City from 1943-1946 where he encouraged famous poets and amateurs to read their poetry at receptions. From 1951-1952, Friar ran the Theatre Circle at the "Circle in the Square" Theatre, also in New York City. The plays produced there were primarily from the works of Arthur Miller, Tennessee Williams, Lillian Hellman, and Archibald MacLeish.

Friar acted as the editor, from 1960-1962, of *The Charioteer*, and from 1963-1965, of *Greek Heritage*, two magazines dealing with Greek culture, and also translating poetry from Greek into English, learning both languages fluently and gaining a perspective on modern Greek poetry. He has written, translated, and edited numerous works, including *Modern Poetry: American and British* (with John Malcolm Brinnin) in 1951, the 1960 translation of Nikos Kazantzakis's *Saviors of*

God, the 1963 translation of *Sodom and Gomorrah* again by Kazantzakis, and the 1973 anthology *Modern Greek Poetry: from Cavafis to Elytis*. However, Friar is best known for his translation of Kazantzakis' epic poem *The Odyssey: A Modern Sequel*, which he considered as his life's work. He completed this work in 1958 after several years of close collaboration with the author. Some critics declared that Friar lost his way in the double adjectives and complex language of the original (Kazantzakis's use of the Greek language was extremely idiosyncratic), and others agreed that Friar was at his best when he chose the vernacular word over the artificial or archaic. Kimon Friar received from Kazantzakis the ultimate praise: that his translation was as good as the original.

In 1978, Friar received the Greek World Award. Then, in 1986, he won both a Ford Foundation Grant and a National Foundation of the Arts Grant. He maintained: "I like to say that the poet in a translation should be heard, but the translator should be overheard". In total his translations of Greek poetry amount to about 20 books. He died in 1991.

Edmund Keeley

Edmund Keeley, the son of an American diplomat, was born in Damascus in 1928. From 1936 until 1939 his father was stationed in Thessaloniki, Greece, where Keeley received part of his primary education. Subsequently they moved to the United States. Keeley earned his B.A. from Princeton University in 1948 and was also awarded the Fulbright Scholarship which allowed him to return the next year to Greece, for the first time since the age of eleven, as the teacher of English at the American Farm School in Thessaloniki. He went on to study at Oxford from where he earned his D.Phil. in 1952 in Comparative Literature: American, British and Modern Greek. While at Oxford, where he had originally planned to do his thesis on the plays of W.B. Yeats, Keeley came in first contact with the poetry of Cavafy and Seferis. Under the encouragement of John Trypanis, then the head of the Modern Greek department, he turned from Yeats to modern Greek poetry and began for the first time to translate it. This resulted in his thesis on the American and British influences on the poetry of Cavafy and Seferis, and eventually to a lifelong career in the field. Also during his time at Oxford and because of the subject of his thesis, Keeley came in personal contact for the first time with George Seferis, who was at

this time stationed in London. Their relationship developed over the years into a lasting friendship.

If Cavafy is the most translated modern Greek poet, Edmund Keeley is the most productive translator with over 30 translations of Greek poetry to his name in book form if one includes the revised editions. He has translated the vast majority of the Greek poets of the 20th century including all four of the poets that provide the source material for this study. A great part of his translation work was done in collaboration with the acclaimed scholar in Greek Studies Philip Sherrard. The factors involved and the implications of such an extended collaboration in translation will be examined in the course of this thesis.

Keeley's translations of Greek poetry have earned a number of prestigious awards: In 1962 his collection *Six Poets of Modern Greece*, which he edited with Sherrard, won the Guinness Poetry Award. In 1968 he won the New Jersey Author's Award for *George Seferis: Collected Poems, 1924-1955*. In 1973 *C. P. Cavafy: Selected Poems* was nominated for a National Book Award in Translation and in 1989 his translations of Ritsos *Exile and Return* were awarded the first European Prize for the Translation of Poetry, given by the European Commission in Brussels.

As well as being a translator Edmund Keeley is also a distinguished academic and a novelist. In 1954 he began his long and productive career at Princeton University where until 1957 he was an instructor of English. In 1957, he became an assistant professor, holding that post until 1963, when he was promoted to associate professor. In 1970, he became a full professor of English and creative writing, continuing in that capacity until his retirement in 1993. He was also responsible for establishing the Translation Workshop within the Creative Writing programme at Princeton.

As a novelist Keeley also earned considerable acclaim and won the New Jersey Author's Award a second time for his novel *The Impostor* in 1970. This fact can make for some interesting factors in the examination of his style as a translator of poetry. Whether the one practice and manner of writing informs the other, in what ways and to what extent, will be some of the issues to be considered.

David Connolly

David Connolly was born in 1955 in Sheffield. He studied Ancient Greek at the University of Lancaster from 1974 to 1977, prompted as he claims by a series of visits to Greece during his childhood. These visits persisted during his adolescence, as did the appeal of the country on him, and he therefore followed his first degree with a second in Medieval and Modern Greek Literature at Trinity College, Oxford until 1979. After that period he had made up his mind to live in Greece permanently and eventually became a naturalised Greek citizen. In 1997 he earned his PhD in the Theory and Practice of Literary Translation from the University of East Anglia with a thesis on “The (Im)Possibility of Poetry Translation: Factors in an Approach to Translating the Poetry of Odysseus Elytis”. He also holds the London Institute of Linguists professional diploma in translation.

For several years he acted as the Head of Translation at the British Council, Athens (1991-1994), and he also taught translation at both undergraduate and post-graduate levels at Greek universities (The Ionian University 1991-1997, The University of Athens 1999-2000). In addition, he has held honorary academic posts at the University of Birmingham (Honorary Research Fellow 1999-2002), the University of Princeton (Stanley J. Seeger Visiting Fellow 2001) and the University of Oxford (Hellenic Foundation Visiting Fellow in Modern Greek Studies 2002).

As a professional freelance translator for nearly twenty years, he has been commissioned by individual authors and publishing companies to translate numerous literary works (novels, short stories, poetry, theatrical works and film scripts) and he has equally translated a wide range of non-literary works (academic articles on philosophy and history, art albums, art criticism, literary criticism, exhibition and museum catalogues). He has undertaken regular translation work for a number of Greek organisations and companies and, in particular, for the Greek Ministry of Culture (Department of Letters). He has published around 20 translations of modern Greek literature into English, the vast majority of which are translations of poetry. Among the authors he has translated are Odysseus Elytis, with whom he worked in close collaboration, Nikiforos Vrettakos, Nikos Gatsos, Kiki Dimoula, Rhea Galanaki and C.P. Cavafy. His translations have received a number of awards in Greece, the United Kingdom as well as in the United States. These awards include

the Yeats Club Sixth Open Poetry Competition for Translations in 1989, and the Elizabeth Constantinides Memorial Translation Prize for 1996.

Apart from his post as Head of Translation at the British Council in Athens and subsequently as lecturer in literary translation at the Ionian University of Corfu, other academic posts include the postgraduate programme in Translation Studies at the University of Athens and his current position at the University of Thessaloniki as the Director of the postgraduate Translation Studies programme.

1.2 Conclusion

The main aim in this introductory chapter was to set the scene and introduce the main culture-specific factors, as well as the people, that this study will draw upon. The presentation of this background information is essential for a number of reasons. Regarding the brief history of modern Greek poetry leading up to the four poets that will provide the ST, it provides the context that is required so as not to restrict the outlook on the SC to the strictly textual level. More importantly, it reveals and illuminates a crucial factor in the process of development of modern Greek poetry, and, by extension, a crucial factor in any attempt at translating it, and one that relates directly to the style of translation. The conflict between the two different strains of the Greek language, as it is reflected through poetry, has had different manifestations in the work of different poets and forms an inherent and vital part of the stylistic makeup of their poetry. In the chapter that follows, the way the translators reflect on its importance for translating Greek poetry as a whole, as well as its significance in the work of specific poets is further illuminated.

As it has been indicated in this chapter, the poets that will provide the STs employed quite distinct as well as distinctive styles. This was an additional reason for their selection, apart from the already stated reason that they are the best known representatives of modern Greek poetry in the Anglophone world. The quite clear difference in their styles will contribute to the attempt to separate between those stylistic features of the TTs which belong to the poet and those that can be attributed to the translator. Additionally, each of the translators has worked on at least two poets a fact that provides suitable ground for both a further distinction of the stylistic

features in the TT and a comparison between different versions of the same text in translation by different translators.

The precise selection criteria for the texts that were included in the corpus which forms the basis of analysis here are detailed in the last section of Chapter 3 that deals with the methodological issues of the study. At this early stage, and on a more general level, it should be noted that, with over 70 translations of poetry published in book form by the translators that will be examined, in terms of their stylistic identity, it is obvious that a wide range of TTs is on hand, so the focus on just four SL poets functions as an initial level of filtering, in order to narrow the scope. In the analysis to follow an attempt will be made to take full advantage of the opportunities that such an abundance of translations offers, while at the same time focusing on a limited number of texts to allow for a more in-depth look at specific stylistic issues. This practice always runs the risk, as noted by Lefevere (1978), of manipulating the selection of texts in such a way that would support any given argument, a concern that is also often found in discussions of corpus-based approaches to the study of translation. Even though this is a valid concern, and perhaps inevitable to at least a small extent, it is not the aim of this study to support any specific argument regarding the way that poetry is (or can be) translated, and the whole methodology is structured in order to facilitate a descriptive comparison of the different stylistic choices and outlooks between the four translators. Accordingly, it is in order to further illuminate each translator's distinctive identity beyond the strictly textual level that an introduction to their background is provided in this chapter. As the next logical step in this approach, Chapter 2 looks in detail at the theoretical reflections of each translator on issues directly related to their approach to the translation of poetry.

2 Translators Theorising

*There will always be those to talk about translation
and those who do it...
The important thing is that they listen to each other.*

Jean Boase-Beier

The purpose of this chapter is twofold. On the one hand it is meant to serve as a far more detailed and to the point introduction to the translators who will be examined in the subsequent chapter than the biographies that were presented in chapter 1. Here the focus is shifted from the biographical background to a more useful exploration, namely of the theoretical outlook each of the translators took in relation to literature and translation. These theoretical reflections are drawn from a number of different sources for each of the translators. In the case of Dalven the only sources were the essays, in the form of introductions, notes and afterwords, that accompanied the volumes of her translations as she never published any theoretical reflections in their own right. In the case of the other translators these essays were complemented by numerous theoretical reflections and explorations that were published either collected in book format or as articles in literary or translation magazines and journals.

Apart from serving the purpose of more adequately presenting the translators, this chapter has the more practical function of being the initial step towards establishing these translators as (re)writers of poetry with their own individual outlooks, preferences, concerns, aims and skills, in the same way as is the case with any original poet. Their outlooks will then be useful as the backdrop against which the stylistic idiosyncrasies identified in the next chapters will be set in an attempt to present each translator's complete stylistic profile. And it is with this in mind that the views of each are presented here divided into four categories, namely language, literature, style, and translation. This division has the main purpose of allowing easier comparison between the translators, as well as facilitating easier reference in the course of the analysis that will follow. The categories are, therefore, by no means absolute, as it is obvious that there are numerous inter-connections between them,

and are meant as “communicating vessels” rather than water-tight, with translation always as the overarching concept.

2.1 Rae Dalven

2.1.1 On Language

“The creative life of a nation is best expressed through the spoken language of the people” (1971: 34). This sentence, taken from Dalven’s foreword to her collective volume of translations entitled *Modern Greek Poetry* is the most appropriate starting point in order to elaborate on her views regarding the bond between a people’s language and its literary tradition; and, consequently, to explore how this literary tradition can be best “preserved” through translation. Born at the turn of the 20th century, Dalven published the vast majority of her translations around the 1950’s. At that time the language debate (as seen in Chapter 1) was raging in Greece and was being used as the battleground for the political as well as the religious confrontations of a still very young Greek state in search of its own identity and direction. As the debate progressed, the main arena for the establishing of a linguistic identity was literature and, more specifically, poetry. Poetry was an instrument for the preservation of the “essence” of the country’s past (since it constitutes an unbroken tradition from the days of Homer), but was also the means to approach the future and to cement the way modern Greeks perceived their own identity, as well as how they were to be perceived by the Western world at large, which was slowly turning its attention with curiosity towards modern Greece.

Dalven seems to be fully aware of this. The essay that introduces the 370 pages long anthology of modern Greek poetry she published in 1949 is for all intents and purposes an account of the history of Greek literature since the 15th century and the fall of the Byzantine empire from a Greco-American’s point of view, as well as a polemical piece of writing in favour of the vernacular (demotic) language and its application in the literature and life of Greece. “Modern Greek poetry reflects the indomitable struggle of a people determined to be free” begins her essay, thus setting the tone (ibid.: 23). It becomes immediately clear that Dalven here refers to something beyond just the subject matter of the poetry, she also encompasses the use

of language. She carries on by clarifying her own position: in a very brief account on the debate she immediately associates the use of the demotic with the periods of democratic forms of government and contrasts this with the purist which is associated with the monarchists.

Dalven's foreword to *Modern Greek Poetry* is intended as an introduction for the Anglophone reader with minimal knowledge of the political or literary situation of modern Greece. As such, it presents her views so as to involve the reader in the debate and, one gets the impression, to promote (through poetry) the cause of the demotic. It should be noted here that at the time when Dalven was writing, the purist was still the official language in Greece, having ousted the demotic (1920) after a brief spell (1917-1920). It should also be pointed out that as a result of her stance, she can be claimed to be adding inter-lingual translation (in the broader sense) to the other creative and literary crafts that saw the demotic as the only way forward for Greek literature. In doing so, she presents the reader with a series of statements that give a polemical tone to her essay (e.g. "There are Greeks however who do not believe in the independence of their own people" (ibid.: 24) she claims of the supporters of the purist).

In constructing her case in favour of the demotic, Dalven picks up on certain valid and essential points regarding language as the fabric of literature and, perhaps more importantly, regarding the relationship between the development of the spoken language of a nation and the evolution of its literature. In the case of modern Greek poetry as it was emerging she notes:

The poets of modern Greece who feel the creative bond which exists between a people and their spoken language use a vocabulary which has been proven by time to serve the needs of the people (ibid.).

This bond between the spoken language of the people and the evolution of a nation's literature is well illustrated in the case of modern Greece. At the time when the language debate was raging, and it was used to serve political, ideological and religious agendas, the support for either side, the purist or the demotic, was exercised through two main channels. The purist and its supporters held the domain of bureaucracy and the official documents and speech. By those means the supporters of

the purist sought to establish an aura of superiority around the idiom. As a matter of fact, even today the use of the purist evokes a degree of power and authority, as well as a stilted and unnatural way of speaking.

The demotic, on the other hand, had established itself firmly in the undercurrent of folk songs and tales that had nurtured the Greek people throughout the centuries of turmoil and foreign occupation, and had thus firmly asserted itself in connection with the people's perception of their national identity. It was precisely these folk songs and tales that constituted the foundation on which modern Greek poetry – and literature in general – was established. As a consequence, it was in literature that the demotic language had its stronghold. In literature it found, especially during the early stages of the 20th century, the fertile ground to evolve and establish its own identity, and the opportunities to show its capabilities.

Dalven illustrates all this in her foreword, which demonstrates an awareness regarding the importance of the issue and the vital role of poetry in the struggle of the Greek people, through language, for liberty and a modern identity. The polemic tone in favour of the demotic increases as the essay progresses. This is partly due to the fact that the cause of the demotic was championed by poetry. So, Dalven constructs her foreword as a necessarily brief but thorough essay on the roots and history of modern Greek poetry, while foregrounding the central role played by the demotic in this revival and, most importantly, in the further development of poetry in Greece.

Setting aside the political and even historical implications of the Greek language debate, it is obvious from Dalven's foreword that her allegiance above all lies with poetry. What she is mostly concerned with is establishing a language that would be of most benefit to poetry itself, and would help reinstate Greece as a modern nation in the literary map. And for that she firmly believes that the use of the purist idiom is inappropriate. She contrasts such adjectives as "lifeless", "cumbersome", "pedantic" and "pseudo-romantic" (ibid.: 34), that she uses in connection with *katharevousa*, with "lively", "virile" and "healthy" that she relates to the *demotic*. On this, not surprisingly, Dalven is in accord with the vast majority of Greek poets since the beginning of the 20th century, who composed their works in the vernacular and struggled to find modes of expression that would be appropriate to the

language of the people. And, as it turned out, their efforts were rewarded in the long run, since not only was the demotic eventually firmly established as the official language in Greece but, perhaps more importantly in this context, Greek literature and particularly poetry of that period enjoyed wide recognition that culminated in the two Nobel prizes awarded to two Greek poets in the second half of the century.

At the same time however, Dalven seems to get somewhat carried away by her own intentions. In her attempt to make as strong a point as possible and to illustrate the need for the vernacular to establish itself and to find its voice in literature, she slips into over-generalisations and makes certain claims that seem to betray a tendency to let her polemic views on the language debate prevail over a more academic or thorough analysis of the material she is working with. “[Modern Greek poets] feel it would be false to coin new words arbitrarily when the people can apply words already in use” (ibid.: 24), she claims of the poets of modern Greece. This statement, even if it is here taken out of context, shows a lack of attention paid to the linguistic efforts of the poets at the turn of the century. The practice of coining new words is actually an often used practice in modern: Greek poetry – the one area of literature where such a venture is perfectly legitimate Odysseus Elytis for instance used it extensively, and it has also been employed by certain prose writers, Kazantzakis being the most distinctive case.

“They think it equally false to burden the living language with outmoded forms and meanings – as false as it would be for Americans to speak or write in the language of Chaucer,” she adds to the previous statements, and, thus, takes it and its implications further. This appears as a very one-sided and narrow view of the Greek language, indeed of the very language she attempts to defend. If what Dalven claims here is true for the vernacular that the average person on the street uses, it is a different matter when it comes to the composition of poetry. As a matter of fact this very ability of the Greek language to carry these “outmoded forms and meanings” is what provides the poets with a whole range of possibilities. Cavafy uses this technique expertly and it is his ability to blend the purist and the demotic in his own unique way that infuses his poetry with a distinctive character. Furthermore, it is quite plain that there can be no real benefit in comparing the past forms of the Greek language to the “language of Chaucer” as the two (i.e. English and Greek) languages

have progressed – both within and out of literature – in very different ways. As a matter of fact, this ‘non-equivalence’ on the linguistic level between English and Greek and its implications for the translation of modern Greek poetry into English is a very complex issue, one that specifically affects the stylistic choices that a translator has to make and which will be thoroughly analysed in the course of this thesis. Dalven (somewhat contradictory to her statements here) shows awareness of this in her introduction to her volume of translations of Cavafy. Friar, Keeley and Connolly also deal with it in their theoretical reflections.

2.1.2 On Literature

It is clear then that Dalven shows an awareness of the links between the linguistic and extra-linguistic aspects of poetry and their implications. It should also be noted that her *Modern Greek Poetry* collection of translations was practically the first of its kind in English and was, consequently, an introduction of modern Greece through poetry to the Anglophone world at the beginning of the second half of the 20th century. What this means in practice is that while Dalven attempts in her translations to tackle a large number of poets and poems of different styles, in her para-texts she takes on the – perhaps even harder – task of putting these into context for the Anglo-American readers, and to familiarise them with a poetry and a literature that is both something new and modern and at the same time a part of a long literary tradition.

So, what Dalven sets out to do, initially, is to provide a historical background for the reader who is unfamiliar with modern Greek literature. But how do we, chronologically, define “modern” Greece and by association its literature. It is now normal to attribute to “modern” Greek literature everything that has been written after the establishing of the independent Greek state. These are the poets that Dalven anthologises and translates. But, in order to provide the appropriate backdrop to the poets, the poems and the tradition which they stem from, she decides to go as far back as the eighth century A.D. and the Byzantine Empire.

In her foreword/essay titled “The growth of modern Greek poetry” Dalven ventures to cover more than 1000 years, entwining Greek history and literary production. From the Byzantine hymn-wrights who wrote anthems to glorify the victories of the Empire, to the folk-song cycle about Digenis Akritas, a “proto-romance” according to modern Greek scholar Roderick Beaton (quoted in Dalven,

1971: 27), the battles against the Ottomans provided the inspiration and subject matter in the years leading up to May 1453 and the fall of Constantinople that signalled the beginning of the Ottoman occupation of Greece. Then Dalven mentions very little regarding the literary output during the 400 years of the occupation apart from the importance that the language debate had in the development of the Greek nationhood that led to the revolution of 1821. She then devotes more space to the years leading up to the revolution and until the emergence of the independent state in 1832.

This is reasonable since, apart from the historic importance of that period, a few of the most important figures in the history of modern Greek literature wrote the greater part of their work during this time. These include Rhigas Pheraios, who apart from a constitution based on the principles of the French revolution, also wrote “fiery songs of freedom, some of which are still sung in Greece today” (ibid.: 30); General Ioannis Makriyiannis, a leader in the fight for independence who was self-taught in the vernacular language and whose memoirs are considered by such distinguished writers as George Seferis to be the basis of all modern Greek literature; and Dionyssios Solomos, an Italian-educated poet who chose to write in the Greek vernacular and is one of the two forefathers of modern Greek poetry, as seen in Chapter 1.

A presentation of the key literary figures of the post-independence era in Greece is provided by Dalven, who at this stage shifts the main focus of the essay even more towards the language debate as the vernacular had now established itself as the literary language with only minor exceptions, and was struggling to prevail in education. It seems that her eagerness to make her case in favour of the demotic overwhelms Dalven towards the end of this essay as important figures are left out in favour of extra-literary events – significant though they might be – that occurred until the 1940’s which is when *Modern Greek Poetry* was first published.

This is clearly a daunting task to perform as part of a 40 page essay, and one that is highly difficult to be regarded as completely successful if subjected to a thorough analysis, but it does show that Dalven had a reasonable grasp of the vast history of Greek literature, and also that she regarded it as vital for the reader to have as wide a range of background information as possible, so as to better appreciate the

poems in her anthology. In that respect the foreword has a dual purpose. Bearing in mind that *Modern Greek Poetry* was initially published at a still very turbulent time for Greece, a time of civil upheaval, apart from contextualising the poetry for the Anglophone reader, Dalven's essay also serves as an introduction to the country and its tumultuous progress through the years, perhaps even in an attempt to raise sympathy from the reader and draw his attention towards modern Greece.

And more importantly, it shows that Dalven thought that literature can be read as history. She presents literature as evolving in an "organic" relationship with history, that is to say it is nourished and shaped by history, and at the same time it nourishes and shapes history in return. This is why, apart from the *Modern Greek Poetry* foreword, emphasis is put on the biographical information on the poets she has translated in her other volumes of translations of Cavafy (1961) and Ritsos (1977). The way the history of Greece evolves parallel to their work and how it has (directly or indirectly, as subject-matter or as technique) infiltrated their poetry is illustrated in both cases; in that of Cavafy, the different places and events of the poet's life are presented in the scope of how they influenced his forging of a distinctive mix of the vernacular and purist languages in his poetry. In the case of Ritsos (a much more directly "political" poet than Cavafy), Dalven provides links between political events in Greece at the time (with direct or indirect impact in the personal life of the poet) and the poems that he wrote at the time of, or based on, these events. It is clear that she attempts to make the bond between history and literature explicit to the reader. This also shines through the main concluding remark of her essay: "The true heritage of Greece, however, belongs to those Greeks who are consciously striving to foster the creative genius of the nation" (ibid.: 40).

2.1.3 On Style

Having explored Dalven's views on the more general subjects of language and literature, and before moving on to look at her outlook on the more text-bound issue of style, attention should be drawn to a couple more factors regarding her theoretical reflections. Firstly, it should be noted that Dalven has not published any books or articles in which she explores her views in any extensive way. All that we can find out comes from those brief essays and notes that she wrote to accompany her translations. What this means is that she did not have the opportunity to expand on

any subject because of space restrictions and her views have to be pieced together from different sources. Secondly, it is obvious that she was writing at a time before either translation studies or stylistics were established as academic disciplines, which can be said to add to the unsystematic way with which she handles and presents her theoretical views.

It can be claimed that analysing in certain detail the poets' styles is the next logical step in her attempt to introduce the Anglophone reader to modern Greek poetry as it provides a more intimate view of the specific details of the poetry. It should be clear that it would have been impossible to do a stylistic analysis of the 44 poets included in the *Modern Greek Poetry* anthology. It was in the books of translations of Cavafy and Ritsos that she went into some detail in presenting and analysing their poetry. In fact, in both books her stylistic analysis immediately follows her biographical notes on the poets, which – given Dalven's view on the close relation between life and literature – is the logical next step in introducing the poets to a new audience.

Taking all of the above factors into account, and also considering that Dalven has a literary studies educational background, she is comprehensive in the number of points she covers in her analysis regarding both levels of language and the stylistic features employed by the poets. She begins her analysis of Cavafy by identifying his "unique mixture of purist and demotic Greek" as the most striking element of his work. In this way she draws attention to the pragmatics of Cavafy's poetry, given the particular connotations and nuances that the choice of either demotic or purist words carry in Greek and the effects these produce on the reader's response to Cavafy's poetic world. By going to as much detail as possible to explain the language particularities of Greek, and by consequence, Cavafy's achievement in forging his own amalgam, she also contemplates on the morphology of his style. Additionally, she manifests awareness of these elements regarding Ritsos, praising him for "the fresh relationships he creates between words" and his "unique way of looking at the world" (1977: XX).

Meter and rhythm are the next issue she tackles. Regarding Ritsos, she shows good awareness of the way he uses punctuation, or the lack of it, to create rhythm in his poems. And she relates this "internal" rhythm to the meaning and the mood the

reader is presented with. In the case of Cavafy, she goes into more detail. First she mentions that although Cavafy had used all kinds of metrical feet, his preference was for the iambic and then gives the metre used by him on certain points. She then provides some rules regarding the way that accents and stresses work in the Greek language and poetry. And she supplements this by providing a detailed metrical analysis of one of Cavafy's poems "Che Fece... Il Gran Rifiuto".

"The stanza is itself a poetic device" she says of Cavafy. She explores the ways in which the poet uses various devices, such as the breaking of the lines visually, or letting the metrical foot run over from one hemistich to the next to create certain effects such as poignancy or monotony. The use of punctuation is also mentioned here but in a somewhat different way than that regarding Ritsos, since it is related more to the overall graphology of the poems rather than to their metre or rhythm.

Before moving on to explore some more specific stylistic devices, Dalven also draws attention to Cavafy's careful consideration of every sound in his poems. She highlights the way that phonic values are used in such poems as "Voices" or "The City" to either effect mood and feeling or to magnify their meaning. Thus adding phonetics to the list of factors she covers, Dalven demonstrates a reasonably thorough awareness of the levels on which literary language operates on a stylistic level. None of these levels is looked at in great detail, but that is to be expected considering the space restrictions and the general purpose of the notes she was writing.

Apart from these broader stylistic categories, Dalven also looks into and comments on the more specific stylistic devices that the poets use. Ritsos is characterised as a "master of metaphor" and it is the use of the unusual and effective metaphor or simile that is the most striking element of his poetry according to Dalven, which leads to his ability to "make the most mundane observations unforgettable" (1977: XXI). His tendency to humanize of objects and even the landscape is also brought to attention as a device that he uses in order to create immediacy and also summon the collective consciousness particularly in times of crisis.

A stylistic device that Dalven notices in both poets is that of repetition. She notes that they make extensive and effective use of it. Cavafy employs it, according to Dalven, in order to heighten the feeling, to give a sense of finality, to unify, or to create a dramatic effect, while Ritsos especially repeats active verbs which enforce meaning. It is worthwhile mentioning here in passing that the creation of parallel structures and foregrounding through repetition is a widely used poetic device and a translatable one, but only when properly identified which, as the analysis in the subsequent chapters will show, is not always the case.

Finally, Dalven also deals with rhyme in her analysis of the two poets, even though she only mentions it in brief with regard to Ritsos, who also wrote a significant number of poems – especially in his earlier period – wholly in rhyme. Cavafy on the other hand wrote less than half of his poems strictly in rhyme – most were also during his early years – and then employed rhyme in a combination of ways in a number of his other poems. Dalven names some of these in her “Notes” and also gives the reader the rhyme-schemes for some. A more detailed section including the rhyme-schemes of most (110) poems (as well as some additional information) follows at the end of the book.

Overall, Dalven’s notes and forewords demonstrate an awareness and an attempt to tackle a wide range of stylistic features in the poems. However, her treatment and analysis of these is neither exhaustive, consistent, or in some cases even accurate. Her account of the Greek language debate in the attempt to analyse Cavafy’s language is extremely sketchy and hard to follow for any reader who cannot read Greek since her examples are inevitably in Greek and she provides no glosses or back-translations. The same is true of the majority of examples she uses from Cavafy’s poems in her analysis, for which she provides no back translation, so that most Anglophone readers would be unable to follow, even though a few examples are given in English. In the case of Ritsos, however, all of the examples are in English. Furthermore, the rules she presents regarding the Greek accents are outdated and, perhaps more telling and important of all, her knowledge of metrical feet and the resulting analysis is particularly shaky. Kimon Friar criticises this in his essay “Cavafy and his translators in English” as will be seen in the following section on Friar.

In principle, Dalven does not directly relate stylistic analysis to translation. She appears to employ it more in an attempt to provide the reader with as clear an impression of the original as possible. This can perhaps be seen as an implicit recognition on her part of some inevitable loss in translation and an attempt to compensate for it by other means.

2.1.4 On Translation

It is in fact noteworthy how little space Dalven devotes to writing directly about translation or translating. In the paratexts to *Modern Greek Poetry* that amount to about 60 pages, there are no significant references to translation at all. And in the texts accompanying the translations of Cavafy and Ritsos there is a total of six paragraphs – five for Cavafy and one for Ritsos – that deal with the process of translating the poets and offer some direct insight into the translator's approach. This can be reasonably attributed to the two factors named above regarding the lack of any solid theoretical background regarding translation at that time and the fact that Dalven's priorities seem to have called for more space to be devoted to information and analyses supplemental to the poems and the translations but not referring directly to the process of translating.

Overall these few passages regarding translation seem to be written in a almost apologetic tone. Here again one gets the impression that what Dalven is attempting is mostly to compensate for the loss of translation rather than to provide any detailed account of the process. She sets out by focusing once more on Cavafy's use of language and by recognising that since nothing comparable to the purist and the demotic exists in English it is "impossible for the translator to represent Cavafy's blending of the two" (1961: 222). The truth of the statement is irrefutable, and it is also supported by every other translator of Cavafy. Nevertheless, in Dalven's case it comes to sharp contrast to her statement in *Modern Greek Poetry* where she made the analogy of a poet using the purist in Greek to someone writing in the language of Chaucer in English.

There are also a few statements she makes regarding translation which appear to be rather vague or over-generalising. Her response to the idiosyncratic language of Cavafy is that she has tried to preserve the "effect" of his language. This is a statement that could have given a better outlook on Dalven's approach to translation

if it were further elaborated upon and explained. As it is however, all that she complements it with is a limited description of the kind of language Cavafy uses. So, under the circumstances, the statement does not provide any insight. The same is true of the claim “to violate the spirit of the original” that would have been the result of adding extra words or syllables in the lines of the poems in English in an attempt to maintain the same number of syllables in the English versions, since Greek words are generally longer. Dalven here is possibly referring to the only translations of Cavafy in English (in book form) that preceded hers. In these translations John Mavrogordato had tried to preserve the metre and rhyme of the original poems, to the extent that his versions showed obvious signs of what Dalven calls “padding” to compensate the number of syllables in a line.

Dalven’s approach to translating Cavafy can be succinctly put, using the simple statement “the translations are as close to the original as I could make them” (ibid.: 222) which she uses after explaining that no attempt was made to preserve the rhyme in the poems (another possible reference to Mavrogordato). This, however, she does supplement with a few practical examples regarding both Cavafy and Ritsos that can be used to clarify her overall approach. She refers, for instance, to their unusual use of punctuation, which might seem even more odd when used in English. She claims to have preserved it, nevertheless, as well as keeping certain changes in tense, imperfect uses of grammar and syntactical ambiguities because, however odd they might be at times, they are the poets’.

It is both easy and tempting to read the few statements that Dalven makes regarding translation in the light of theories that were developed subsequently, or even to try and combine those statements into a unified theoretical perspective. At his stage, however, it is not within the scope of this chapter to embark on such a task and any conclusion would have been partial if presented out of the context they were originally intended only to supplement, that is the translated poems. It will be much more useful to look back on these theoretical statements later on in this thesis, once Dalven’s choices and style as a translator/writer have been investigated in detail. Then they can be used to shed further light and to complement, test and/or verify any conclusions.

2.2 Kimon Friar

2.2.1 On Language

On the subject of the Greek language and its relation to literature Friar devotes a seven page section of the extended foreword to his anthology of translations entitled *Modern Greek Poetry*, an anthology that he had worked on for 25 years and was published two years after Dalven's in 1973. In this section Friar, like Dalven, provides a historical account of the Greek language and its development from the Hellenistic times to the second half of the 20th century, and outlines the literary landmarks that were produced during each of its historical phases. Unlike Dalven however, he does not follow a linear course in his account, but rather moves by association and relevance of content from one subject to the next in an attempt to provide a complete and concise picture of the "language problem" or the "bilingual problem" as he calls it, and its relevance to the emergence and evolution of modern Greek poetry.

Friar's overall approach to the Greek language can be summed up by his suggestion that all university departments of classical Greek (in the Anglophone world) should be turned into departments of just "Greek" offering the possibility to learn the language as a single entity developing through its long history. So, in contrast to Dalven, – or to put it better, as the next step to her polemic account in favour of the demotic – he chooses to focus on the possibilities the language at its present stage has to offer for the future. And this of course requires a solid knowledge and acceptance of its history, as well as the inevitable acknowledgement that the past is the past. Friar uses certain similar words to Dalven when referring to the purist: he calls it "synthetic" and "artificial" but also focuses on its actual properties by saying it is "condensed" and "inflectional," and recognises such qualities as "cultivated" and "educated." This he contrasts with the "unadorned," "untrammelled" and "periphrastic" demotic, which is "rich in many concrete words and phrases", but also imprecise and lacking in those abstract words that were not the immediate concern of the common people. He does not hesitate to associate the word 'vulgar' with the demotic.

Still, his point of view differs in reality from Dalven's only in that for him the demotic inevitably wins the battle on the literary front, so he feels free to present a

much more detailed and balanced account of the two “branches” of the Greek language as instruments for literature, instead of condemning one in favour of the other:

The question facing any author in Greece today is no longer whether the demotic or the purist should be the language of literature (for the demotic, with its many setbacks always wins the battle), but rather how much borrowing from contemporary vulgar sources and from purist and other historical modes a writer may impose on his demotic base (Friar, 1973: 12).

Thus Friar shifts the focus of attention regarding the relationship between language and literature towards the future. And by doing so, he endorses the purist only as a stylistic instrument in the hands of writers, which he considers to be the only place it can have in the future of Greek literature.

For Friar the heart of the language “problem” in Greece is precisely a matter of direction. From around the time of Christ and up until the demonstrations on the streets of Athens against the translations of the New Testament (in 1901) and Sophocles’ “Antigone” (in 1903) into the demotic, the use of purist Greek had to do with an attempt to directly relate Greece to its classical past by emulating the way people spoke in classical times. This was a useful tactic to a certain extent, especially at times throughout history when Greece was in need of rediscovering its identity and its heritage in order to unite against a common adversary (see Chapter 1). Language is, perhaps, the single most important vehicle of a people’s heritage and course through history. And Greek constitutes a unique case among Indo-European languages since it runs uninterrupted throughout the 3000 years of Greek history. It comes then as a natural claim for Friar to state that by artificially reviving a past state of the language and enforcing its use one chooses to focus on the past at the risk of the future. And of course the future of any language is irrevocably bound to its literary output.

So, in tracing the history of Greek language and history, Friar employs a “unifying” approach, in contrast to the “polarizing” approach adopted by Dalven. His interest is in the future of Greece and its literature and consequently his focus is on the possibilities and problems presented to the modern Greek poet. In his foreword to *Modern Greek Poetry* as well as in the essay “On translation” which he appended to that volume, Friar notes the possibilities that the Greek language offers to the poet,

who is able to choose from a variety of its phases and dialects through history for his linguistic material, to “play in a range of linguistic keys”¹ that is very wide. Thus, he appreciates in the language such qualities as the capacity to create words for any new meaning that it wishes to express or its plasticity despite its “venerable old age” and the possibilities these qualities have to offer to the poet, while at the same time pointing out certain disadvantages such as the lack of abstract words in modern Greek, of terms for things that were “not the concern of the common peasantry who have kept it alive” (Friar, 1973: 11), and the restrictions this may entail in dealing with certain modern and metaphysical currents of poetry.

Friar’s observations on the language and its relationship to literature and poetry in particular are spread throughout his paratexts and show a great preoccupation with the matter. Before moving away from the lingual to look at Friar’s views of the literary, it should be noted that he also repeatedly draws attention to the differences between the Greek and the English language and their use in poetry. On the whole he points out that the English language is a superb instrument for poetry because of its extraordinary resilience and its ability to enrich itself by means of constant assimilation and adaptation of idioms, vocabulary, forms and colours from other sources. This ability allows it to be “stretched to the breaking point... without violating its essential integrity.” (ibid.: 662). Greek on the other hand, boasting a much longer historical evolution, is able to renew itself by a constant ferment of reformation and thus is able to exhibit an amalgamation that is not permitted by English. Furthermore he highlights the basic differences in syntax and grammar that result from Greek being an inflected language and English a relatively uninflected, analytical one, as well as to certain differences in the use of tenses. Eventually, he crosses over from the linguistic to the literary by showing how such systemic differences between languages lead to differences in the structure and analysis of poetry in their respective traditions as will be seen in the sections regarding Friar’s views on individual style and translation.

2.2.2 On Literature

It is already becoming noticeable that for Friar the relationship between language and literature – and consequently translation – plays a central role in both the writing and

¹ As put by Connolly. Found online at http://www.greeceinbritain.org.uk/arch_david-connolly.asp

the understanding of poetry, and that the text is the focus of his attention rather than extra-textual factors, as often seems to be the case with Dalven's approach. Friar himself defines his critical views on literature as belonging to the school of New Criticism that flourished from the 1920's to the 60's (particularly in the United States) and which, paid particular attention to the bond between structure and meaning in poetry. In reacting to earlier critical movements that paid too much attention to such factors as the author's biography and other external information at the expense of the literary texts, New Criticism advocated an approach to literature that was fundamentally based on close reading. And even though, as will be seen, Friar departs from certain trends of New Criticism on occasion, it can be claimed that a close and detailed reading of the text is the backbone to his approach to literature, poetry and its translation.

Friar gives examples of how to implement such a close reading in his essay "How to read a poem" (Friar, 1981) where he undertakes the analysis of "Stopping by woods on a snowy evening" by Robert Frost. He arrives at the meaning of the poem by means of a line-for-line examination of Frost's short poem, going through each of the images presented and focusing on the effect these have on the reader and his perception as each image supplements the previous, thus enhancing comprehension continually until, by the echoing lines at the end, the meaning is deciphered. The succession of images or symbols holds a pivotal position in Friar's understanding of the function and evolution of poetry as well as of poets. In this essay he also manifests his tendency to invent of metaphors for the nature and function of poetry (and elsewhere of translation) as he likens the poem first to an onion that one needs to peel layer by layer – weeping all the while – in order to arrive at its meaning, and then to a kind of shell – hard and clearly shaped – that is cast into the pond of the reader's mind creating first a splash a then a series of ripples in his imagination. The gist of these metaphors is repeated in another, complementary essay "How a poem was written" (1981:99) in which he describes where the various images and concepts that comprised a poem of his came from. There he says: "Consecutive readings and a lot of thought are required for one to approach the heart of even the simplest of poems" (ibid.).

A more in-depth insight into Friar's view on literature as a whole emerges from his long essay "English and American Writers" that initially was the introduction to Friar and John Malcolm Brinnin's anthology *Modern Poetry: American and British*, and was later published in Greek. He begins chronologically by examining major poems of the past (*The Iliad* and *Odyssey*, *Inferno*, *Faust*, *Paradise Lost*) as representatives of their entire cultures and then carries on by examining specific poets/writers (T.S. Eliot, Hart Crane, James Joyce, W.B. Yeats, Ezra Pound,) that is to say distinct personalities and their work, as representative and distinguished examples of the fragmentation of their culture. The prism through which he traces this literary history is that of mythology both common and personal: "A poet can use the *mythology* of his times to give a fuller expression of his century, using *symbols* that flesh out a particular *metaphysics*" ("English and American writers" in Friar, 1981: 46, emphasis added) he proclaims, and it is a viewpoint from which he approaches critically not only the Anglophone poets and poems that are examined in this essay but also – at least partially – the Greek poets that he translates and introduces in the forewords to his translations.

Religious faith and its symbolic significance in literature represent for Friar the "integrity of vision" that was prized by New Criticism and was effortlessly present in the classical literary masterpieces as a reflection of the societies that produced them. When, eventually, this integrity was ruptured and fragmented, poets had to look elsewhere for the basis of their works' structural integrity, and, as Friar stresses, they had to strive considerably and with varying degrees of success in order to manufacture this structural basis for themselves. By the term "structural integrity" Friar refers to something beyond the formal elements of the poems (a factor he pays significant attention to). I.A. Richards, one of the major figures of the New Criticism begins his essay entitled "Poetry and Beliefs" with the statement that: "[t]he business of the poet, as we have seen, is to give order and coherence, and so freedom, to a body of experience," (1924: 40) and this is also indicative of the way Friar perceives the task of the poet. Along these lines he examines and accounts for T.S. Eliot's "literary anthropology", through Yeats' mysticism and Joyce's use of a single myth, to Pound's quest for a "moral economy" as admirable yet inevitably flawed attempts to (re)establish "an integrity that seems unattainable in our times, but whose quest is

the only goal for a serious poet” (1981: 81). The use of symbols is pivotal in this view of literature as it is through symbols that the poet can connect his personal mythology to the common mythology of his times. They are regarded as the “stock in trade” of the poet and Friar is particularly attentive to their use. All in all, for Friar the evolution of poetry, at least when it comes to Anglophone poets, seems to show that religious belief can only possibly be replaced by political ideology as the main vehicle of symbols and integrity. Society and by association – by means of symbols – poetry, has moved from a religious to a social mythology.

While literary mythology and its symbols comprise a major part of the way Friar approaches the study of poetry, the other pole consists of a detailed knowledge and structural analysis of the formal elements of poems and their effects on the reader. This is essential in the close reading, text-bound approach that was at the centre of the New Critics’ view of poetry. In fact, the explanation and analysis of form, meter, rhyme and orchestration holds a dominating position in all of Friar’s texts whether they deal with original poetry or poetry in translation. A more detailed exploration will follow in the sections that look at Friar’s views on style and translation, yet it is indicative of the importance he applies to the matter of structure that in his introduction to the poetry of Elytis that prefaces his *Sovereign Sun* volume of translations, he devotes four out of the six pages of the analysis of “Axion Esti” (Elytis’s masterpiece) to the extensive analysis of its form and structure. Structure and meaning in poetry are inseparable for Friar. When he examines the poem “The Monogram” he talks of Elytis’s attempt to “give his poem a bone structure that firmly encases and holds upright its pulsing heart and its subsidiary veins in an anatomy of love” (Elytis, 1974: 39), a statement that echoes I.A. Richards’ claim that the poet is to give coherence to a body of experience “through words which act as its skeleton, as a structure by which the impulses which make up the experience are adjusted to one another and act together” (Richards 1924: 41).

All in all, Friar’s views on literature and its function were in many ways indicative of the positions advocated by the New Critics, alongside which he places himself. His focus on the “metaphysics” of poetry and the special nature of poetic language demonstrate this, as does his significantly more text-bound approach to (Greek) poetry compared to that of Dalven, for example, which preceded him by

only a few years. One noticeable negative effect that such an approach brings, one that has been applied to the New Critics, is that as a result of the extensive attention paid to technique and context among other factors, Friar's para-texts have at times a strong air of the pedantic, verging on the elitist, and present clear difficulties for the common reader of literature to follow. This can be especially significant here if one bears in mind that his were among the first translations of modern Greek poetry into English and had as their aim to introduce this poetry to a largely unfamiliar audience.

2.2.3 On Style

It is, then, expected that the text-bound approach that Friar follows would have as a result a close analysis of the stylistic aspects of poetry. A few of them, as well as their relationship to each other, have already been mentioned in the section above. Before expanding on these and then attempting to identify other stylistic elements and the way they fit into Friar's analyses, it can be useful to first have a quick look the way that he used the terms "style" or "stylistic" in his essays as an indication of how he understood it. He uses the term "distinguishing stylistic characteristic" after an exploration of the conditions under which a poet might produce language that is so innovative that it can be seen as "unnatural", strange or crude. This brings to mind his view regarding the resilience of the English language and its ability to accept such extreme handling in poetry as was mentioned above. It becomes then even clearer at this point that such an approach to language when writing poetry is not only encouraged, but is also one of the factors that Friar considers as giving to poets their unique stylistic identity. In fact, he points out the case of Kazantzakis' idiosyncratic use of language that many of his translators have attempted to smooth out, wrongfully in Friar's view since such "blemishes" are "part and parcel of the poet's unique individuality" (1973: 665).

Another factor that is seen as vital in a poet's handling of poetry is that of multiple meanings or overtones. Ambiguity is indeed one of the factors that the New Critics paid particular attention to, rejecting the concept of a singular meaning in poetry. Consequently, for Friar the overall style of a poem is dependent on ambiguity and particular attention is called for if one is to grasp (and subsequently "transpose" as Friar put it) the poem as a whole. In a similar way, he draws attention to the way each poet chooses to employ (or not) puns or word plays in their poetry. If this is

used systematically and consistently then it constitutes a stylistic device and is an essential part of a poet's individuality. It should be mentioned here that all of the above factors are directly related to the translation of poetry by Friar and are brought up in the course of him either pointing out translation strategies that are problematic, in his view, or suggesting appropriate ones. This highlights his overall prescriptive approach to translation (cloaked under instances of descriptivism) that will be further elaborated in the next section.

The above factors are among those that Friar himself chose to include under the term "style:" his analysis of the poets he presents or translates and of their work pinpoints a few additional stylistic elements that dominate his critical approach to poetry. The two most important have already been explored in the previous section and are the use of symbols and the use of structure by each particular poet. It is actually valid to say that these two form the backbone of his analyses. Every poet he examines, either Greek or Anglophone, is, to a greater or lesser degree, presented according to way s/he handles those two "core" elements in the creation of his/her own poetic identity.

As has already been shown Friar looks at the development and evolution of poetry as the ever-changing attempt at the creation of a mythology that would offer integrity to poetry and relate it to its times. The manner in which each poet creates and employs his/her own symbolism in the course of his/her career defines his/her own individuality as part of this overall evolutionary process. This is a stylistic element that is not strictly linguistic, but involves the content of poetry as the images in a poet's work are used purposefully and systematically, and develop into the symbols of his poetic persona like, for example, the images of the sun and of light, are charged with particular significance in Elytis through repeated use in successive poems over the years.

An inseparable but at the same time distinct stylistic element is the way each poet structures his/her work. The formal structure of poetry is analyzed almost exhaustively by Friar and its importance is outlined time and again. At various points the stylistic authority of the poet is identified in the way s/he plans and fleshes out the structure of their poems, in some cases more so than in their content. The form of stanzas is the most obvious of the formal elements that are scrutinized and related

immediately to the meaning of the poems. Such techniques as the visual breaking up of lines (as employed by Cavafy and Elytis on occasion) or the peculiar use of capitalization are some of the ways that the poet puts his stamp on his work, as are his/her use of syntax and punctuation.

Friar's background and in particular the years he has spent directing the Poetry Centre in New York have contributed to his critical capabilities and knowledge of the technical aspects of poetry, more so than any of the other translators examined in this thesis. He uses the term orchestration to indicate the way the poem is conceived and constructed, beyond the obvious structural patterns, as a harmonious entity that depends on the rhythmical as well as the musical arrangement of language according to the poet's design. In fact, among the many metaphors employed by Friar in his essays the image of the composer or the musician is often repeated in relation to poetry. The particular cadences and undulations that the poet infuses into his lines are characteristic of their style for Friar and they strongly influence the way the poem affects the reader. Similarly, the use of the phonetic properties of language plays a part in the overall orchestration of a poem in the form of alliteration or, even more so, in the use of assonance and dissonance which Friar regards as essential stylistic tools for the skilled poet.

All of the above factors are essential in the formation of a poet's or a specific poem's stylistic identity for Friar, and he, repeatedly, points to the sheer complexity of some of these factors and the problems they pose, as well as to the fact that they all need to be accounted for in order not to compromise the overall meaning. Friar as the teacher of the "craft" (as he himself calls it) of poetry is more than evident here. Style is for Friar a complex and essential issue in the writing, understanding and – of course – translation of poetry.

2.2.4 On Translation

In fact Friar repeatedly relates the writing of poetry to its translation and this can be an appropriate departure point in order to examine his views on translation. For Friar the best method for understanding and of translating poetry is to write it. The poet and the translator are irrevocably connected: "Translators and poets are like each other in reverse, the translator being a mirror image of the poet" (1973: 667), he proclaims. The poet has to work from the spirit towards the letter and the translator

from the letter towards the spirit. And ultimately, inevitably, both are flawed in their endeavors: “[t]he poet cannot hope to present his vision intact, just as the translator cannot hope to present the poet’s work unaltered” (ibid.: 649). This view of original writing that sees it as a translation of the authors “vision” or “inspiration” into words is not new. Friar also completes the picture with the next logical step in this reasoning, which is the poem being infinitely reinterpreted and retranslated in the minds and imaginations of the readers. Seen in this light the work of the translator is only one aspect in this continuous organic process of “general and protean metamorphosis” (ibid.: 650). Such a view is also in accordance with the strong bond between form and meaning in poetry that Friar so extensively analyses.

In his academic texts he elaborates to a great extent on his views regarding the translation of poetry and its function in the literary process. His essay “On Translation” that is appended to his *Modern Greek Poetry* volume of translations contains most of his views, as well as the “Cavafy and his Translators in English” essay that was first published in English in the *Journal of the Hellenic Diaspora* in 1978 and subsequently in the collected edition of his essays in Greek, *The Stone Eyes of Medusa*. Two approaches are evident: one regarding his own method for translating of poetry as it is established mainly regarding the large volume of diverse translations that was *Modern Greek Poetry*, and one regarding the way he would go about analyzing translations as it is set out mainly in the *Cavafy and his Translators in English* essay. Additional material is available throughout his other texts.

In beginning to outline Friar’s reflections on his method of translating, some of the metaphors he extensively presents regarding the nature and/or function of translation are a suitable introduction. Such metaphors are to be found throughout his texts. A good literal translation is likened to what a black-and-white photograph is to the original. It reproduces the structural elements but distorts colours, overtones and nuances. A good adaptation on the other hand “may be likened to a graft to the trunk of an original poem” allowing it to grow in new and unexpected ways. The translator, meanwhile, is elsewhere regarded as an actor who may successfully adapt to different roles without entirely surrendering to any or to a musical performer who leaves his mark on the work he performs.

In expressing his view in a somewhat more concrete way, Friar locates the role he believes the translator should play in what is probably his most famous quote when he declares that:

[H]is own personality, his own tone of voice not only is but should be overheard as that one quality that gives unity and cohesion to his anthology. [...] The translator's voice should be there, but overheard, not heard, subordinated to the primary strength of the original creator (ibid.: 659).

This goes some way towards defining the role Friar felt the translator should have in the translated text. Regarding the method he himself used in translating, as he sets it out in *On Translation*, the process he follows can be seen as being a 'four-and-a-half steps' process. The first step has to do with the selection of texts. The texts a translator chooses can be considered to be part of his style in the broader sense as will be claimed in the course of this thesis. Friar made his selection together with the poet he was translating (in the majority of cases when it was possible) and the terms of selection he broadly defines as the texts that were considered most representative. He gives no further criteria and only adds that he chose to translate some texts that the poets, even though they considered them among their best, had misgivings about their fate in translation as they thought they were "so very Greek" (ibid.: 660). Friar concludes that despite their strong challenge, or perhaps because of it, some of those poems produced the best translations for him.

The second step was a "first, literal, almost interlinear draft" (ibid.). During this stage his main aim was to understand the poem as a whole and in depth. This, in accordance to his views on the understanding of poetry, entailed close attention paid to all of the stylistic aspects that were mentioned in the previous section as they were present in the ST. At this point he would also take extensive notes regarding the particular characteristics of the poem such as nuances, ambiguities, sources or references that he could see. Again, whenever possible, he would call upon the poet to aid him in this.

Next, Friar would attempt to give to the poem its final shape in English. And in his case "in English" meant for the poem to give the impression that it was originally written in the English language and literary tradition without any "translationese" that would confuse the reader. Such a statement gives the initial

impression that Friar's approach was one aiming for 'acceptability' in his translations, in a sense 'domesticating' the ST for the convenience of the reader. To what extent this is the case is one of the subjects of the stylistic investigation that will be undertaken in the chapters to follow. As far as Friar's theoretical approach is concerned, he seems to avoid such a clear-cut categorization of his approach by supplementing the above statement. Even though, his overall purpose was to give the impression of poems written in English, the very nature of the poetic text and, particularly, the qualities of the English language with its extraordinary resilience and ability for assimilation allow him to attempt to "stretch it to the breaking point" in his translations. In his attempt to do this Friar claims that he would ask himself how the poet would have expressed himself if he had the entire resources of the English language and tradition at his disposal, or, on occasion, how he himself would have expressed it, in accordance with his aforementioned statement that the translator should be subordinated but not altogether ignored. He would, however, again ask for the poet's help.

Having reached a satisfactory result with his translation up to this point, Friar would then resort to what can be considered as a half stage in his method and a resourceful and innovative one. He listened to existing recordings of the poets reciting their work listening for their tone of voice, individuality of rhythm and the total effect of the poem. In the cases that no recordings were readily available, many of the poets provided him with versions they recorded for him at his house. This would be an additional step in his attempt to polish his translations.

After this, his final step would be to leave the poem aside for months or (in certain cases) years, after he had reworked it the best of his power. He noted that when he would pick it up again with renewed interest after some time, many problems he could not satisfactorily handle before, had been subconsciously solved in the interval. Thus, Friar provides a more detailed description of his method of translating than any of the translators that are examined in this thesis. His model illuminates how he practically chose to deal with the translation of a wide range of poems and provides a frame of reference for the stylistic examination of his translations that will follow. In order to complete this frame of reference, an

examination of the way Friar went about analyzing existing translations of poetry can provide the means of completing the circle from theory to practice and back again.

In “On Translation” Friar says regarding the evaluation of translations:

There is no one form of translation which is valid or ‘better’ than another, for this depends on intention. Once the translator has stated clearly what he set out to accomplish, and for what purpose, his work then should be judged according to the integrity of his accomplishment and not be condemned for what it never meant to be. All forms of translation are valid and should be judged on their own terms (*ibid.*: 652).

This is an almost functionalist approach to the study of translation, as translations are proposed to be evaluated according to what they set out to accomplish, and it also foregrounds the translator as the agent responsible for the taking of decisions and effecting them in the best way. He recognizes a range of different approaches to translation on one end of which he places the “interlinear trot or pony” as the most literal form of translation and “free adaptation” on the other. Regarding the specific approach that should be applied to the translating of poetry: “All combinations are permissible, provided that the translator is talented and responsible, and makes his intention clear” (*ibid.*: 656).

It would appear however that in his one extensive analysis of poetry in translation, in the essay “Cavafy and his translators in English,” Friar does not in principle proceed according to his own suggestions. Embarking upon an analysis of the translations of Cavafy into English available until that time, including his own, he sets about the task by setting his own terms under which the translations are to be scrutinized. Appropriately, these terms have to do not only with comprehending and contextualizing the poet as factors that affect the tone, the style and meaning of the translation, but mainly focus on technical issues regarding meter, rhythm, melody, dissonance, assonance and similar means of orchestration as they were regarded above. He goes into great detail in analyzing the way particular phrases and words or entire lines were treated by the translators. His examples, however, are mostly decontextualized and his means for selecting them do point towards that often employed strategy of picking such examples as would serve the point one wishes to make. These are basic issues that affect the overall impression of his analysis, they

are, however, not unexpected considering that at the time (1978) that Friar was writing this, methodological frameworks for an analysis of translations, especially on the scale that Friar was attempting, was almost non-existent.

The immediate conclusions he seems to draw are mostly either expected considering his approach to poetry in general: (“Keeley and Sherrard omit morphological elements that are inseparable from the meaning” (1983: 266)), or fundamentally subjective as he gives his view on which version of a particular line is “best” or “more fitting” etc. There are, regardless, a number of noteworthy issues involved in his approach that further clarify his views of poetry (in) translation. These are usually offered in a prescriptive manner that underlies the essay, his probable aim being the production of “better” translations of poetry. One such issue Friar points out has to do with the always complicated relationship between theory and practice in translation. Commenting on Keeley and Sherrard’s choosing the term “being immortal” instead of the more appropriate for him “incorruptible” in a particular Cavafy poem, Friar takes the opportunity to draw attention to their successive attempts at rendering satisfactorily the Greek word “ἄγγελος” in the first line of Seferis’s *Mythistorima*. He refers to and discredits their successive versions and then refers to their elaboration on the reasoning that underlay them as an “elaborate excuse” to conclude that this is a fine example of what can happen “if we let our theories transcend our practice and lead to conclusions that are completely opposite to simpler and more obvious solutions.” Admirably, the next example he relates to this practice comes from his own work when after an exhaustive analysis of four translations of the poem *Days of 1909, '10 and '11* by Cavafy he admits that he would change the first line of his translation if he had the chance, since he was trapped by his own theorising into a rendering that now seems unfitting to him.

The particular view he held that led him to this is also of interest as his own proposed way of dealing with a problem of translating Cavafy that has often drawn attention, namely how to render his amalgamatic use of language that fuses the demotic with the purist and does not offer a straightforward solution in English. What Friar suggested for dealing with this – and adopted in his own versions – was for the translator “to use an Anglo-Saxon base (for his “demotic”) and to combine this with polysyllabic words, like Milton, that are derived from the Greek or the

Latin (as his “purist” words.” This is a strategy that he proposed in his “On Translation” essay first and then repeats in the essay on the translations of Cavafy, and can be indicative of the way he took on particular difficulties in translation.

On the whole and as a consequence of his solid background regarding the technical aspects of poetry and his overall close reading approach, Friar refers extensively to the problems that arise from the differences between the Greek and English language and also proposes some strategies for dealing with them. An instance that often comes up is the rendering of meter in poetry between two different literary traditions. Friar analyses the function of the iambic 15-syllable line as it emerged in the demotic poetry and folk songs of modern Greece and from there was transferred into the modern poetry, and compares it in overall effect to the iambic pentameter or blank verse in English poetry, as it was used “in *Paradise Lost*, Elizabethan plays, Pope’s *The Rape of the Lock*, and his translations of Homer” (1973:8), and suggests it as a suitable analogous rendering for translation.

This is an indication of the skills that Friar requires the translator of poetry to have in order to be able to perform his task. If one is to combine the different qualities that are called for in various points of Friar’s essays, it is clear that they require more than a thorough knowledge of the technical aspects of poetry. The translator should not only have at his command the metrical and rhythmical qualities of both languages involved and to be able to find the “analogies” between them in order to solve problems presented by the systemic differences, or to show mastery of the sound possibilities offered by the English language, but should also, perhaps more importantly, be quite a skilful writer in his/her own right so as to be able to utilize these in the translated poems. Accordingly, the orchestration possibilities can be used to make up at one level for aesthetic losses that are inevitable in another, while preserving the overall style intended by the original poet, and under the overarching aim that the result should be a poem that gives the illusion it was originally written in English.

2.3 Edmund Keeley and Phillip Sherrard

2.3.1 On Language

The Keeley & Sherrard collaboration had its beginnings in the 1950's when they were both working on doctoral theses on the poetry of modern Greece, and did their first, separate, translations of modern Greek poets, which they then considered combining in an anthology that would help fill a niche and help promote Greek literature in the Anglophone world. Even as the time-span of their collaboration and career as translators is evident in their work – more explicitly so than any of the other translators that are examined here – the vast majority of their theoretical reflections was either published during the latter years of their career, or reissued in a revised form at a later stage. A notable exception to this is Sherrard's *The Marble Threshing Floor* which was derived straight from his thesis and published in 1956.

By the time their theoretical reflections on literature and literary translation were written, mostly, as a matter of fact, by Edmund Keeley – who, however, appears to be speaking (unless explicitly stated otherwise) on behalf of a “common front” by the two collaborators, as it was developed through time – the “language debate” or “language problem” had been resolved in Greece. Not only was literature produced in the demotic in the vast majority of cases, but the purist had also been officially and irrevocably “exiled” from official use in the late 1970's and completely removed from schools by the 1980's. Consequently, for Keeley & Sherrard it is not a question of which idiom will prevail, as in Dalven, nor is it a matter of direction, as in Friar, when it comes to the perspective from which they view the Greek language. It is one of a number of specific factors that the researcher or translator of modern Greek literature needs to contend with as it presents a set of particular characteristics, qualities and, inevitably, difficulties to be dealt with. Keeley offers a good example of the “problem” inherent in the Greek language in the essay “Rendering the Greek of Cavafy and Seferis” by offering as an example the opening line of, arguably, Seferis's most famous poem *Mythistorima*. As he explains, the Greek phrase “τοῦ ἀγγέλου” that forms the line, in accordance to the poem's overall theme of an Odyssean quest, can take on a number of meanings deriving from the classical, the Christian, and more recent phases of the language and there is no means of distinguishing which one is implied. And consequently, Keeley continues, there are

no means of adequately transferring what was in all likeness a deliberate ambiguity on the part of the poet, into English. The long linguistic history of Greek has resulted in an accumulation of values that can be “the translator’s torment” just as it is “the poet’s inherited grace” (2000: 4).

It is in a similar manner that Keeley & Sherrard regard the “parallel language” that has been running alongside the spoken idiom for centuries. Contrary to the extensive, if justified, accounts of the previous translators Keeley & Sherrard only devote a few lines in outlining the language debate, and only do so because regardless of its artificiality and the debilitating influence that the purist has had on the natural growth and development of Greek literature, the fact remains that it cannot be ignored or circumvented since there have been good writers that incorporated the purist in their work and have used it to a greater or lesser degree. Cavafy’s use of language is the striking example in this respect. Both Keeley and Sherrard have written critical pieces on Cavafy’s poetry, besides the ones that immediately concern translation, and are considered as authorities on the poet. So, in exploring Cavafy’s language, which is influenced by both the Constantinopolitan link on his mother’s side and by his spending his life cut off from mainland Greece, it is pointed out that his use of artificial modes of language was intentional and essential in setting the dramatic tone of some of his poems. This is further illustrated by the fact that the tone and language of his more directly personal poems are simple and in an unadorned straight demotic.

In this way, the use of language is incorporated as one of the factors that influence and shape what should be regarded as the overarching concept of the Keeley & Sherrard theoretical reflections: the concept of voice in poetry and its translation. This is a recurrent term and is applied in regards to both original poets and translators. A more detailed exploration will be presented in the following sections on style and translation, but in this context it is applicable to note that the language a poet, (or a translator) uses is but one aspect that contributes to their overall voice. Keeley admits that he partly uses term because of the flexibility it offered and because it can be used to encompass a number of different elements, language being one, tone, perspective and even vision falling under the same umbrella. In *The Rhetoric of Fiction*, Booth uses the term voice to “evoke in the

reader a sense of a *whole character*², an ideal, literary created version of the real man.”

In returning to the modern Greek poets, the search for their own voice is irrevocably bound to an attempt to create their own language in a large measure. It is precisely because the Greek language has such a long and complicated history – as the language debate clearly demonstrates – and still remains so fluid and mouldable, that “every writer especially every poet, not only has to establish his own voice but also the particular language in which that voice speaks” (ibid.: 74). Keeley contrasts this with the relatively easier task faced by the American poets in this respect, who has more solid, common ground to tread on when searching for their own voice, and concludes that this could be one of the reasons that Greek poets are as a rule more “isolated” (ibid.) from each other.

For Keeley & Sherrard the term voice is equally applicable to the translator of poetry as it is to the original poet. This has a number of implications that shape the way they view the translator’s task and role. In this respect, it should be noted that as they consider the linguistic evolution of the SL (Greek) an important factor, they also regard the evolution and change of the TL as an equally significant factor in translation. This is why, as will be seen, revision plays a pivotal role in their career as translators, and also why they regard the production of new, contemporary translations as essential in every generation in order to present an up to date version, regardless of the number of translations of the original that may have managed the ultimate achievement of being established as part of the TC literary canon.

2.3.2 On Literature

The linguistic and literary traditions are, inevitably, interdependent and Keeley & Sherrard show full awareness of the fact and its implications. The focus of their analyses is, for the most part, the modern Greek poets, rather than their Anglophone counterparts, but a sense of perspective between the two is always maintained and, arguably, this is also one of the ultimate aims of the translators at the theoretical as well as the practical level of their work. It is the respective literary traditions that seem to be at the centre of their consideration of literature, either in respect to translation or as the subject of their critical explorations. In the same manner that the

² Emphasis in the original

history and development of the Greek language is a central factor in the Greek poets' attempt to establish their own personal language, to establish their own voice, they also needed to solve the problem of dealing with the long literary tradition they have inherited. And eventually, Keeley notes, they needed to refine their voice in a shared vision in "a catharsis that was more than merely stylistic" (1983: xv). This resulted in what Keeley regards as their best poetry, as for example, in the case of Ritsos's shorter poems like those in the collection called *Parenthesis*.

In a striking similarity with Friar, Keeley also gives a pivotal position to the term "myth" and the way it was employed by the poets he contemplates. As the modern Greek poets are faced with the task of accommodating a literary tradition that can be rich to an overwhelming degree, and in a manner much more direct by nature than any of the Anglophone poets that were examined in Friar's introduction, the development and the use of myth is both a link to the past for the Greek poets and a means for furthering their personal development. Accordingly, the mission of the poet is echoed in the way Keeley & Sherrard treat them, meaning they attempt not only to establish each of them as an extension of the Greek literary tradition, but also, to the extent that it was possible, to shape them into their own modern Greek tradition that is as much a part of the whole, as it is coherent and distinct in itself. And each of the poets has their own personal voice in that modern tradition, and "has arrived at his own resolution, and in the case of each, myth in some form was a major vehicle in bringing the search to a productive end." (ibid.). Thus, Cavafy fashioned his myth around the city of Alexandria and the Hellenistic world in order to encompass his own personal vision while at the other end Elytis, in his attempt to move away from the "excessive influence of neoclassicism", avoided to a great extent the use of classical mythical symbols and exploited instead what he called the "mechanism of mythmaking" (ibid.) by weaving his own myths on the relatively recent sources of the Byzantine, Christian and demotic traditions.

Keeley & Sherrard also see links between poets that are a direct result of their use of myth, as in the case between Seferis and Ritsos. As Keeley points out in an interview with Warren Wallace (Keeley 2000: 75), Seferis's manner, especially in his earlier work, of using ancient myth and history in order to elaborate on the human predicament and on the contemporary state of despair finds its parallel in Ritsos. In

certain of the poems that he wrote while in exile by the junta, Ritsos used the Greek past and mythology in order to provide an ironic and bitter commentary on the current state of affairs. In this manner, the term “myth” can be used in a theoretical approach to modern Greek poetry as both a means of examining how each poet accommodated the literary tradition in their work, and as a common ground for co-relating the work of different poets in sketching out the new territory that is the modern Greek literary tradition.

A further tendency that is evident in Keeley & Sherrard is the effort they make in those cases where it was deemed possible, after having located the modern Greek poets in their own language and tradition, to then place and locate them in a “literary map” that would be accessible and recognisable for the Anglophone reader. The importance they attributed to this can perhaps be demonstrated by the fact that Keeley, after conducting a translation workshop at first in the University of Iowa and then for a number of years at Princeton, introduced a revision in the way it was conducted whereby the students “were also expected to make a presentation that located their version in the context of the literary and cultural tradition that shaped the original” (ibid.: 20). Their approach is essentially a Comparative Literature one. And translation is therefore an integral facet of literature, however many its limitations and complications that will be explored in the relevant section. To return to the Greek poets, the popularity that Ritsos enjoyed in the United States (despite the overtly political tone of some of his poetry) is according to Keeley partially due to the fact that he “is where poetry is [in the USA] right now” (ibid.: 75), while Seferis is equally accessible to the Anglo-American reader because he has developed his mature voice after a close reading of Ezra Pound and T.S. Eliot. Cavafy, on the other hand, presents a number of difficulties mainly because of his idiosyncratic use of the Greek language that for Keeley & Sherrard cannot satisfactorily be reproduced. However, his unique “tone of voice” as identified by W.H. Auden in his introduction to Dalven’s translations comes through in every translation regardless. Finally, Elytis seems to be the hardest poet to place in this manner since, as Keeley explains, there are certain parts of his poetry that because of their rhetorical tone and the reliance on sound in the original, which is inevitably lost, come out as “second rate” poetry in English.

2.3.3 On Style

The example mentioned above from Seferis's *Mythistorima* can also serve as an introduction to the way Keeley & Sherrard pay the closest possible attention to a poet's style and manner of expression and to the factors that shape and influence it. In fact, one can claim that style lies at the very centre of their approach. In introducing his views on the task of the translator Keeley claims that despite the attitude adopted by many translators of assuming the role of "rival creator" to the original poet, for him the attempt to "mind-read a poet's style, of searching out his soul, of finding the sense and shape of his particular world" is an enterprise so demanding, requiring so much, that the translator has to focus all his energy on that rather than venturing "to build a rival world on top of one already so elusive" (ibid.: 4). Having, thus, placed style at the centre of the translator's endeavours, he then proceeds to explore the specific problems that arise when dealing with the style of the modern Greek poets with their long linguistic and literary history.

What he actually does from the outset is not so much to show how this history influences the poets' style, but rather how it is part of their style itself. This is very well demonstrated in the opening lines from Seferis's *Mythistorima* that were discussed above, in the section regarding language. The choice of the word "ἀγγελο" at the beginning of the long poem, along with the connotations it carries, is the most succinct way of introducing Seferis's style, his "frugal voice" as Keeley often puts it. Along the same lines, Keeley & Sherrard identify three "modes" in the way Cavafy used his "hybrid" language for stylistic effect, and show how it was purposefully utilised and not by any means just a result of his Constantinopolitan ties or Alexandrian provincial dialect. The first mode is most strikingly obvious in those poems of his that appear to be the most directly personal and in which a change of language is observed as they are written in an "almost straight demotic". In such poems as *Hidden Things* in which Cavafy explored the subject of expressing the truth about himself and where this truth might be found, the language is as close to the simple, unadorned spoken idiom as it ever gets in his poetry. Thus, Keeley & Sherrard suggest, the poet shows that no rhetorical stance is adopted, and enhances his direct relationship with the reader.

The second mode is employed in those dramatic poems where the poet wants to bring something into sharp focus. He achieves this by introducing a colloquial, or even slang phrase or word where the reader would expect a formal tone. This is a technique of foregrounding – as stylistic foregrounding in poetry is described by Mick Short (1996: 10), or focusing the reader’s attention, and it can also be used effectively to create an ironic effect as, for example, in the last poem of Cavafy’s published canon *On the Outskirts of Antioch*. As Keeley points out: “Cavafy’s perspective in the poem depends on a careful analysis of its tone, and that in turn depends to a large degree on a careful weighing of the poem’s linguistic and stylistic nuances” (2000: 9. Emphasis added).³

Finally, the third stylistic mode identified in Cavafy by Keeley & Sherrard regards those instances when he uses his hybrid language as the medium to enhance the dramatic substance of a poem. In such poems as *A Prince from Western Libya* the linguistic and stylistic nuances of the poem are again carefully arranged, this time not so much in order to highlight his own perspective, but so as to reinforce the dramatic setting by using classical Greek phrases in order to set the background and to describe the pompous protagonist of the poem, and colloquial, even slang phrases when the speaker’s voice is satirising him. In other words, Cavafy adds substance to the speaker’s voice by using a high tone, such as an observer of the scene the poem is describing would have adopted, and then changing to a low tone so as to better indicate the mockery in the voice of the speaker. In this last of the three modes that Keeley & Sherrard identify the concept of voice comes through in a more clear way. Its flexible but vital role is also highlighted in the way they go about not only analysing literature and the style of specific poets or poems, but also translations and by extension their own projection into the texts they work with.

Style, in the same way as language in the section above, is only one facet of what Keeley & Sherrard bring together under the term voice, since the term does not fit into a single section but rather is the common area where language, literature, style and translation overlap in their reflections. To offer an initial idea of the range the term covers, among the essays collected in Keeley’s book *Modern Greek Poetry: Voice and Myth*, most have such titles as: “Voice, perspective and context in

³ Keeley, 2000: 9. My emphasis.

Cavafy”, “Seferis’s ‘political’ voice”, “Ritsos: voice and vision in the shorter poems”, “Sikelianos: the sublime voice.” While these essays do cover a stylistic analysis of the poets to a varying degree, their scope is broader. Additionally, dispersed throughout their essays one repeatedly comes across the term in such contexts as: “Seferis’s frugal voice,” “a poet’s mature voice” or their “strongest voice,” the “unique tone of voice” in Cavafy that according to Auden is immediately identifiable in any translation, or the much broader “modern Greek voice” that each poet is striving for both for themselves and in terms of a national identity.

It is precisely because of this flexibility it offers, as Keeley tells us, that the term was chosen and used in a variety of contexts, so no attempt will be made here to pin it down and/or ascribe a specific definition to it as it is used by Keeley & Sherrard, but rather to briefly trace the areas that they cover and interconnect with it. This seems to be a key function of the term. Because of the wide range of issues they deal with, in terms of either a critical analysis of the original poets in their own right or in relation to translating them, the term ‘voice’ helps to maintain a certain coherence in a range of theoretical texts that are not only diverse in the issues they deal with, but were also written at different times so that even the translators’ outlook has changed in the meantime on occasion. And so has their voice. Coherence must have been one of the things that Keeley & Sherrard had in mind when attempting to build a “common front” for their theoretical reflections, as they use the term voice not only when they refer to any characteristic aspect of the Greek poets’ work, but also in relation to themselves and their own work as translators.

The very title of Keeley’s book of collected essays, *Modern Greek Poetry: Voice and Myth*, offers an indication how vital the term voice is in his outlook. In the introduction to the book he elaborates on his use of the term, stating he has:

...used ‘voice’ to cover a poet’s preoccupation with formal matters such as tone, stance and attitude... or style and dramatic modes... I have also used it to help designate a poet’s perspective or even vision beyond formal representations of voice in individual poems... (Keeley, 1983: xiii)

He also admits taking advantage of the fact that the term “has not yet gained enough currency to be bound by a single definition or even a debate over definitions” (ibid.) and complements this in a footnote stating that there was no entry for “voice” in the

1965 edition of the *Encyclopedia of Poetry and Poetics*, an entry appearing for the first time in 1974. If one is to look at that entry, and trace the treatment of the term voice in literary theory, certain concepts are associated with it that seem to be in accordance with Keeley's usage. Style is one such term that voice encompasses. The formal matters that Keeley refers to fall under this category, and there are also instances in his essays where the terms voice and style are almost interchangeable. The concept of "persona" is another term closely associated with voice in poetry, as is that of "sensibility". Persona applies to either the poet, or implied poet themselves, or a dramatic character in the poem. The dramatic modes of a poet, the first person narrator that Keeley identifies in Elytis more than in the others, as well as him being conscious of his "role as voice" (Preminger and Brogan 1993: 1144), are all extensions of the term persona, or "the speakers whose voice is heard in a literary work" (ibid.: 901). Finally, sensibility is also linked with voice and in its more recent usage, refers to the poet as an artist and a person, not in the biographical sense denounced by the New Critics, but covering the poet's perspective and vision, his/her "general attitude towards the world."

There appears to be an obvious advantage that could be the underlying reason behind the central position and flexible use of voice in Keeley & Sherrard. The influence of New Criticism in at least Keeley's theoretical outlook is inevitable and he admits to that himself. He appears, however, aware of its specific shortcomings as well as advantages as a critical theory. In his essay "Voice, perspective, and context in Cavafy" he acknowledges both "the principal virtues – those of a better understanding and a larger appreciation of individual poems through a close reading of the text," as well as, "the failure of the New Criticism to give appropriate weight to context – historical, literary, linguistic, biographical" (Keeley 1983: 3). The consistent use of the term voice as the focal point of their approach, with its ability to encompass textual, linguistic, and stylistic elements, as well as to be applicable beyond those towards the poet's persona and vision, seems to offer them the opportunity to take advantage of the virtues of the New Critical approach, while trying to counterbalance its shortcomings, and by the combining of the term voice with that of myth, to give appropriate context to their theoretical reflections.

A further characteristic that Keeley & Sherrard attribute to voice in poetry in relation to style is illustrated by the manner of their stylistic analysis. The way they go about demonstrating the particular stylistic features of a poet, is by presenting their consecutive translated versions of certain poems and then pointing out the reasons behind the different versions. The reasons can be of varying kinds and will be explored in the following section, but what is worth mentioning here is that voice and style are not fixed and final for Keeley & Sherrard but rather fluid and evolving. And that is as true for the voice of the poets as for that of the translators.

2.3.4 On Translation

It is perhaps the most appropriate way to open the presentation of the Keeley & Sherrard approach to the translation of poetry by pointing out that after a collaborative career of some 35 years (the course of which as will be seen entailed constant and sometimes radical revision) there are still lines in their last versions of both Cavafy and Seferis that Keeley admits to be not totally happy with and would revise them again if he had the chance. Even though, as mentioned before, it is beyond the scope of this thesis to examine the many earlier versions of the Keeley & Sherrard translations, it is essential when examining their outlook on the translation of poetry to illustrate how for them time and the changes it brings was an instrumental factor. It is at the one hand, the ever increasing awareness that comes with the passing of time that “matures” the voice of the translator (especially in a collaborative effort,) while on the other hand it is the changing circumstances and tastes in society that need to be taken into account. As Keeley admits, he and Sherrard regarded translation as a “movable feast which must initially serve the taste of its particular day and then be prepared to change” (2000: 37), and soon enough in their career came to think of their versions as neither fixed nor final and consequently always open to revision.

So, in one sense, the course of their careers has been a continuous “forging” of their own voice as translators, their “composite voice” as Keeley often calls it. This does not mean, however, that this voice came to be dominant in their translations as it evolved. In fact, it was probably the opposite that occurred. If one places, as Keeley does, “distinction” at the one end of a spectrum and “humility” at the other, the first being the case where the translator’s voice is heard clearly in the

text, while in the second they do whatever they can in order to mute their own voice for the reader to be able to better hear that of the original poet, it is in a sense possible to trace Keeley & Sherrard's voice moving across this spectrum through time (ibid.: 32). Evidence for this can be mostly found in the course of their work on Cavafy and Seferis, as successive and extensive revision were made in both cases. There is less documented evidence in the cases of Elytis and Ritsos, or even Sikelianos, but it is certain that their overall approach to the translation of these poets was also influenced by and, in turn, exerted its influence on this composite voice of the translators. In 1967, at the end of the translating sessions for their first version of the *Collected Seferis* edition, it seems that after jointly revising their respective translations, they arrived at their common voice for Seferis in English.

Since these were their initial steps towards a composite voice, there are two factors here that Keeley brings up and are noteworthy as starting points. Firstly, he admits that even though by the end of the final revisions he could no longer tell who had initially translated which poem, and that their voice for Seferis in English "was there", the same could not be said of Seferis's own voice, at least not to the desired degree. In other words, it seems that at the outset their common voice leaned a lot more towards "distinction" than "humility". The second factor, has to do with their method of working towards their common voice. At this stage they seem to have started by a process of exclusion rather than inclusion, meaning that at the start of working on their translations together, they did not yet have a sense of direction to go by, but had drawn up a list of things that they felt should be avoided. Such things were any expressions that were too explicitly British or American, "archaisms, inversions, personal idiosyncrasies, and rhetorical flourishes" (ibid.: 33), anything that would make Seferis in English less frugal and contemporary than in Greek. This initial stance seems to be confirmed by their first versions of Cavafy's poetry as well. In his interviews regarding his reflections on translation, Keeley repeatedly brings up the "problem" of Cavafy reading rather flat and plain in English translation, because of the peculiarities in his poetry that cannot be adequately reproduced, and of the "danger" this brings for the translator who might be tempted to either artificially reproduce his style or to "jazz him up" a little in translation.

The first of these temptations is definitely one that Keeley & Sherrard had on their 'exclusion list', since such an approach would inevitably result in unnatural English usage, at least for the contemporary conventions in Anglo-American poetry. Even though creating a slightly stilted language for a particular effect could be accepted in isolated instances, the generalizing of such a method, as will be noted later, was something they were very careful to avoid. The second temptation, is one that seems to have come out of their own experience regarding the translation of Cavafy. When they first translated him, in 1972, they came to the decision – by means of exclusion – that since it was impossible to come up in English with a plausible analogue for Cavafy's language, they would instead shift their focus towards a rendering that would be contemporary, natural and even colloquial, both in an attempt to counter the previous translations and because they strongly felt this was an important element of Cavafy's voice. This outlook involved excluding at this stage such elements as the rhyme schemes that Cavafy used in various degrees in his poetry, as well as his syntactical idiosyncrasies.

This strategy resulted in a translation in which Cavafy's peculiar stylistic flavour inevitably failed to come through, as it was overshadowed by the colloquial voice opted for by the translators, a fact that critics of the time also picked up on. Perhaps in part because of this, but mostly because of their own increasing realisation, Keeley & Sherrard chose in their following versions to gradually shape their voice for Cavafy into one that increasingly moved from "distinction" towards "humility," by means of progressively following a process of inclusion of elements into their voice that were originally disregarded. So, from a overt attempt at contemporaneity and colloquialism, they subsequently aimed more in the direction of accuracy and a naturalness in language, by foregrounding more the mixed linguistic character of the original and its overall tone. Finally, for their last version of Cavafy, they took further steps towards bringing Cavafy's own voice over in English by means of exemplifying more in their text his particular syntax and giving more texture to his mix of formality and colloquialism, even though the result was "sometimes too new to the ear for comfort" (ibid.: 41). It is thus, possible to trace the progress of the translator's voice through their translations of Cavafy as it developed and matured through time.

Yet, the most striking example of the sometimes remarkable changes that time brought to their voice comes, perhaps, in the way they were finally forced to reconsider their entire treatment of Seferis's poetry by taking into account the deeper implications of the last collection published during his lifetime, *Three Secret Poems*. They came to realise that these last poems related and referred back to his earlier poetry and its symbols to such an extent that partially in order to present a unified view of his poetry, and partially because of the fresh perspective the new poems offered, they had to go back and rework Seferis's entire oeuvre in English. So their last versions, aided perhaps to a degree by the somewhat liberating fact that Seferis had by that time passed away and could no longer exert his sometimes overprotective influence on the translators' choices, incorporated radical revisions of almost every poem. "In the meantime we had grown as translators, we had changed" (ibid.: 81), notes Keeley commenting on these last versions, and goes on to explain that not only had they by that point found their composite voice as translators, a fact he also realised when they were working on Sikelianos, but they were also more sure, more confident in their understanding of the poetry, so as to embark on a thorough re-translation of Seferis.

One thing that becomes clear from closely looking at the course and development of the Keeley & Sherrard voice in translation is that an understanding, a growing awareness of both the poets' voices as well as their own is of pivotal importance and it is this that initiates the revisions that they undertook so often. In order to fully commit to the poetry one is translating and to the poetry they are producing in the TL, one needs at least to pretend to an understanding of the poetry they are translating, otherwise the results will be at least half-hearted. "The pretence of understanding," Keeley claims, "should be no less than that which a critic writing an interpretative volume would have needed" (ibid.). And indeed the intellectual and emotional commitment is not unlike that of any original writer as they plan and plot their work, either poem or novel. For Keeley & Sherrard this realisation came fully during their work on *Three Secret Poems*. A critical analysis, not unlike in principle to that advocated by Friar, was, however, at work throughout their career as with anyone who was trained in the New Critical school. As a matter of fact Keeley extends this to the point of regarding translation as another kind of critical analysis:

Translation has the wonderful virtue of being an unstated critical act, which is quite the opposite of a critical commentary of a poem. In translation the commentary is implicit in what you actually do... [It] involves some of the same intellectual agility, but more imaginative leaping, if you will, into what the text is about... and that can be very exciting because it's more subtle. (Keeley, 2000:101)

As a direct result of this pivotal position of criticism in Keeley & Sherrard's outlook on translation, comes their increased awareness of the limitations of the translation of poetry. This awareness does not by default constitute a disadvantage for them; it rather reinforces the maturity that comes with the passing of time and with experience, even though it does mean that the work becomes more demanding the more one is aware of its subtleties.

Being alert to the limitations inherent in the work one practices is something that only comes slowly with experience to those that are committed and have settled for "humility" rather than "distinction" or perhaps for 'distinction through humility.' On the question of whether this is viable or not, Keeley shows that he and Sherrard were not only willing to accept the inherent limitations of their "craft,"⁴ but actually fashioned their voice as translators according to these limitations, as they were manifest in the particular case of each poet. In the case of Cavafy, his voice in Greek and more specifically his hybrid language and its functions were closely considered, as was outlined in the section on style. This critical examination helped Keeley & Sherrard realize that what the poet was doing in Greek was not possible to reproduce as poetry in the English language. When discussing the translation of the three modes of the Cavafian hybrid language discussed above, Keeley does not hesitate to conclude that it is problems like these which "serve to define the limitations of the translator's art", that Cavafy's tone on certain poems "depends almost entirely on linguistic features that simply do not exist in English," or that the English version does not "quite capture the sharp effect" that the poet achieves in Greek. Far from the arrogance of ignoring such matters, or of abandoning the enterprise because of them,

⁴ Keeley uses the term "craft" most often when referring to translation. He does state that he does so mostly because it has become standard usage in the literature, even though he considers translation at its best do be worthy of distinction among the literary arts.

they opted for the honesty that comes with accepting that “one has to do the best one can” (ibid.: 9), and set their aims accordingly.

The same attitude is evident in the above recurring example regarding the opening of Seferis’s *Mythistorima*, where the very compactness of the language as the poet uses it “ensures that the translator has to lose, whatever his choice” (ibid.: 5). Similarly in discussing a further example from the same poem he speaks of an “impossible ambiguity” in the original leading to an “inadequate compromise” in translation, which, however, he prefers compared to an earlier stilted version they had produced. The acknowledgement of such limitations is found in the discussion of other poets as well, as when admitting that even though certain sections in the poetry of Elytis work beautifully in the original, they unavoidably come through as second rate in English because of the difference between the two literary traditions and what English poetry allows for. In a similar way, the simplicity, the sparseness, and the economy that are inherent in the shorter poems of Ritsos, which Keeley regards as his best works, are not always possible to capture in English. And if that fails, not much remains, he claims.

In the face of such adversities, Keeley & Sherrard chose to accept the fact that translation is inevitably an art that involves distortion, an art that normally survives only through compromise in the face of sometimes impossible choices. They nevertheless remain adamant that whatever the difficulties, the translators should do their utmost to remain loyal to their TL and its literary tradition. It is with the TL and literature that their allegiance ultimately lies, since it is a work of art in English that is the object of their endeavours. This is their clearly stated aim and they explicitly criticize any instances where the translator – whether they themselves or other translators – seems to violate the English language and literary tradition either out of ignorance or lack of adequate education, or because of arrogance and the desire to “show off.”

Overall, more than any of the previous theoretical reflections by the translators examined in this thesis Keeley & Sherrard present a more complete outlook on the translator of poetry as a writer. Not only do they attribute him with a number of the same qualities and skills, but they also establish a link between critical

reflection and practice, and allow for the development of ‘voice’ in time, as well as acknowledge the limitations and constraints of what translation entails.

2.4 David Connolly

2.4.1 On Language

The fact that Connolly’s theoretical reflections are from a specifically translational perspective allows for a much sharper focus than that offered by any of the previous translators examined here. This is helped further by his dual status as a translator and a translation scholar who has studied the work of the preceding translators as well as their reflections. Thus, there is a consciousness of the “gap” between theory and practice and a familiarity with both sides.

This sharper focus is an observable characteristic of Connolly’s overall approach, which is evidently analytical in its essence. In an outlook that is manifestly closer to post-structuralism as it has been adopted by modern TS than to New Criticism or any other form of literary analysis, Connolly approaches literature from the clear point of view of someone whose aim is to understand it for the specific purpose of translating it as accurately as possible. As he himself points out “it is noteworthy that the analysis that the translator of a literary text attempts, is unlike that by a literary historian or critic” (1997a: 94). He then goes on to define this analysis within the specific aims of the literary translator:

The translator’s aim is to define the author’s intention and the function of the text and to examine the techniques that were used in order to achieve them, so as to later try and make the text function in the same manner for the TL readership. The translator should also define the specific characteristics (e.g. style and tone, linguistic particularities) of that particular poet or group of poets and to attempt to reproduce them in the TL. Accordingly, the translator’s analysis is a complete analysis as it contains the personal response to as well as the interpretation of the text by the translator, elements that are intrinsic to translation. (1997a: 94)

Some of the main elements in Connolly’s outlook are already discernible from the outset. The analytic approach is evident, and the importance given to the translator’s aim and/or intention, as well as the translator’s function as a writer with considerations parallel to those of the original author. These will be examined in

detail later in this section, but are also intrinsic to the way Connolly approaches language and its function in poetry, culture, and translation.

According to Connolly's analytic outlook and sharper focus, the language he examines is the specific language of poetry, as this is the genre he mostly works with⁵. So, he defines this linguistic territory by illustrating the factors that set it apart from "ordinary language" or the "language of prose". In this respect, deviation is the key concept as it highlights the main contrast between the poetic and ordinary use of language in the way grammar and lexicon are used. He also points out the bond between form and content in poetry as well as the fact that in poetry, language is "predominantly connotational rather than denotational." Other factors that are characteristic of the poetic language are a "musical mode" that exists in most poetic works and includes formal meters and rhyme, but also inner rhythm, and an "emotive factor with often inherent cultural associations" that accounts for a poem's appeal to the feelings apart from any informative content.

To illustrate this further, Connolly distinguishes four levels on which a poem functions (and which should, accordingly, be accounted for in translation): the semantic, stylistic, pragmatic, and the poetic or normative level. A more detailed analysis of these levels is given below, but a first glance reveals that three out of the four levels are strictly linguistic terms, while the fourth, the poetic or normative level, can be termed as meta-linguistic as it refers to the requirement for the TT (source and target alike) to function as poetry in its specific culture, mainly by adhering to the norms of what constitutes poetry in that culture. This sheds further light on Connolly's outlook by placing language and its functions and meta-functions at the core of his approach and his analytical method is exemplified through these interconnected levels.

The effect of this method on the translation of a poem (when the analysis is reversed into a synthesis) and the choices the translator has to make, will be discussed in the relevant section. Here it should be noted that in his essay regarding the "Factors in a Translation Approach" in respect of the poetry of Elytis, Connolly places 'Language' as a sub-section under the concept of "Style" (the other two sub-sections being 'Form' and 'Orchestration') which helps remind that the distinction

⁵ An increase in Connolly's translation of prose works (fiction) has manifested in more recent years

made in this chapter is artificial and just for the purpose of easier reference. In the sub-section of language Connolly provides a history of the evolution of the Greek language and of the resulting “Language Question” (1997b: 96). Being fully aware that by then not only was the whole “debate” a thing of the past, but also that it been referred to and commented upon extensively in English as well as Greek (as, for instance, by the first two of the translators in this thesis,) he only devotes a single paragraph to a brief account of the issue. His focus, and probably the only reason for even this brief reference, is so as to stress the fact that Greek runs uninterrupted for over 2,500 years, and, most importantly, that aspects and particularities of each of the different phases the language went through, are still present in the modern idiom and accessible to the speakers.

The immediate result, of course, is a range of possibilities for the modern Greek writer, and, consequently, a range of difficulties for the translator. This is an aspect that has, to a greater or lesser degree, been commented upon by all of the previously discussed translators, and Connolly shows he has taken account of their views, as well as examined their translations. So, for instance, he draws attention to the contrasting opinions that Friar and Keeley have expressed regarding the most appropriate way of rendering the hybrid language of Cavafy (as discussed above). Connolly, then, points out such issues as the fact that the variety of registers that are accessible to the Greek writer is far greater than those available to the English writer and translator, with obvious consequences. The English translator, as a result, has to struggle in order to find a suitable poetic idiom in which to render his TT, and this is a choice that should be made at the outset and according to the translator’s overall aim, as it will affect the choices on the micro-level, throughout the process of translation.

Elsewhere, in an essay discussing the translation of the Greek surrealist poets into English (1997a: 109), he draws attention to the fact that because of the specific nature of this type of poetry, and its emphasis on conscious as well as subconscious overtones, it is impossible to ignore the use of the purist with the very particular associations for the Greeks. Having no equivalent to resort to, Connolly claims, the English translator has to pay close attention to what the particular poet is trying to

achieve by using the purist, and to at least try and reproduce the pragmatic effect of his language on the reader since the stylistic is inevitably lost.

A further language specific problem identified has to do with the translation of dialect. This is an even harder problem to solve when the entire work is written in dialect, in which case the translator does not have the option of creating a similar effect by contrasting standard with non-standard usage. For dealing with such instances Connolly identifies three possibilities for the translator. They can choose to search for a “culturally corresponding dialect in the TL and to employ this throughout” (2002: 48), a practice which carries the risk of localizing the original in a foreign time and place. As an alternative to this he suggests a TL idiom that would have the same pragmatic effect on the reader as the original by being equally removed from what is the standard TL use, without overtly localizing. The second option he gives is to completely “translate the dialect out” thus greatly enhancing the readability of the text in the TL, a considerable advantage even in the face of the obvious disadvantages it has regarding the accurate interpretation of the author’s work. And the third alternative, is for the translator to concoct his/her own dialect in the TL, which carries the exact opposite danger than the first option, namely of disassociating the text and leaving it in a cultural limbo. From this range of options Connolly points out that he has employed the second version of the first option (i.e. to employ a TL idiom that is removed from the standard TL usage without being a cultural correspondent of the ST) thus choosing to maintain the pragmatic effect of the text for the TL reader.

Apart from these wider ranging problems regarding language, Connolly also points out a number of differences between the two linguistic systems and the potential problems they pose in translation. Here again, reflections on the subject by the preceding translators are echoed. Thus, the inflected nature of the Greek language as opposed to the uninflected English is seen to offer a greater variety in word order, while it also accounts for basic differences in syntax and grammar. The lack of case endings means that English cannot use to the same degree the inversion of noun and adjective combinations, while on the other hand, a wider range of subordination in long sentences can be achieved in English. Attention is also drawn to the polysyllabic character of Greek, which allows the building of compounds that cannot

be reproduced in English unless by analytical translation that can at times be cumbersome, and to the plasticity of the language that allows the actual creation of words (and not compounds) something that is impossible in English.

In a more direct reference to the translation of poetry (and specifically to the poetry of Elytis), Connolly notes that in Greek the fact that nouns have gender means that concepts can easily be personified in poetry which results in an ambiguity that is usually lost in English translation, which is also the case with the use of genitive in Greek where in English a preposition is required (e.g. *The Oxopetra Elegies*).⁶ Finally, in Greek subject pronouns need not be expressed, which not only allows for ambiguity, but also for a greater poetic economy.

2.4.2 On Literature

The above cases reveal a particular attention to language by Connolly, either regarding particular qualities of a language, or the difference between two linguistic systems and the consequences for the writing and translation (i.e. re-writing) of poetry. It is also clear that even though language is analysed into its components, it is nevertheless regarded as a whole, not only in its present form, but as the manifestation of a particular linguistic tradition, either Greek or English. This, then, is also focal in the way literature is regarded in Connolly's viewpoint. Even though, as will be seen in the respective section, he believes in the translation of specific poets and not of poetry in general –in other words he proposes the focus to be on the problems posed by particular cases and the strategies for best dealing with them. Yet, the way to approach each particular case is to consider it as being part of a specific literary tradition. On the relationship between language and literature he writes:

The language of any work, its grammar, lexis and syntax, stand in a special relationship with the conventions of a particular literary tradition. Conforming to the rules of this tradition as well as changing or breaking them has its semantics. (1997b: 109)

Accordingly, and in respect of modern Greek poetry, Connolly considers not only each representative as part of the centuries-long Greek poetic tradition, with the advantages and disadvantages this has for the translator, but also identifies the

⁶ This is the title of one of Elytis's collections. As Connolly notes, the title in Greek (*Τα Ελεγεία της Οξώπετρας*) could mean elegies "written in / for / about / belonging to Oxopetra"

particulars of the different currents that are formed within this tradition. It can be claimed here, that one noteworthy characteristic in Connolly's outlook is his awareness of dichotomies or of opposite poles in the issues he contemplates. When, for instance, placing Elytis's poetry within the Greek literary tradition, he adopts the poet's dichotomy between "plane" and "prismatic" poetry. "Plane" poetry "is characterized by a flat, linear form of expression. It is narrative in style and has a poetic value not in its parts but only when taken as a whole," while in "prismatic" poetry "the poetic text is arranged around certain 'nuclei' which stand out like peaks within the poem and which, in retrospect, can be seen to hold the poem together" (1997b: 57).

This dichotomy epitomizes the way Connolly often embarks on the exploration of a certain issue or concept by identifying first the two opposite poles involved. Such dichotomies include the distinction between the possibility and impossibility of or the word and the spirit in, the translation of poetry, or the different positions held by the practicing translators and those theorizing on translation. This, of course, is not to say that simplifications of this kind are the extent of his theoretical explorations. On the contrary, it appears that he begins by thus defining the territory to be explored, so as to better cover the middle ground in the course of his analysis. To make this more specific, in the above case regarding the division by Elytis between the "prismatic" and "plane" poetic traditions, Connolly adopts it by claiming that it appears to be valid, but clearly points out after a more detailed exploration that "we are not dealing with two distinct types of poetry when talking of prismatic and plane poetry, but rather with varying degrees of poeticality" (*ibid.*: 64). And this is a more accurate definition of the way Connolly approaches theoretical matters, in a holistic manner where the different elements are identified and the relationship between them is considered. This approach might have been partially influenced by Elytis, who Connolly has studied extensively, and who often adopted a schematic representation of two opposite poles in order to illustrate his point.⁷

To return to the realm of literature in Connolly's outlook, what the "varying degrees" between "prismatic" and "plane" poetry encompass is the poetry of Greece seen through the prism of two main currents. On the one hand, the prismatic tradition

⁷ See for example, Elytis's speech on accepting the Nobel Prize.

in poetry represents the “true Greek poetic tradition” as it runs through the years from Homer to Elytis himself, and it includes, apart from the ancient Greek prominent poets, Romanos the Byzantine hymnwright, Solomos and Andreas Kalvos. On the other hand, Cavafy and Seferis are characteristic representatives of the “plane” current in modern Greek poetry, which is the result of “the excesses of the other kind and the influence of foreign, particularly Anglo-Saxon poetry” (1997b: 57). There are two reasons why Connolly explores this distinction that Elytis makes. Firstly, for him it is a part of the translator’s research, as will be seen next, to critically analyse the poet to be translated, and placing them in the appropriate context and tradition is part of this process. Additionally, Connolly takes note of the fact that Elytis considers “prismatic” poetry to be “almost untranslatable”, and notices that indeed, the two modern Greek poets that have been most translated into English, and made the greatest impact are Cavafy and Seferis, while others such as Solomos or Elytis himself have fared far worse in the Anglophone world. This for Connolly seems to indicate that there is something in Elytis’s theory that is worth exploring further.

He reflects in greater detail on this, in his essay titled “The fortunes of 20th century Greek poetry in English translation”⁸. Here he adds a different aspect to his outlook on literary tradition, as he contemplates not the tradition of an original literature, but rather the tradition of modern Greek poetry in English translation. He uses as a landmark the anthology of modern Greek poetry published in 1971 by Constantine Trypanis. This signifies the highest point of the flourishing of modern Greek poetry in English (and is also roughly in the middle of the time-span that concerns this study). The main point of concern in the essay is the noticeable decline in the interest in modern Greek poetry in the Anglophone world, even though there is a significant amount of translations produced. What is of more interest, regarding the concerns of this chapter, has to do with the reasons identified for the noticeable success of the “four Evangelists” of modern Greek poetry (as Connolly terms the poets who also provide the STs in this study) in English translation. The reasons he provides for Cavafy and Seferis (essentially brief though they are because of obvious space restrictions) are complementary and in line with the description of “plane”

⁸ Found online at: <http://genesis.ee.auth.gr/dimakis/poetrygreece/1/5.html>

poetry. In the case of Ritsos, whose poetry also falls under the “plane” category, the main other reason identified is the political overtones of his poetry, and furthermore the fact that to translate and study him was in itself “an act of defiance against the military regime and a cry for democracy.”⁹ Elytis, however, has suffered in translation because of the type of poetry he wrote, and the intrinsic link between his poetry and the peculiar word forms and sounds of the Greek language. Despite the fact that he won the Nobel Prize and has been translated repeatedly, he remains relatively obscure in English, at least compared to the other three major poets. What is of particular significance in Connolly’s views here is the identification of a literary tradition in translation, as having created its own reader expectations. These expectations then can play a key role in the reception of any future work from the same tradition. That is to say, all four of the poets that spearheaded the growth of interest in modern Greek poetry have in their work “references to antiquity or...folkloric images of Greece.” In the case of Elytis the, very conscious, absence of direct references to ancient myth is somewhat counter-balanced by the dominant presence of the Aegean world, in his poetry that strikes a familiar chord with an Anglophone readership.¹⁰

It is obvious then, that a critical knowledge of and approach to literature, both in the original and in translation, are essential tools for the translator of poetry in Connolly’s holistic outlook. It is worth mentioning that when discussing how the translator should approach the poem to be translated he notes:

Before arriving at an interpretation of his own, the translator should inform himself as to how the work has been critically received and evaluated. This constitutes the literary translator’s research. Similarly, the translator has to be well versed in the poet’s other works and particularly in his poetics. (1997b: 144)

2.4.3 On Style

The next step, then, in this approach comes naturally and is perhaps the focal point in Connolly’s method. As has been hinted previously, Connolly gives a central position to the fact that not all poetry is the same, and, consequently each type of poetry and

⁹ Connolly, 2000. Found online at: <http://genesis.ee.auth.gr/dimakis/poetrygreece/1/5.html>

¹⁰ Still, this can be seen as a further reason for Elytis’s diminished impact in comparison.

poet present their own particular characteristics and problems. And these call for a particular approach that will suit those characteristics. So, what he advocates is not a general model for the translation of poetry but specific strategies for the translation of specific poets. It is then obvious that in such an approach a stylistic analysis is of paramount importance, since apart from revealing the poetic meaning of a text it is also necessary for “establishing priorities in the decision making process on the micro-level” (1997b: 27).

As a matter of fact, and as has been mentioned above, ‘stylistic’ is one of the four levels on which a poem functions according to Connolly. In the relevant section, examining the way each level functions, Connolly begins from a broad and flexible definition of style, that is also in agreement with the approach of this thesis, saying that: “Speaking very generally, style means choice on the linguistic level” (ibid.). He then goes on to highlight its importance in the translation of poetry:

Style is one of the factors that distinguishes literary translation from other forms of translation and a literary translation will necessarily involve the transference of style from ST to TT. This is most obviously the case in poetry. Poetry translation can only be regarded as successful if style has been conveyed together with content. (1997b: 27)

Connolly is also the only one of the translators examined in this study who makes explicit reference to stylistics and its usefulness. He acknowledges that the translator doesn’t need to have knowledge of, or make reference to stylistics to transfer style. In the same way, a stylistic analysis of the ST cannot be a guarantee that the style of the ST will be successfully translated. Stylistics is, however, of vital importance as a tool in the discussion of literary translation and as the means for properly identifying the elements of style to be translated. In other words, it is a further device towards identifying the appropriate strategies to best minimize the loss in translation.

On the practical level the best example of this is Connolly’s analysis and translation of the poetry of Elytis. In fact, so as to better illustrate the role of the translator as a theorist, it is no exaggeration to say that he is considered one of the most trusted authorities on Elytis in Greece today. The actual translation process and decisions will be looked at in the next section, while the need for a thorough knowledge of the relevant literary standing and reception of the poet was referred to in the previous one. It is however, ultimately, a detailed stylistic analysis of the

poetry of Elytis that defines the translator's approach and also presents the greatest challenge. The "basic translation unit" that the translator has to work with was identified according to this analysis and this formed the basis of the translation process. This unit was in accordance with the characteristics of the "prismatic" poetry tradition that Elytis saw himself as belonging to and was in the poet's own terms the "poetic nucleus" around which the various poetic images clustered. Another stylistic device of Elytis identified was his frequent use of original metaphor which Connolly divides in four categories; namely, metaphorical compounds, metaphors dependent on the genitive, juxtaposed metaphors, and appositional metaphors. Original metaphor is one the stylistic devices of poetry that Connolly singles out alongside assonance, alliteration, repetition and ambiguity, onomatopoeia, as well as the unusual lexis and syntax. The influence of Boase-Beier can perhaps be discerned here as she mentions the above stylistic devices as universal, and therefore translatable, characteristics of literature in her *Stylistic Approaches to Literature* (2006) as will be discussed in the next chapter.

To return to Elytis, perhaps the most significant stylistic feature and consequently the most difficult for the translator to deal with, according to Connolly, is the particular way in which he used language. He points to the fact that Elytis uses language *as* poetry rather than as a vehicle for poetry. Borrowing the term from the Greek philologist George Babiniotis¹¹, he terms this as a metalanguage that is used in a metalingual poetry by Elytis. The difficulties this presents for a translator are easy to grasp and Connolly also highlights this as one of the factors that can account for Elytis's relative obscurity in translation. All in all, Connolly divides his analysis of the stylistic level in Elytis into three sections, namely language, form and orchestration. The linguistic aspect was discussed above. The other two sections reveal a preoccupation with poetic form, an extensively explored factor regarding which Connolly concurs that, despite the great difficulties, "is something which any responsible translator must account for" (1997b: 30). One important issue he points out in this respect is the fact that the significance of a poetic form is not something fixed in time, but on the contrary something that changes across ages and cultures:

¹¹ Cited in Connolly, 1997a: 78

So using the same formal type for translation [of a classical form] in the modern age and a different culture would in fact carry a quite different meaning and produce the opposite of a faithful rendering (or at least give the impression of formal acrobatics to something that seems quite natural in the original (1997b: 31)

A number of strategies/solutions are then identified for this problem of rendering poetic form, the main aim being to do “as the poet does,” in the target language and in the respective time and culture. The solutions of a cultural (i.e. an English iambic pentameter for a French alexandrine) or a temporal equivalent (free modern verse in the place of classical verse) are proposed alongside the four strategies identified by Holmes (1988: 25), each with their own significance for the resulting translation. What Connolly concludes is that “a poem’s form has to be “translated” like every other element of the original poem and... the translator of verse should at least be aware of the possibilities open to him and the strategies available” (ibid.: 32), while also drawing attention to the fact that the eventual choice of strategy is influenced by the norms and preferences of the TL and the particular age.

2.4.4 On Translation

Connolly clearly differs from the previously examined translators in that he is the only one who is also a TS academic, and this comes through in the presentation of his theoretical views, which are much more detailed as well as wide-ranging. The fact that he is more a theorist than a theorizing translator means that in contrast to the previous translators examined here, all of the above sections regarding Connolly are directly related to translation and more specifically to the translation of poetry. So, for all purposes, a lot of ground has already been covered regarding his views on translation. In this section, a more concise view will be presented and examined in greater detail.

As already seen, he is cautious regarding general “all-encompassing” models for the translation of poetry. He advocates a focus on the translation of poets and not of poetry in general. At the same time he also points out the limited usefulness of certain accounts and reflections by practicing translators, when these are too anecdotal in nature and fail to reflect on something concrete regarding the problems encountered and the strategies chosen to deal with these, and most importantly when

they fail to disclose the translator's aim(s)¹². In fact, Connolly claims that it is often in the translation of poetry that problems arise specifically from the lack of clear aims on the translator's part. It is a mistake, he adds, to assume that the translator's aim is simply to represent the original as completely as possible, and, in any case the aim needs to be clearly stated for the translator's as well as for the reader's benefit. Regarding the translator, a clearly thought-out and defined aim is an aid against possible inconsistencies, and will affect not only the approach on the textual level, but also the very selection of texts to be translated. Furthermore, a clearly stated aim is the only way that the monolingual reader can know what type of translation they are reading, and consequently to better approach the ST, through the translation. A clear statement of aim is not to be seen as restrictive, in Connolly's outlook, since all aims are acceptable as long as they are clearly stated. "What is not acceptable is inconsistency with these aims or mistakes in decoding and encoding, or loss that is due to the translator's lack of skill" (ibid.: 222).

As described above, in order to decode and re-encode the poem as thoroughly as possible, Connolly, identifies four levels on which a poem functions, and these levels need to be accounted for in any successful translation; namely, the semantic, the stylistic, the pragmatic and a further "poetic" or normative level. Out of these the stylistic level and its function were examined in some detail in the section above. Of the remaining three, the semantic level refers to the informative content of the poem. It is also the easiest of the four levels to reproduce, at least on the surface. In fact, as Connolly notes, it is often the only aspect of a poem that the translator reproduces, thus (wrongfully) limiting faithfulness to the semantic content. In order for the translator to offer his/her interpretation and, subsequently, his/her translation of a poem, s/he need to commit to the original as a fixed point of departure. Extra-textual information may be used in this process of interpretation but the "words on the page – as a given entity in place and time" (ibid.: 23) is all that can be translated. Connolly highlights the importance of the ST in his approach, and also shows his conception of the translator of poetry as a (re-)writer when he adds:

Talking about translation of poetry in all its aspects (process, product, reception, models) is no different from talking about original poetic creation – other than

¹² For more see Connolly, 1997b: 44-55

in one respect: there is always an original that demands comparison (1997b: 24).

So, the semantic content of a poem has the ST as a “fixed datum.” The meaning that is to be derived from the poem, however, also involves the reader (translator) with the various cultural and ideological assumptions they bring to the act of decoding and understanding.

The pragmatic level on which a poem functions refers specifically to the communicative impact of the poem as an utterance. It “refers to the ability of sentences to effect some communicative purpose over and above the sense conveyed by the sum of lexical items which the sentence comprises” (ibid.: 33). In contrast to the semantic level, this is, according to Connolly, the hardest level to account for in translation as it relates to the meaning of a text not as it is generated by the linguistic system or stylistic devices, but as conveyed and manipulated by participants in a communicative situation. It is therefore not only connected to the immediate context of the situation in which the language act takes place, but also to the wider context of the culture in which it occurs. It is at this level that Connolly brings the concept of equivalence into the picture, as in order to account for the pragmatic level the translator needs to create an “equivalent effect” in the target audience. He is quick to point out that the concept of equivalence is, however, greatly problematic and no real agreement exists amongst theorists.

The translator, then, needs to either balance between these three levels or, if that is not possible, to decide on which should be given preference. And, additionally, to do this bearing in mind a fourth level, the “poetic” or normative level of poem which calls for

a text that will meet the reader’s expectation of a poem in the TL culture. The ‘poetic’ or normative level refers to the fact that if you want to be read, whether as a poet or translator, your poem has to conform to the prevalent poetic norms or sensibility in a given culture. It has to have some intrinsic poetic quality defined in terms of the poetic norms of a particular time, place and tradition. This basically amounts to an acknowledgement of the expectations of the readership for poetry in a specific language or tradition (2001: 46).

And elsewhere:

These functions are, of course, as interrelated as the faces of a prism and the translator will always be faced with tensions between them. Whether consciously or intuitively, however, he has to decide on which functions are more important, or more important in one particular part of a poem (1997b:241).

This completes the defining of the role of the translator in Connolly's outlook, and gives particular importance to the notions of "balance" and "choice." These are, by extension, also instrumental in defining the translator's own stylistic profile, as this will be examined in the following chapters.

Mention should also be made of the possible reasons he lists for a translator to start working on a poem, since as he claims "the why greatly influences the how."¹³ So, one possible motivation for the translation of poetry is because the translator wishes to test the capacities of the TL, perhaps enriching and renewing the TL at the same time. Another, more practical reason is simply because they were commissioned to do so either by a publisher or a poet (as is increasingly often the case today). Perhaps the translator feels special affinity for the work of a poet and, for personal reasons, wishes to appropriate the poem in their own language. Alternatively, the translator may wish to use the poem as a starting point for the creation of a new poem in the TL, as is often the case with poets-translators, by making use of emulation, imitation, adaptation or any other extreme form of translation. Finally, it may be that the translator wishes to make the poet known in the TL and culture because they recognize in him/her a major and original poetic voice that is worth the effort of doing so. This last motive is the one Connolly ascribes to himself and his translation of the Greek poets. As a translator of poetry he sees himself by definition as a rewriter, though "I see my duty as being first to the poet and his tradition, and only then to the English reader and his" (2001: 45), he notes. This view of the translator of poetry as a (re)writer is one that by definition facilitates an analysis of the stylistic identity of the translator as a literary practitioner, that will be the topic of chapters 4 and 5.

¹³ For a detailed presentation of Connolly's own five draft method of translating a poem see Connolly, 2001: 46-48

3 Translational Stylistics: A corpus-based approach

In this chapter, the theoretical framework of the study is established. To this respect, the relationship between TS, corpus linguistics (CL) and stylistics is charted and the common ground between them is identified. The way that descriptive translation studies (DTS) and CL interacted in order to form a new paradigm, namely corpus translation studies (CTS) is discussed, revealing the initial focus of this field towards the investigation of regularities and typical behaviour in translation, such as the study of norms, laws and universals. As this trend began to change and more attention was gradually paid to instances of variation, with a number of studies, as well as blueprints for a methodology, emerging that foregrounded style as the field for the investigation of variation and the diverse approaches by individual translators. Two such methodological models for the analysis of style in translation using corpus tools, by Baker (2000) and Malmkjær (2004), are revisited and their similarities and differences considered, in the process of fleshing out an eclectic approach that adapts the existing research, and also takes into account the peculiarities involved in the translation of poetry.

This leads, at the end of the chapter, to the detailed presentation of the methodology of this study, in terms of corpus compilation and analysis.

3.1 Corpus Translation Studies: From the “universal” towards the individual

3.1.1 Corpus Linguistics and Descriptive Translation Studies

It has become commonplace when referring to the history of the use of corpora and/or corpus-related methodology in TS, to trace the origin of what is called corpus (or corpus-based) translation studies back to Mona Baker’s 1993 seminal paper “Corpus Linguistics and Translation Studies, Implications and Applications.”¹ In this paper Baker points out the benefits that the application of methods of analysis adopted from the older field of corpus linguistics (CL) could have for the newer but fast growing branch of descriptive translation studies (DTS). In fact, a convergence

¹ In Baker, Francis and Tongini-Bonelli (eds.), 1993

of the two fields was deemed mutually enriching. From the perspective of TS, the empirical focus advocated by DTS that urged researchers to focus on the translated texts themselves, breaking away from traditional comparisons based on equivalence and faithfulness, manifested an affinity in many areas with CL, and also found a methodology that could be adapted to further its own aims.

DTS, was developed partly as a reaction to previous speculative and prescriptive scholarship; it can be outlined, as that approach within TS that is interested in translation “as it actually occurs, now and in the past, as part of cultural history” (Hermans 1999: 7). This description illustrates the link between the descriptive paradigm in translation and the Firthian and Neo-Firthian branch of linguistics which focuses on “attested language,” a fact noted by both Olohan (2004: 14) and Kenny (2001: 48). Olohan (*ibid.*) stresses the low status that translations traditionally have in linguistics, which commonly adheres to the Chomskyan approach i.e. focusing on language competence rather than performance. She goes on to suggest, that by ascribing such a low status to translations and by not considering the progress in TS, linguistics would often play down the role and importance of the decisions made by translators, in favour of the role that the systemic differences between languages play. On the flipside, this “unfortunate blind-spot” according to Kenny, is a significant factor for some of the criticism of linguistic approaches within TS.

They both point out that the two fields have been increasingly acknowledging each other recently, and this is largely due to the common ground shared by neo-Firthian CL and DTS, to the point that the two have converged into what has been termed corpus-based translation studies (Baker, 1996b, quoted in Kenny 2001). A number of the features shared by CL and DTS that paved the ground for corpus-based translation studies have been highlighted by researchers in the field. Kenny (*ibid.*: 48) identifies the common ground in the way that both favour “authentic data” (that is to say, actually occurring texts or translated texts respectively), as well as in the mutual interest in identifying recurring patterns in these texts, and “to relate these patterns, and deviations from them, to features of the wider context of situation.” A further attribute of corpus-based studies, the replicability of the process of analysis, has been advocated by DTS theorists such as Gideon Toury, who called “for a whole

methodological apparatus that would make individual studies transparent and repeatable.”²

Sara Laviosa (2007) also notes this link, between what she calls Toury’s “historical-descriptive approach” and CTS, adding that “both approaches affirm that generalizations derived from empirical evidence can only be valid if based on the study of large collections of texts, not just individual instances” (ibid: 50). This study is done in a “systematic, rigorous” manner, and is expressed “in terms of probabilistic behaviour rather than prescriptive pronouncements” (ibid.). There are also a number of differences between the two fields that Laviosa points out, the first of which has to do with the role of methodology in each field; while for DTS methodology is just another aspect, in the case of CTS (or descriptive CTS, as Laviosa distinguishes) it is the methodology that creates the object of study and therefore is an integral part of its definition. There are also differences regarding the role and function of theory in the two fields. In DTS theory, data, description and methodology are interconnected but still regarded as four distinct notions. In the case of CTS, as Laviosa rightly notes, there are no such clear boundaries between these elements. What is more, in Toury’s model, the underlying aim is for the formulation of a “general theory on the basis of the systematic accumulation of facts and partial theories” (ibid.). In CTS on the other hand, partial theories and elaborations have their own validity and value “as they reflect the heterogeneity of language pairings and their cultural peculiarities”, a view that is reaffirmed by the scope and nature of many of the recent studies and research in the field.

Kenny points to a crucial difference between CL and DTS, as perhaps “the greatest challenge that faces corpus-based research into translation.”³ This is the fact that while CL has always been data-driven and endeavours to construct generalizations about particular languages from concrete facts, DTS, as well as much of the recent research in translation, as a rule proceeds “top down” looking for supporting evidence for abstract hypotheses. Laviosa (2007), also raises this point, claiming that large-scale corpus-based projects providing large amounts of empirical data may result in the inductive search for patterns, which can lead to theoretical propositions that may or may not have been previously put forth:

² Kenny in Baker, 2001: 50

³ ibid. :53

It follows that it may no longer be necessary to postulate a-priori what is possible in translation and then put it to the test, because we would be able to know directly and reliably what is probable from our observations of real-life behaviour. Under these circumstances, hypotheses are created by description and verified by description and, as a result, descriptive studies and theoretical research become indivisible. (ibid.: 51)

This outlook is in alignment with Baker's (1993) view of the effect the application of CL methodology would have on the study of translation, where she stresses that the use of large corpora would make it possible to explore "on a larger scale than was ever possible, the principles that govern translational behaviour and the constraints under which it operates" (ibid.: 235), a view that is acknowledged and echoed also by Saldanha (2005: 8).

3.1.2 Norms, laws and "universals"

When discussing the common ground between CL and DTS, Saldanha (ibid.: 7), apart from the points mentioned above, also draws attention to the emphasis that both fields attach to the relationship between observable language phenomena and the non-observable norms that govern the choices of the speakers or translators. She also stresses that for both fields, norms are probabilistic in essence and are dependent on extra-linguistic factors. Olohan (2004: 20) further makes explicit the connection between CTS and the concept of norms in translation studies when she observes that "since the very notion of corpus work places emphasis not only on what is observable but also on what is regular, typical and frequent, it relates directly to norms as discussed by descriptive translation studies scholars."

Toury (1980 and 1995: 54-55) uses norms to express "the conventional degree of compromise between what is considered a worthwhile [literary] work in the target system and what is considered a faithful representation of the source text as it stands on its own system" (Saldanha, 2005: 8). Consequently norms are not directly observable, but rather, they can be studied through recurring patterns and regularities in translational behaviour. According to Toury's typology the translator's choice of whether to submit to the norms to which the source text is subject, or to those of the target system is what determines the 'initial norm.' The first option is to strive for "adequacy" and the second for "acceptability" in translation. The initial

norm, Toury adds, like all norms, can operate at different levels in a translation. Its intended use is as a tool in order to elucidate (sometimes conflicting) decisions at either the micro or the macro-level. In other words, even if the overall approach of a translation can be identified as an attempt towards “acceptability,” micro-level decisions can be found to contradict this tendency.

Toury acknowledges the fact that it is not always easy to account for the operation of norms and the complex and often unstable ways in which they seem to operate and interact. Hermans (1996), also notes this and the difficulties it entails for the study of translations. This difficulty is augmented by the fact that norms cannot be observed directly. The application of corpus methodology clearly facilitates the study and analysis of patterns and regularities in large bodies of texts, and consequently facilitates the search for norms and their function that can only be observed through these patterns. Additionally, it can help towards establishing what Venuti (1997: 361) calls Toury’s “claim of scientificity.” Still, the way in which to approach the study of norms is up to the researcher. Kenny (2001: 52) distinguishes between a “data-driven” approach where the empirical evidence leads to theoretical constructs, and a “hypothesis-driven” approach where researchers undertake studies of corpora in order to find “evidence of putative norms in translated texts” (ibid.). Saldanha (2005: 13) borrows from Tognini-Bonelli (2001) the terms corpus-based and corpus-driven studies, “the main difference being that the former approach starts with a pre-existing theory which is validated using corpus data, while the latter builds the theory step by step in the presence of the evidence.” Regarding the latter approach, she points out the danger inherent in such an approach for the researcher to be predisposed to see in the data evidence for the theory they seek to validate, while eager to disregard or downplay diverging evidence as long as it does not directly disprove the theory. This is a vital issue also foregrounded by others that will be revisited below.

Perhaps Toury’s stronger step in the direction of enhancing the above mentioned “claim of scientificity” for translation studies, is when he talks about the “laws of translation” (1995). Laws are a further explanation for regularities observed in translated language, but unlike norms they are not culturally restricted and their main characteristic is their predictive nature. They are probabilistic in that they are

designed to predict what is likely to happen under a specific condition or set of conditions of the type:

If X, then the greater/the lesser the likelihood that Y (Toury: 1995: 265)

In this simplest form of the model X is the conditioning factor and Y an observed translational behaviour. It is then apparent that these “laws” are initially hypotheses that need to be verified by empirical studies. This is why, as Kenny points out, as an overall choice of term “laws” is a rather unfortunate one in this case, since laws are generally associated with “prescription” of behaviour. Still, the term is in alignment with Toury’s aim regarding translation laws, which is to state “the inherent relations between all the variables found to be relevant in translation” (Toury, 1995: 16, quoted in Kenny, 2001: 54). Even if one disregards this terminological “glitch,” it is unsurprising that a number of scholars have taken issue with Toury’s laws of translation; Hermans (1999) questions the assumption that all the variables relevant to translation can be known, while Venuti (1997) and Tymoczko (1998) criticize Toury’s overt objectivism.

Apart from norms and laws, Toury mentions a third factor related to regularities in translation, namely the “universals of translational behaviour.” Universals according to Kenny are distinguished from norms in that while “norms are socially and culturally determined, and change over time, universals represent general tendencies, and are observed irrespective of the translator, language, genre, or period” (2001: 53). In this sense, universals are more similar to translational laws, with which they also share the function of prediction, that can be considered an extension of the notion of a universal of translation. While some scholars, such as Chesterman (1993), consider laws and universals as largely synonymous, Kenny identifies the difference between them in that laws are “probabilistic and more nuanced than most articulations of universal tendencies” (ibid.: 54).

Baker makes extensive use of the notion of universals in her work on the applications of corpus methodologies in translation studies. She defines universals as: “linguistic features which typically occur in translated rather than original texts and are thought to be independent of the influence of the specific language pairs involved in the process of translation” (1993: 243). In a series of articles (1993, 1995, 1996) she deals with translation universals and the ways in which corpus

methodology can be used in order to identify and test them. Amongst the features of translated texts that have been suggested as possible translation universals are explicitation, simplification, normalization, the “leveling out” of the text, and the avoidance of repetitions found in the source text.⁴ There have been a number of recent corpus-based studies investigating the existence and function of the above features in translated texts, such as those by Laviosa, Baker (1995, 1996), Olohan and Baker (2000), Olohan (2001), and Kenny (2001).

There are, however, difficulties present in the interpretation of any results that emerge from such research, that hinder any attempt to draw consistent generalizable conclusions, in the way that Toury would advocate. In spite of the fact that norms and universals are recognized as “the staples of the descriptive branch of translation studies” (Kenny 2001: 52)⁵, there is no agreement between theorists in the field regarding either their exact nature or the relevant terminology. As a result, different commentators have attributed different explanations to observed regularities in translation. As Saldanha (2005: 11) points out, “[t]he interpretation of observable patterns in the text in terms of cultural or cognitive constraints is not straightforward, which probably explains why different commentators differ in their classifications of regularities.” This confusion can apply to both the distinction between what should be classified as a norm, law or universal, as well as to the process of consistently classifying an observed phenomenon since the categories proposed by different commentators often seem to overlap. What Baker calls the potential universal of ‘normalization’, for instance, is not unlike Toury’s law of ‘growing standardization’ (Baker, 1996: 184, Toury, 1995: 268).

A number of recent researchers have taken issue with the very notion of the “universal” as a means of accounting for specific instances of translational behaviour as this is observed in typical patterns. Hermans (1996), questions the universality of Toury’s notion of translation. Tymoczko (1998:653-6) echoes this view stating that changing views of the concept of translation due to cultural differences and the temporal dimension make it impossible to formulate universal, or general, laws of translation. As Saldanha (2005: 11) suggests, Baker has also modified her use of the term “universals” lately: “Calling a linguistic feature a

⁴ For more on each of these features see Baker, 1995, 1996 and Kenny 2001.

⁵ Also echoed in Saldanha, 2005: 12.

‘universal’ implies that it cannot and does not vary across time and cultural contexts, which is far too strong and ahistorical a position to take with respect to any potential feature of regularity we might be able to identify at this stage” (Baker, personal communication quoted in Saldanha, 2005: 11-12). A complementary, and perhaps more useful in terms of applicability, view is expressed in another personal communication (quoted in Kenny, 2001: 53), where Baker suggests that if the key difference between norms and universals is the fact that (unlike the former) the latter cannot be accounted for in terms of socio-cultural or historical constraints, then cognitive factors must be involved in the explanation of those regularities that are the result of universals.

In spite of all the theoretical issues that still need to be ironed out regarding these notions, the fact remains that the study of patterns in translated texts as a means of identifying and investigating features that are typical of translated language has been the most common application of corpus-based methodologies in DTS⁶. This is not surprising, considering the obvious advantages offered by the methodology that have been mentioned above. There are, however, a number of voices that point out the dangers inherent in such an approach. Tymoczko (1998: 654) first warned that there is no a priori claim of objectivity that comes with the application of corpus methodologies. Corpus compilation is one factor that can influence the findings, and the analysis of any finding is, in the end, a matter for the subjective researcher. What this means in practice is that if a hypothesis-driven approach is followed, as is often the case when examining texts for evidence or proof of norms or universals, then the researcher could easily be “predisposed” towards focusing on that part of the data that would directly confirm or challenge their hypothesis. All other “diverging” evidence can be easily ignored – especially among the vast amounts of data that corpus-based studies facilitate – rather than be analyzed and explained. Malmkjær (1998, quoted in Baker 2001: 53) also notes this tendency by researchers to “treat as marginal, if not exactly ignore, problematic cases,” while Kenny (2001: 70) points to the temptation to disregard marginal or problematic cases, and relates it to the universalizing impulse in some corpus-based translation studies. In her view, “[s]olutions that are in the majority may begin to take on a kind of special status,

⁶ Olohan (2004) provides an overview of work in this area. See also Laviosa (2002) and Baker (2001).

with exceptions or indeterminate cases being relegated to the ranks of the unanalyzed” (ibid.).

It is then clear that, even at this still early stage for CTS, an initial trend has developed (one that was in accordance with the most obvious advantages of the methodology). Recently, as a counter-action to this trend and its inherent dangers, a number of studies in CTS have emerged where the focus is no longer on the general or the universal in translation, but has moved towards the particular and the individual, indicating a shift of focus to the research. These studies form a second wave of corpus-based research in translation that seems to be ongoing at the moment, and to which this study hopes to contribute. The focus is no longer on general features of translation but rather on the translators’ individual choices, and the impact and significance they have for the translated text and for translation. Apart from an overall shift towards a more data-driven approach, the main common feature between these recent studies is, inevitably, the notion of style. Therefore, before considering more closely the CTS model for the analysis of individual style in translation, a clearer exploration of the concept of style and its relation to the study of translation is necessary.

3.2 Style and Translation Studies

Inevitably, the first issue to tackle before embarking on the exploration of style and its relation to translation studies, is that of the very definition of the term. Even though style has been referred to from the earliest available comments on translation, and in spite of the fact that literary studies have been using the term long before the stylistics branch of linguistics was developed in the 1960s, defining the term itself remains surprisingly elusive. For the purposes of the discussion in this chapter, and also as the umbrella definition for the overall purposes of this thesis, the definition given by Kate Wales in the *Dictionary of Stylistics* (2001:371) will be used. Wales defines style as “the perceived distinctive manner of expression,” a definition useful in its sparseness, despite the fact that, as Jean Boase-Beier notes (2006: 4), it contains more complexities than immediately noticeable.

Boase-Beier (2006: 6-12) provides an indicative history of the use of style in relation to translation, tracing the term back to the writings of Cicero and Horace⁷ in 1st century BC. These and other Roman writers saw the “style and effect” of the original text as important and were concerned with preserving it in translation. In turn, their own views, including the distinction between word-for-word and sense-for-sense translation, were based upon Aristotle’s poetics. Subsequently, it was during the time of the Renaissance in Europe that the interest regarding both stylistic innovation and translation was significantly increased. Dolet, drew attention to the “dignity and richness” of source and target languages and the preservation of their particular linguistic properties, and Du Bellay also emphasized the stylistic differences between languages. Enhancing this, Peletier du Mans, in 1555, made the point that “the translator should be aware that the author’s spirit and intention are often bound up with his style and choice of words” (Lefevre 1992:53 cited in Boase-Beier 2006: 11). This view is a forerunner to the later analyses of the role of style in the relationship between reader/translator and the author’s state of mind that will be illustrated below.

Style is also prominent in the views of prominent translators of classical literature John Dryden and Alexander Pope. As Lefevre points out Dryden spoke of style as the “genius” of a text and as the author’s “particular turn of thoughts and expression” (1992: 104), a point akin to the above by Peletier du Mans. Pope, on the other hand, noted that in literature, “the sound must seem an echo to the sense” (ibid.: 27) thus relating style and meaning, an issue that has long been the concern of both literary studies and stylistics, and that has also been foregrounded in relation to the translation of Homer by Arnold in 1861. Pope also spoke of the “spirit” of the text, a term also used by Denham. Along the same lines, the “energy” of the source text, and “the spirit not only of the language but also of the original author” are highlighted by Tytler and Schleiermacher respectively⁸.

This history of references to style in relation to (literary) translation, drawn mainly from Boase-Beier, is extremely limited, but nevertheless indicative of a number of significant issues. The elusiveness of the term style is illustrated, alongside its pervasiveness through the years. The relation of style to the “spirit” of

⁷ According to Qvale (1998: 9)

⁸ For more see Bassnett 1991, Lefevre 1992, and Boase-Beier 2006: 10-11.

the text is repeated by numerous writers, as is the connection between the style of a text and the “turn of thoughts” or state of mind of the author. Furthermore, in the same direction, the link between style and meaning of both source and target language is noticed, even though it is also obvious that in the majority of cases the focus is towards the style and meaning of the source text and author and how to best grasp, retain or convey these. This overall tendency when discussing style alongside translation that has been noted by many writers, notably Baker (2000), has its own significance and will be examined further in the following section. Meanwhile, a closer look at the development of the study of style is required in order to illustrate its implications for the study (and practice) of translation, especially as the two are often intertwined.

3.2.1 Style, stylistics and approaches to translation

As Boase-Beier (2006) points out, “the fact that so many writers on translation mentioned style (whether perceived as the style of a language, of an individual author, or of a source text or a target text), suggests a concern with what goes beyond content, and especially with the manner in which it is expressed” (ibid.: 11). However, to strictly speak of stylistic approaches to translation and the influence of stylistics on TS is not yet that straightforward. This is due to the fact that as a discipline stylistics proper was not established until the 1960’s, while the preoccupation with style in the study of translation goes back a lot longer. It is also a direct consequence of the fact that, as mentioned above, even though style has been a factor in discussions on translation since antiquity, its traditional role has up until fairly recently been one-sided and with a distinctly source-oriented focus.

The traditional view of style in translation

This traditional approach is concerned with how to best achieve ‘the translation of style,’ whereby “[t]he author is seen as an individual possessing a unique talent, but the translator is not important as an individual, it is only his/her function as reproducer of the author’s creativity that matters” (Saldanha, 2005: 33). A characteristic and fairly recent example of such an approach is Tim Parks’ 1998 book *Translating Style* in which he analyses six translations of English modernist writers in Italian. The central idea in Parks’ approach is to closely examine the translations

alongside the originals looking for areas he terms as “problematic” in the translated text. These “problematic” areas, then, are, according to Parks, the key to a better understanding of the original and its qualities. In other words, the problems in the translation are a means towards a better appreciation of the original.

Such an approach to style and its applications in connection to translation, carries a number of implications that are characteristic of the way (literary) translation and translators are often viewed. It is a strongly source-oriented view of both style and translation: evaluation is made in terms of what is “lost” in translation. The default implication is that translations are inherently flawed and doomed to fail in their task of accurately conveying the style of the ST. Therefore, since particular areas have proved impossible for the translator to tackle adequately, their stylistic subtleties are highlighted. The general ideas of applying stylistic analysis as an extension of literary criticism or of applying the study of translation as the means in order to achieve a better understanding of a literary text are both valid in principle;⁹ in this case, however, they are employed in a such a way that exemplifies the low esteem the translator’s status used to have even in theoretical approaches. The author is seen as the only one with access to the one correct interpretation of the ST and as the only authority against which “lesser” attempts at the same text are to be measured.

Munday (2007: 33) notes that Parks’s approach is a reaction to an increasing tendency to “approach literature as a branch of linguistics” (Parks 1998: vi). Parks’s is an “integrative view of style” (Munday, 2007: 33), even though he refrains from providing a theoretical foundation against which the translations should be analyzed. He views creativity as an inherently subjective process, and attacks the tendency to strive for scientific “objectivity” on the part of those theorists who adopt a linguistic viewpoint to literature.

Overall, Parks’s outlook brings up some issues that are interesting. He notes that the translator is “forced to choose between various options... based on sensibility” (1998:vi). Elsewhere, when discussing the losses in the translation of Lawrence’s *Women in Love* he speaks of the language of the translation as “an Italian that seems all too at home with itself and the *conventional patterns of mind it*

⁹ For more on these see respectively: Short (1996), and Gaddis Rose (1997) and Boase-Beier (1999, 2006).

enshrines” (ibid: 46, emphasis added). From such points as this it is apparent that Parks’s experience as both a novelist and a translator of literature allows him an insight to the factors that revolve around the issue of style and its relation to choice and the mind. He does not, however, attempt to explore them any further at any stage, and projects instead a basic, binary opposition between linguistics and “sensibility” when it comes to literary criticism, and an exclusively ST-focused approach when it comes to style and translation.

Different perspectives on style

If Parks is an example of the traditional and outdated way to use style in relation to translation – an approach also echoed in the views of a number of the translators presented in section 3.1 – his view on the concept of style itself is somewhat more durable. Munday terms it “integrative” (as above), based on how Parks seems to interrelate style with content (in literature), suggesting a link between the two but without either identifying it, nor clearly elaborating further on this interrelation.

In fact this relation of style with content, especially in a literary text, is the distinguishing factor of the different views on style, and it is integral to both stylistics and literary criticism. Leech and Short (1981: 26) identified two binary opposing views of style that are widely adopted as the traditional perspectives: the monist and the dualist. The monist perspective argues for the inseparability of form and content. For the monists, according to Wales (2001: 258), style is not simply a manner of expression, but something more meaningful and all stylistic choices are linguistic choices and vice versa. In this view of style paraphrase and also translation are in a strict sense impossible. The dualist approach, on the other hand, sees expression and content as independent from each other, and claims that the same content or meaning can be expressed in different ways. This approach has the advantage of facilitating analysis by separating sense from style and allowing to focus solely on the various stylistic variants. On the other hand, it is obvious that, especially in the case of poetry and poetic language where the focus is as much on form as on content, the monist perspective is much more meaningful.

Leech and Short (ibid), following from Halliday’s (1971) functional theory of language, propose what can be seen as a compromise between these two perspectives and is termed as the ‘pluralist’ view on style. Saldanha (2005: 40) sees the pluralist

model as a “refined version of monism” (ibid: 40) since it does not regard style and meaning as independent, but rather distinguishes various kinds of ‘meaning’ according to different functions of language derived from Halliday’s grammar. In Leech and Short’s model there are three levels of stylistic choice; namely the semantic, syntactic and graphological levels (as well as phonological effects), and three levels of functional significance, adopted from Halliday, that are associated with them: ideational, interpersonal and textual. The ideational level has to do with the way language conveys and organizes the cognitive realities of experience, the interpersonal level with the function through which someone sets up a particular relationship with a reader/listener, and the textual with language’s ability to create links with itself, thus enabling the creation of text.

Style as salience: Deviance, Prominence, Foregrounding/Literary relevance

“What stylistics attempts to do is to analyse the language of a text systematically and identify significant patterns” states Munday (2007: 34) on the aims of stylistic analysis. Adopting a pluralist, or a multilevel, approach to style allows the researcher to explore all types of option in a (literary) text as meaningful. The issue then, as Leech and Short point out, is in choosing on what features to focus. In this respect, the concepts of deviance and prominence are central to the way style is understood in language and text for both Halliday and Leech and Short. It is these salient features that shape and define literary language and the literary text. And it is the relationship between these concepts and the notion of foregrounding or literary relevance that stylistics explores. Deviance is defined as a “purely statistical notion: the difference between the normal frequency of a feature and its frequency in the text or corpus” (Leech and Short, 1981: 48). This is the basis for viewing style as deviation and as a concept it is dependent on some norm of comparison that can be anything from a text (if a particular section of feature thereof is being examined), to a corpus of texts or a language as a whole.

Prominence, then, refers to the psychological notion of salient features and how these are perceived by the reader and affect them in new and unexpected ways. So, “prominence of various degrees and kinds provides the basis for a reader’s subjective recognition of style” (ibid). It is because of this psychological basis that prominence should be understood as a relative concept. Different readers will

register and respond in varying degrees to the salient features of a text. And it is also for this reason that even though the relationship between deviance and prominence is fairly direct, they are not straightforward to identify as different aspects of the same phenomenon. There will even be variation between the number of salient features different readers register at all. All in all, (statistical) deviance can be regarded as a broader category that encompasses all instances of (psychological) prominence but not vice versa.

In turn, prominence is distinguished from the concept of foregrounding or literary relevance, which is “artistically motivated deviation” (ibid.) or “prominence that is motivated” (Halliday 1971: 339). Halliday refers to it also as “value in the game” meaning that in order for a prominent feature to achieve literary (and stylistic) relevance, it had to do so by means of its own value in the language, in combining with other features of style in artistically meaningful patterns. The notion is also psychological and has its origins in the Prague School from where foregrounding is derived and used by Halliday. Again, as in the relationship between deviance and prominence, the way foregrounding relates to prominence is direct but not straightforward. The subjectivity of a psychological notion is carried over from prominence, so the “value” of foregrounded features relies on the reader to recognise their “consistent and systematic character” (Mukařovský, 1958: 44) that is required in literary language. What is more, “artistic motivation is inherent to the definition and is beyond the immediate scope of quantitative analysis; hence the need to supplement it with close critical analysis” (Munday, 2007: 34).

3.2.2 Style as choice and the translator of literature

However, the concept of motivation which, through foregrounding, is inherent in analyzing literary style, also raises the issue of the source of this motivation, and by association the issue of the author’s/translator’s intention. As Saldanha (2005: 44) notes, according to Halliday’s functional model, a pattern is motivated when it contributes to how the text functions on either of the levels discussed above. This definition can be seen as a way of circumventing the issue of intention, and thus, crucially, of avoiding raising the question of how much conscious control a writer has over their own style.

From the discussion of style in the above sections, it is clear that a writer's style, regardless of the specific perspective adopted, is defined by his/her (linguistic) choices. In contemplating closely Wales' (2001: 371) broad definition of style as the "distinctive manner of expression", Boase-Beier identifies that it is the choice exercised by a writer that underlies this distinctiveness, a view central also to the perspectives on style of other writers such as Enkvist (1973) and Leech and Short (1981: 10-12). So, for any writer (original or translator) style is the result and the domain of (sometimes unconscious) choice. It follows, that in order to systematically examine the style of a text these choices need to be accounted for.

This, then, inevitably brings the writer (of originals or translations) centrally into the picture and calls for an approach that looks not only at the textual manifestation of stylistic choices, but also, crucially, at the context behind and beyond them. In this respect the framework of cognitive stylistics has much to offer to the analyst of literary style and of literary translation as it has both a concern with knowledge and the mind and a pragmatic interest in what is beyond the linguistic structures themselves. Boase-Beier stresses the value of this perspective in examining style when she notes that:

“...choice is made from those structures the mind universally makes available; the basis of all linguistics is exactly this interaction between universal and individual, as indeed it is the main concern of translation and its theories.”
(2006: 54)

The cognitive approach and the benefits it can bring to the study of style in translation, will be discussed in a following section. At this point, the role of cognitive factors in affecting the way stylistic choices are made is pointed out.

This serves to show that “the style we choose as translators is subject to all manner of constraints and influences, some of which the translator may only be dimly aware of” (ibid.: 53) and brings further into focus the issue of the amount of control writers actually have over their own style. Milic (1971) addresses this issue, by distinguishing between those choices a writer makes consciously which he calls ‘rhetorical choices,’ and those made unconsciously which he terms ‘stylistic options’ (ibid.: 85). Accordingly, for Milic conscious rhetorical choices, or a mix of habitual and artistic characteristics, are the main object of traditional literary stylistics, since

they realise artistic intentions. The concept of ‘foregrounding’ discussed above, as the distinguishing characteristic of literary language seems to reaffirm this view.

However, as Milic also points out, a great deal of the writing process happens automatically, a fact reaffirmed by the discipline of stylometry, whose main area of study is the application of statistical techniques to identify the style of a text. The most common application of stylometry to literary texts is ‘authorship attribution’ which applies quantitative and statistical methods such as cusum (or qsum)¹⁰ to literary texts in an attempt to pin down those aspects of a writer’s style that are habitual and as such repeated across a range of texts. These methods are then applied to texts of unknown or disputed authorship in order to identify the author. The focus of these approaches is usually on the minor syntactic or structural aspects of language, such as sentence length, FW, the use of short and vowel initial words etc, which are beyond the immediate conscious control of the writer. The application of such forensic stylistic methods even in legal disputes indicates the wide acceptance of ‘stylistic options’ as a kind of ‘fingerprint’ of a writer.

Their relevance for literary language, and consequently literary translation, has been widely disputed, however. Quantitative and statistical methods, such as cusum, are indeed founded exclusively on deviation from a pattern, or stylistic deviance as defined by Leech and Short (above). According then to the Hallidayan functional model, as refined by Leech and Short, stylistic options do not, by default, have stylistic relevance as they are unmotivated, and in most cases probably even non-prominent features of a writer’s style since “nothing can be proved by statistics alone” (Leech and Short, 1981: 51). Yet, as Craig (1999) points out: “There is an odd asymmetry in the notion that frequencies of linguistic features can classify style and yet cannot play a part in describing it” (ibid.: 104). In fact, Craig’s research on three tragedies associated with Thomas Middleton indicates that it can be possible, to an extent, to connect certain of a writer’s linguistic habits to their stylistic characteristics. Still, the extent to which such statistically prominent features are

¹⁰ “A cumulative sum, or ‘Cusum’, chart is a graph which shows how a series of observed values change with respect to their average. Bee (1971, 1972) first proposed using Cusum charts of verb frequencies as a test of authorship. Michaelson et al. (1978) employed Cusum charts of sentence lengths to characterize Greek writers. More recently, Morton and Michaelson (1990) have proposed an authorship test which uses cumulative sum charts of various word classes.” (Hilton and Holmes, 1993: 73)

perceived and affect the reader as significant is not straightforward to determine. The vital point here is stressed by Fowler:

“[T]here is by no means an invariant relationship between linguistic structure and critical significance. Purely linguistic analysis cannot reveal this significance: only a critical analysis which realizes the text as a mode of discourse, which recognizes pragmatics and social and historical context, can do so.” (Fowler, 1996: 9, also quoted in Munday 2007: 34, emphasis added)

Saldanha (2005: 46) points out the main weakness in Milic’s model as being the difficulty in safely distinguishing between conscious and un-conscious choice in style, and proposes a slightly modified model in which ‘stylistic habits’ are “understood as automatic linguistic habits that nevertheless have a relevant stylistic effect” and ‘rhetorical choices’ are “patterns deliberately foregrounded in order to produce a certain effect” (ibid.). This refined typology intended as a methodological tool offers a certain flexibility for the researcher and will also be adopted in this thesis.

She also assesses the limited, so far, applications of authorship attribution methods to translation, notably by Farringdon (1996), a strong advocate of the cusum method, and Burrows (2002), and concludes that “very little has been done in terms of analysis of stylistic habits in translation and more research is needed before any conclusions can be reached” (Saldanha, 2005: 50). The most noteworthy results of this research are Farringdon’s conclusion that in translation the original writer’s utterance is being “filtered through” the translator’s linguistic habits and so “subtly and unconsciously altered (formally, not in substance)” (Farringdon, 1996: 110). Additionally, while Burrows arrives, for the most part, at similar conclusions, interestingly he also points out certain cases where “some translators may be so sensitive to their task that their own stylistic signatures completely disappear behind the image of the foreign author whose work they are representing” (2002: 687-699, quoted in Saldanha, 2005: 50).

All in all, the pivotal role of choice in stylistics is inevitably carried over in researching the translator’s style. In discussing literary translation in particular, it seems that even though the focus inevitably falls on foregrounded stylistic choices (their effect being in fact inherent in the very definition of ‘literariness’ as will be

discussed below), the translator's habitual, stylistic preferences cannot be overlooked. Fowler's notion of 'mind style', being "the distinctive linguistic presentation of an individual mental self" (Fowler, 1977: 103), can be useful as the basis for a comprehensive analysis that wishes to shed light on the translator as a literary writer in their own right, and not a mere re-producer of texts, and looks at their choices and the effect of these choices in context.

3.2.3 Ideology as Style in translation

By considering such a broad-encompassing definition as mind style, the cognitive, and by association the pragmatic aspects of the translator's style become part of the picture. This, in turn, allows for the factors that underlie and influence the translator's decisions to be accounted for as part of their style. In this light, and taking into account the fact that motivation is a key factor in describing style, the notion of 'ideology,' which is often cited as the source of this motivation behind the translator's choices, can be approached from a different perspective. Munday (2007) stresses that:

"the language of all translators, as with all individuals, is revealing of the ideology (in terms of value systems and sets of beliefs) that is part of their background. The language of particular textual instances is also moulded from particular circumstances that exert ideological pressure on the text as it is transferred into the target culture." (ibid.: 8)

Such a view of ideology breaks away of its strict, traditional dependence on motivation, and can be approached as an extension of the translator's style, much in line with Baker's (2000) suggestion for an expanded notion of the translator's style which will be discussed in detail below. This is, in essence, a cognitive view of ideology, one that originates in critical linguistics and the work of linguists such as Fowler (1977), Simpson (1993), as well as by Hatim and Mason (1997) who draw attention to the fact that translators "feed their own knowledge and beliefs into their processing of a text" (ibid.: 147, quoted in Munday, 2007a: 199).

Munday defines ideology along these lines as: "a system of beliefs that informs the individual's world-view that is then realised linguistically" (ibid.: 8) and stresses that it "will have unconscious as well as conscious aspects" (2007b: 213). It is precisely this interest in the "unconscious" aspects that relegates motivation from

its dominant position when approaching ideological shifts in translation. As a matter of fact, the translator's own experience and education, in both of the languages involved in the translation, can play an equally important part in bringing about a shift in the ideology of the TT as any motivated strategy. The theoretical framework to account for each person's unique handling of language, which ties it to the cognitive outlook on ideology in translation, is found in the theory put forth by Michael Hoey (2005) called "lexical priming."

According to Hoey, lexis and not grammar form the basis for language acquisition and use:

"[Lexical priming] argues that as we acquire vocabulary it becomes loaded with the contexts (linguistic, generic and social) in which we repeatedly encounter it, such that we subconsciously expect and replicate these contexts when we read, write, hear and speak. The different types of information with which a lexical item is loaded are its primings." (Hoey 2005, here quoted from www.lexicalpriming.org)

As a consequence each person's lexical priming will be different, since each one's experience of language is slightly different. Factors such as education, the media and the environment with which one interacts all affect, and so to an extent "harmonize," the context and co-text with which one associates certain words in a "mental concordance" that each person stores for every word they commonly encounter. There are several primings that Hoey identifies, the most common being collocation, and it is also noteworthy that initial primings can "nest" and become themselves the object of further priming. Furthermore, lexical priming is by default a relative concept, and refers to typicality rather than universality of occurrence.

It is, then, clear that the theory of lexical priming can go a long way towards helping the researcher look into, and account for, the habitual use of language and its causes and effects. These play the minor part in the stylistic analysis that is undertaken in this study, however, it is introduced here as it ties-in with the cognitive notion of ideology that Munday pursues, and since it can help as a general framework in the attempt to account for both non-motivated strategies and habitual stylistic preferences that affect the ideological make up of a translated text.

3.2.4 Cognitive aspects of style in translation

Adopting a general cognitive framework, or at least acknowledging the cognitive factors involved in a discussion of the translator's style can open up several possibilities towards a better insight and a more comprehensive outcome. As a matter of fact, Tabakowska (1993: 3) notes that translation theory in general (having evolved a strong interdisciplinary outlook) has much to benefit in terms of coherence if it is based on a kind of linguistics that is in itself of inherently interdisciplinary character. It is already evident from the discussion in the sections above, that certain aspects of style in relation to translation, such as the stylistic habits of a translator and their effect on the translation as a whole, are effortlessly related to a cognitive perspective, with its ability to relate linguistic choices (the basis of style) to cognitive structures and processes.

Boase-Beier (2006: 19) takes a firm stance in advocating the applicability of cognitive perspectives to studying style in relation to translation, despite the fact that a strong relation to 'universalism,' which is seen as inherent in cognitive linguistics from their origin in structuralism, raises doubts for critics such as Fowler. She stresses the importance of universalism for translation, and highlights the interaction between the universal and the individual (both of which have cognitive extensions) as the basis of both linguistics and indeed translation and its theories. The same point is made by Tabakowska (1993: 4) who locates both style and translation at the point where "the universal in human cognition" and "the infinite variety of products of cognitive processes" interact. This interaction is evident in theories such as Hoey's (above) lexical priming, where a universally applicable conception of the lexis as the basis for language use and acquisition, results through the individual experience and cognitive process to the particular way a person uses language in an automatic way.

In adapting such an outlook for use on the translation of literature, and one that takes notice of stylistic choice instead of only focusing of automatic linguistic habits, Boase-Beier notes that, when translating a text or author "the translator is attempting to reconstruct states of mind and thought processes, always with the awareness that the individual states of mind are affected by social and cultural influences" (2006: 54). This attention paid to the social and cultural factors involved in the production, reception and translation of literature is a key element that

cognitive linguistics bring to the study of style in translation through their pragmatic concern with what goes beyond a text's relation to an observable reality. Early stylistics mainly ignored such factors, largely for the same reasons, and much in the same way, that the New Critics followed a strictly text-bound approach (see Chapter 2). And it was in fact such an approach (which favours universalism) that has, as far as it infiltrated early TS, hindered the development of models to replace the traditional – ST focused – views of style in relation to translation that are discussed in section 3.2.1 above.

Thus, the pragmatic concern that developed in cognitive stylistics regarding the aspects of language and meaning that go beyond the strictly linguistic, is instrumental in the conception of a broader notion of style in the study of translation. This convergence of cognitive theories of style with pragmatics, that affords a range of possibilities, is achieved through the notion of 'context' as a cognitive construct for which Boase-Beier adopts Stockwell's (2002: 60) definition of context as "the psychological and social circumstances under which language is used." In this way, through the interest in context, cognitive stylistics takes into account the cultural (social and historical) aspects of the production and understanding of texts. This means that attention is paid not only to the role of the writer (author or translator) but also to that of the reader in the way meaning is created according to the reader's inferences. And this naturally applies to the translator and sees him/her as the – inferred – reader and writer of literature. Hoey's lexical priming theory reflects an aspect of this outlook where context shapes a person's individual handling of language (focusing on the automatic side of language use), while Semino (1997: 160) adopts the notion of 'schemata' or pre-existing knowledge structures that each individual has and activates during the process of interpretation of a literary text. These schemata are, of course, different for each reader and are acquired through "repeated exposure to similar objects and situations." Accordingly, meanings "are not 'contained' within a text but are constructed in the interaction between the text and the interpreter's background knowledge" (ibid.: 124).

The active role of the reader in the construction of meaning and the emphasis on context make the cognitive outlook on style and translation a broader one, able to relate "linguistic choices to cognitive structures and processes" (Semino & Culpeper,

2002: ix). In this sense, to translate style is indeed to translate a state of mind, and if the ST is the product of the author's mind, the traces will be also evident in the TT, intertwined with those of the translator's own. This view is echoed in statistically based approaches to translators' style such as Farringdon's. It should then be expected that the style of the ST will act as a constraint on the choices the translator will make in attempting to recreate it, and these choices, in turn will establish the style of the TT. In the case, then, of multiple translations of the same ST, the (mind) style in the ST that will be the source of constrain is the same for all translators. Yet the way each translator will perceive these constrains, and the stylistic choices he/she will make in attempting to re-create the style of the original, are subject to the translator's own perception of language (as a reader and as a writer) as this perception is shaped by his/her own personal experience and context.

On the counter-point of this stylistic diversity in the translation of literature that individual cognitive processes and contexts of situation allow for, there are certain aspects that can be observed on a universal scale. The notion of 'literariness' can be seen as such an aesthetic experience that transcends cultural boundaries and one that depends on the reader's cognitive experiencing of the text. According to Tabakowska (1993: 11) even though "poetic language" is not qualitatively different from "normal" language, the latter relies solely on "linguistic norms" which are applied with minimal reflection by the common language user, while the former is based on the conscious attempt on the part of the writer to extend beyond these norms. Additionally, and perhaps most importantly, "literary discourse has an effect on minds, refreshing or changing our mental representations of the world" (Cook 1994: 4), which means that the author's mind style as contained in the text, reveals for the reader new ways of looking at the world and new cognitive states they would not have come to experience otherwise. It is also important to note that, in part, a literary text achieves this mind altering effect on the reader by realising the reader's search for such an effect.

This has two implications for literary translation. Firstly, for the reader it means that the effect the TT has is an amalgam of the author's and the translator's cognitive states, as reflected in their stylistic choices. Secondly, for the translator it implies that in order for the "mind-altering" effect of literature to be preserved in

translation, the first step is for the translator to recognise it. It also means that, if such an effect can indeed be preserved, there must be some aspects of literature, aside from the overarching notion of literariness, that have universal validity. This goes back to the view held, among others by Jakobson (1987, 2000), who worked with literary language, mostly poetry, and saw certain stylistic figures as psychological processes, thus recognising a universal applicability in them. In this he was one of the forerunners of cognitive stylistics (even though his was an empirical and intuitive approach) in recognising these common cognitive values that were translatable, alongside those elements of poetry that he considered untranslatable, such as the relation between form and meaning in poetry.

These ‘stylistic universals’ or ‘universal aspects’ of style have been postulated by a number of writers on style and on translation. Among those researchers dealing specifically with translation and the cognitive aspects of style Boase-Beier (2003, 2006) and Tabakowska (1993, 1997, 2000) have focused particularly on their significance in the study of literary translation. Boase-Beier (2006: 14) lists such aspects of style that have been considered to be universal from a number of writers (van Peer, Miner, McCully and others). Foregrounding is considered as such a universal stylistic characteristic of literature, and so is parallelism, and salience which are closely related. The way foregrounding is related to the very function of literature, and its pivotal role for literary style, as postulated for example by Leech and Short (1981, above), classify it as a primary feature to consider when examining the literary translator’s style. Saldanha (2005: 50) notes that a translator can be expected to attempt to reproduce the foregrounded patterns in the style of the ST. Indeed, the universality of ‘literariness’ mentioned above can be partly attributed to the universal stylistic effect of foregrounding. Other stylistic characteristics that Boase-Beier (2006: 82-108) lists as potentially universal are ambiguity, textual gaps, metaphor, iconicity, as well as rhyme and meter in poetry. Tabakowska (1993) also focuses on ambiguity, salience, metaphor and iconicity as universal aspects of a cognitive grammar. She supplements these with perspective and figure/ground alignment in the list of features she examines.

It is obvious that the study of such universal stylistic characteristics in translated literature can provide a constant between the styles of the ST and TT or

that of the author and translator for the researcher to focus on. Such aspects of style that are regarded to transcend lingual barriers can constitute a firm basis in order to begin exploring a translator's stylistic choices. Furthermore, the interaction between the universal and the specific that is the domain of cognitive approaches to style can help in accounting for those aspects that are considered to be beyond the writer's conscious control. In TS this is echoed in a number of calls by researchers in recent years to supplement the search for universals and norms that has been the focus of corpus-based approaches (as seen above), with studies of the specific and the individual in translation.

3.3 Style and the translator: Corpora-based models

3.3.1 Translational Stylistics

One of the first advocates of the need to supplement the study of large corpora of texts with smaller carefully constructed corpora, as the way forward for the relationship between CS and TS was Malmkjær (1998). In this direction she saw the opportunity to add to the study of those “vast norm generators” (ibid.: 7), by focusing on the “translator's love for the instance” (ibid.). Her call for the use of corpora of real translated texts as the data-set for stylistic analysis was one of the earliest steps in a direction that has drawn increasing attention in the field in recent years. In a set of papers that were published almost simultaneously, and were obviously meant to supplement each other, Malmkjær sketches out a model on how to go about such an analysis. She calls this approach ‘translational stylistics,’ a term that seems useful and appropriate.

For Malmkjær translational stylistics “is concerned to explain *why, given the source text*, the translation has been shaped in such a way that it comes to mean what it does” (2003: 39, emphasis added). Two main foci of the model are immediately discernible from this definition. Firstly, the semantic concern of translational stylistics is stated. Malmkjær, distinguished three categories for analysing style according to whether the focus is on the text, the reader, or the writer. She makes a distinction between the analysis of text-bound style which she views as a “statistically significant regularity of occurrence in text” (2004: 14), and which can

be carried out autonomously without reference to either reader or writer/translator of the text, and stylistic analysis which includes what Tabakowska (1993: 4) calls the 'human factor' as either the reader or the writer. The reader-oriented analysis focuses on 'how' meaning is generated from a text by the reader, while writer-oriented analysis goes one step further in asking 'why' a text has been made to mean what it does. Only stylistic analyses show a semantic concern, while the analysis of style can be carried out in mostly quantitative, statistical terms.

Translational stylistics, then, is seen as a writer-oriented stylistic analysis, and the focus on 'why' the (target) text has been shaped in the way it has, automatically makes the writer/translator's motivation a central feature of the model. Thus, inevitably, it is also concerned with choice and the constrictions of choice for the translator. Malmkjær's model is interested in, mainly, conscious choice, and even though she does refer to "implicit, subliminal" (ibid.: 15) influences on the translator, she never explores these on any level. Literary style is seen here too as the outcome of a series of choices on the part of the writer, but for Malmkjær it is clear that the stylistic analysis of translated literary texts cannot be carried out in the same way as that of non-translated texts. For translational stylistics, the ST-TT relationship is at the center of the stylistic analysis of a translation and overlooking this would result in important patterns of choices made by the translator being also overlooked. A translation is seen in a position of direct mediation to the ST. Linguistic as well as cultural (or contextual, socio-historic) constrictions are also considered, but Malmkjær stresses the point that all other creative restrictions notwithstanding, "a translator, however creative, commits to a willing suspension of freedom to invent" (ibid.).

As a result, on the methodological level translational stylistics is based on a search for patterns between the translation and the ST, acknowledging that otherwise many important factors about writer motivation may not arise. It is easy to see the suitability of parallel corpus methodology for research with such focus, and Malmkjær's interest in parallel corpora and their contribution to TS as stated in her 1998 paper, is no surprise. As a matter of fact, the approach she follows in both her papers concerned with translational stylistics has all the characteristics of a corpus-based approach, even though she does not explicitly state the use of electronic

corpora or text analysis software in her papers, which look at the translation of fairy tales of Hans Christian Andersen into English. Her method can be summarised as consisting of four stages, the first stage being the choice of data. At this point she acknowledges the significance of having a large data-set for analysis, but at the same time she manually selects translations that appear to offer themselves for analysis rather than the whole available corpus. For the second stage, which is concerned with the analysis of the data, statistical findings of interest are presented in much the same way as in any standard corpus approach. These are used as starting points and are supplemented by a more thorough close reading approach of a number of extracts in context allowing for “a detailed study of a large amount of text” (2003: 42). Here both the ST and the translation are presented aligned, as well as a gloss version of the ST in English which serves mainly as a ‘reference’ against which the choices made by the translator can be illustrated. During the third stage, the initial results of these analyses are presented and these are mainly concerned with patterns in the choices found to have been made by the translator and with their consequences for the TT and its effect on the reader. Finally, during the final stage Malmkjær attempts to offer explanations for those patterns found in the translators stylistic behaviour. During this stage she admits to reluctantly having to resort to a degree of speculation, but, in spite of this, she is clear in the factors considered as possible explanations, such as the socio-cultural context and linguistic sensibility of the translator. Other factors that potentially have a crucial influence are the translator’s interpretation of the ST, the purpose of the translation, and the fact that this purpose may differ from that of the original as well as the differences in the audience of the ST and TT.

3.3.2 The translator’s style as “thumb-print”

There are a number of common features and overlapping areas between translational stylistics and the methodology proposed by Baker (2000) for investigating the style of a literary translator, as well as differences of scope and focus in the approach. Baker’s seminal paper supplemented by other articles (2004a, 2004b), sets out to explore the ways in which the study of corpora of translations (which were at the time newly available) can be employed in the search not of norms or universals as has been the tendency in the field due to the factors outlined in section 3.1 above, but of patterns characteristic of the individual in translation. It is notable that this

sparked a new wave of corpus-based studies in TS which focused on the individual rather than the universal and had literary texts as the data-set, the most characteristic being those by Bosseaux (2007), Winters (2004), and Saldanha (2005). Baker (2004a: 173) notes that “there will always be individual translators who opt to use different strategies, to go against the norm,” and this fact motivates the search for “patterns of variation” from or within overall patterns by individual translators.

In order to employ the advantages of corpus-methodology to the search for a literary translator’s individual stylistic identity Baker adopts a broad and flexible definition of style as “a kind of thumb-print that is expressed in a range of linguistic – as well as non-linguistic – features” (2000: 245) and begins from the notion that “it is impossible to produce a stretch of language in a totally impersonal way” (ibid.: 244). She sees a clear need to seek proof for the fact that literary translators have distinct styles of their own as this highlights literary translation as a creative activity. If translators are proved to leave their own personal “thumb-print” on the text rather than merely reproducing what they find in the ST, then significant steps are taken to break from the traditional ST-focused view of style in translation that was illustrated above. Thus, in terms of focus, Baker’s model – like Malmkjær’s – proposes to look at large amounts of text in search of (recurring) patterns of choice by the translator. However, for Baker the initial focus of the search for a translator’s individual style lies in those unobtrusive, subliminal stylistic habits that the translator manifests and which fall under the domain of what is termed ‘forensic’ stylistics, and not in the consciously motivated choices that a translator makes. This could be, perhaps, because corpus methodology, and the semi-automatic software processing that Baker employs, facilitates the search for such subliminal patterns that would be almost impossible to trace manually.

So, a study of the translator’s style means looking for the manner of expression that is typical of a specific translator, their characteristic use of language or “individual profile of linguistic habits,” as this is expressed through recurring patterns of linguistic behaviour rather than individual instances of open intervention in the text. This also suggests that the focus is on how this ‘individual profile’ differs from that of other translators, making the comparison between different TTs the pivotal ground of analysis in this approach. This is a significant methodological

difference with translational stylistics as proposed by Malmkjær, which has the ST-TT relationship in central position. Baker (2000) compares a corpus of translations by Peter Clark and Peter Bush looking for distinctive patterns in the work of each. On the methodological level, the linguistic features of style that are examined to this regard are various¹¹: lexis and the translator's preference for archaic or formal or "slang" expressions are looked at, as is their preference for fixed, recurring phraseology or even for specific turns of phrase. Specific syntactic features such as modality, deixis etc (which might influence the overall tone of the text) are also considered. The way in which reporting structures are used and to what effect is also examined as a way of focusing on an aspect of language that is less likely to be influenced by the ST and more likely to reflect the translator's own preferences. The frequency and patterning of any choices identified is central to this approach, and the variation across texts is also scrutinised. Such statistical indications of style as the type/token ratio and the average sentence length of the translators are also taken into account as they can often point the researcher in the right direction.

After identifying striking patterns in the use of these or similar features, it is important to decide whether these patterns are the result of the translator's style or the direct carrying-over of features of the ST or the SL. One way to minimise this source influence, is to deliberately – in addition to looking for other patterns – focus the analysis on those features that are less likely to be the result of ST influence. In any case, however, it is important to eventually relate any patterns identified in the translation back to the ST so as to "address the issue of the influence of the SL and/or author style" (ibid.: 255). A further step, then, is to attempt to compare any patterns identified in the translators, with large "reference corpora" of the TL to see if these patterns are 'normal' in the language, and, if available, also to a "reference corpus" of translations in the TL to check to what extent they conform to translated language norms.

This is a thorough and broad approach to the search and analysis of textual patterns in translated literature. Yet, Baker is clear in pointing out that:

¹¹ These are the main textual features examined by Baker, as indicative of the translator's style, in Baker 2000, 2004a, 2004b.

“Identifying linguistic habits and stylistic patterns is not an end in itself: it is only worthwhile if it tells us something about the cultural and ideological positioning of the translator, or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour.” (ibid.: 258)

It is, therefore, evident that the notion of motivation behind the choices made by the translator is important for Baker’s model too, since the next step after that of attributing the patterns that were found (to the translator, ST author, SL or TL influence etc) is to attempt to explain these patterns. It is during this stage that the focus is shifted and attention is directed from the text to the translator as a physical person. Any findings need to be placed in the context of what information is known about the translator. The notion of context as it is meant here is close to the cognitive view of context as “the psychological and social circumstances under which language is used”. Baker stops short of such an elaboration – probably also because it would have been out of the immediate scope of outlining a methodology – but the factors she takes into account for this stage, such as the relative positioning of the source and target languages, or the translator’s positioning toward their implied reader, clearly point in this direction. The influence of the linguistic habits of the translator or the physical location where they live and work, which Baker suggests should be taken into account as part of style, also foregrounds subliminal cognitive influences that affect the translator’s choices, and which can be directly connected to the notion of Hoey’s ‘lexical priming’ discussed above.

Bringing the translator to the foreground, as part of trying to explain the patterns found, and taking their context into account, allows for an expanded and more comprehensive notion of the translator’s style to be forged. The subliminal stylistic habits or preferences (what Baker calls a ‘quirk’) of the translator are complemented by the specific strategies they consciously choose to employ – and which can form their own patterns or variations within patterns, – and the text-bound features are supplemented by the para-textual. This facilitates a wider encompassing research, one that considers factors ranging from the impact of such common practices as glossing and/or explicitation in translation, or the consistent use of gender conscious language by a translator, to the choice of texts and themes and their

use of para-texts (forewords, afterwords, footnotes, glossaries etc) as part of a translator's overall style.

There are, of course, notable difficulties in the practical implementation of this model, as Baker points out herself. Speculation, to a degree at least, is often inevitable when trying to account for a translator's motivation, if only because of the lack of sufficient background information, a fact also evident in the application of Malmkjær's translational stylistics. What is more, satisfactorily disentangling the stylistic elements that belong to the translator from those that simply reflect the ST or SL or even the "poetics of a particular subset of translators" (ibid.: 261), can prove very difficult. This, Baker suggests, might be helped by turning to the analysis of different translations of the same ST into the same language, instead of several translations by the same translator, as this would keep the variable of author and SL constant. The view adopted for this study, is that both models of approaching the stylistic analysis of a literary translator's identity offer useful angles from which to approach the task, even though Baker's model can be considered in many ways to encompass Malmkjær's translational stylistics approach (see Saldanha, 2005: 50-55), and an eclectic approach will be followed, as illustrated in the next chapter. This is also the case when it comes to the choice of whether to focus on different translations by one translator, or compare different translations of the same ST by more than one translator. Both approaches will be used in order to provide as comprehensive a picture as possible, according to what is available in the corpus.

3.4 Some notes on the case of poetry translation

Even though, as mentioned in Chapter 1, the translation of poetry is, arguably, the most extensively discussed area of translation – at least in the older literature – it is only conspicuous by its absence from the overwhelming majority of recent studies and theoretical explorations dealing with style and translation, such as those discussed in the previous sections. All of the studies described in detail above use works of fiction as their corpora, as do those by Bosseaux, Winters and Saldanha. Poetry is also noticeably absent from recently compiled corpora of translations such as the Translational English Corpus (TEC), which includes literary translations but only in the form of fiction. The purpose of this section, is only to present a brief,

eclectic overview of some discussions regarding stylistic aspects of the translation of poetry, with the aim of highlighting particular elements that will be relevant in the next chapters, and is not an exhaustive account by any means.

3.4.1 Stylistics and poetry: Some advantages and key features

In considering the particularities of poetry in relation to both stylistic analysis and translation, it is worth recalling that Jakobson, who showed in his work a significant interest in the study of the literary function of texts had a preference for working with poetry. He “felt that its close and easily observable link between form and content embodied the essential nature of literature” (Jakobson 1978, quoted from Boase-Beier 2006: 13). For Jakobson ‘poetic’ language is not qualitatively different from normal language, but rather functionally different as it uses the same resources to meet the ‘poetic function’ of a text. Also, Jakobson’s expressed view for poetic texts is that translation, at least in a strict sense, is not possible but “creative transposition” is because “cognitive experience is universal, as are certain characteristics of poetry such as its concern with style and pattern” (Boase-Beier, 2006: 13). Boase-Beier (ibid.) notes that he saw certain stylistic figures of poetry, such as metaphor and metonymy, as psychological processes, and, in this, even though his linguistics were essentially structuralist, he was the forerunner of cognitive stylistics.

A practical reflection of Jakobson’s views on the nature of poetic language is his stylistic analysis, together with Peter Colaclides (1966: 51), of Cavafy’s poem *Thymisou, Soma* (Remember, Body). Jakobson and Colaclides present a comprehensive syntantico-grammatical analysis of the Greek poem with the help of a gloss in English, for the non-Greek reader. Apart from a presentation of the overall grammatical structure of the poem, they focus on such features as metonymy, symbolisms, parallelism (phonemic or grammatical) and paronomasia. They conclude that “a remarkably intensive exploitation of morphologic and syntactic structures in Cavafy’s composition is bound with a severe economy of means” (ibid.: 57), and, that, despite the lack of apparent ornamentation in his work, his “grammatical imagery” is the most powerful feature of his poetry. This approach, illustrates Jakobson’s view about the advantages of working with poetry, since such a thorough analysis is not possible with prose works. The larger size is one factor, even though the establishing of large electronic corpora and the relevant software and

methodologies have made it feasible to tackle large amounts of text stylistically. Still, the “close bond” characteristic of poetry facilitates a stylistic approach that is interested in the search for patterns but, crucially, also in their impact on the text as a whole.

In discussing the advantages that a stylistic analysis can have for the training of the translator of poetry, Boase-Beier (Bush and Malmkjær, 1998: 33) distinguishes literary translation from other types of translation as that which involves style as much as meaning, and in which the style cannot realistically be separated from the meaning. Therefore:

“Stylistics, as part of that training, is concerned with recognising poetry in texts, so that, in spite of the much-quoted opinion attributed to Robert Frost (- if, indeed, he ever said anything so ridiculous-) the poetry does not get lost in translation.” (ibid.: 41, emphasis in the original)

To illustrate this she discusses a number of aspects of style that make the poetic texts “achieve their effects” and, therefore, the way they are treated will affect the translation. These aspects are: metaphor, poetic context, repetition, iconicity, and ambiguity. It is then clear, that for Boase-Beier poetry is translatable, and this for reasons similar in principle to Jakobson’s views. The poetic function of texts is achieved through certain ‘poetic devices’ and a number of those poetic devices are translatable because they are of a universal nature. This is highlighted by the fact that most of the aspects she refers to are among those listed by Boase-Beier and others as “universal stylistic characteristics of literature” (cf. 2006), and are considered to be of a cognitive, psychological nature. Additionally, the reference to ‘poetic context’ should be noted as it refers to the way a poet’s personal symbolism is built-up from the development of certain words, phrases, or themes throughout their work. A corpus-based analysis can be helpful in pinpointing such patterns, but could also just as easily overlook them if quantitative analysis is not supplemented by close reading and good knowledge of the texts. Again in this case working with poetry can probably facilitate the search.

3.4.2 Poem, Metapoem and Metapoet

Writing in the ‘early years’ of TS (between 1968 and 1986), Holmes, being also a translator of poetry himself, used poetry as the focus of a number of his writings on translation. He saw poetry as: “the most complex of linguistic structures” (Holmes, 2007: 9) and recognised the difficulties inherent for those who set out to translate it. As a consequence of this he observes a chasm between an (unattainable) equivalence, which was the ideal in theorising on translation at the time, and the impossibility often associated with the task of translating poetry. In response to this Holmes proposed a “third way” steering midway between the two, where translated poetry is seen as belonging to “meta-literature,” that is to say to the same body of writing as literary criticism and explicitation, that makes use of language to communicate something about literature itself. And as an extension of this, he introduces the terms “metapoem” for the translated poem, and “metapoet” for the translator.

The metapoem is, then, a poem in its own right, and, at the same time, refers directly to another linguistic object, that is the original poem. For Holmes the term was particularly useful to distinguish the translated poem and its nature, “amidst the general confusion in the terminology of TS” (ibid.: 24). In essence the metapoem has the same relationship to the original poem that a critical analysis or explicitation has with that poem, with the crucial difference, however, that the metapoem is a poem in itself. Consequently, the metapoet, in order to perform his/her task, requires some of the attributes of a poet and some of the attributes of a critic. In the same way that a critic functions, the metapoet strives to understand the complexities of the original poem as thoroughly as possible and to relate these, whenever possible, to the body of work of the original poet and to the SL, culture and literary tradition. Additionally, in the same way as a poet would, the metapoet attempts to fashion a literary object that for all intents and purposes is a poem, by utilising his/her own creative talents as a writer, and utilising the means and tools of the TL, culture and literary tradition wherein the resulting metapoem will be placed. And then, Holmes notes, there are important requirements of the metapoet that are not typically associated with either poet nor critic but are exclusively his/her own:

Linking together these two activities, the critical and the poetic, is an activity which is uniquely the metapoet’s: the activity of organizing and resolving a

confrontation between the norms and conventions of one linguistic system, literary tradition, and poetic sensibility, as embodied in the original poem as he has analysed it, and the norms and conventions of another linguistic system, literary tradition, and poetic sensibility to be drawn on for the metapoem he hopes to create. This activity of confrontation and resolution is [...] an elaborate process of decision making, in which every decision taken governs to some extent the nature of all decisions still to be taken, and the appropriateness of each decision must be tested in terms of its appositeness within the emerging structure of the metapoem as a whole. (ibid.: 11)

One immediate advantage of using Holmes' terminology is the "elevation" of the translators of poetry from mere reproducers of the original author's genius – as the traditional views on style and translation would have them – to literary craftsmen in their own right. Secondly, the notion of the metapoem and metapoet is, in essence, compatible with the cognitive views of literary style and translation as they were set out above, and the cognitive notion of context as "the psychological and social circumstances under which language is used" (above) is also applicable. Finally, it holds as central for the metapoet's unique function, the choices and decisions that are his/her exclusive domain, and the nature of these choices, to seek a balance between two different languages and literary traditions. Thus, since style is the result and reflection of choice, the metapoet's own stylistic territory is tentatively defined.

3.4.3 Poetic text worlds / Poetic effects

Even though not dealing directly with translation, but rather with poetry in general, Semino's (1997) approach to the analysis of poetic texts provides a methodological blueprint that can be equally applied to the study of translated texts, insofar as they constitute poetic objects in themselves. For Semino, the central element in the comprehension of a poetic (or literary) text is the constructing of worlds by the reader from the text he/she is reading. She echoes Enkvist's (1991) overall view that it is the reader's ability, when interacting with the language of a text, to imagine meaningful worlds that is the key to interpretability. Applied to the case of poetry, this process can be more challenging but also more rewarding. The influence of relevance theory (see for example Boase-Beier, 2006: 31-49) is instrumental here, and so the notion of context is central. She explores three different approaches to the analysis of text worlds based largely on varying notions of context, and taking as a premise that in contrast to earlier views "literature is a context too, not the absence of

one” (Pratt, 1977: 99, quoted in Semino, 1999: 7). In fact, she notes as the most common factor in contemporary linguistic study “an increasing tendency to relate the production and reception of literary texts to their social, cultural and ideological background” (ibid.) which clearly links to the notion of context as a cognitive construct .

Accordingly, from the three approaches she adopts, it is the analysis of text worlds that focuses on the interaction between the language that makes up texts and the knowledge that readers bring to their reading, that can help relate linguistic choice and cognitive experience. To this purpose Semino uses “schema theory,” in combination with linguistic analysis, in order to examine poetic text worlds as cognitive constructs. Schema theory is based on the notion that background knowledge is stored in chunks (schemata), which then are accessed according to situation. Semino’s approach follows from a number of studies that define the notion of literariness as the result of a text’s deviation from a reader’s existing schemata. The relation, in principle, between schema theory and Hoey’s theory of lexical priming (above) is clear, with Semino focusing not on the production but rather on the understanding of texts where: “in cognitive terms, a text world can be said to result from the set of schemata that the reader applies to the interpretation of a particular text” (ibid.: 11).

Pilkington’s (2000) approach for stylistic analysis, also focused specifically on poetry, is similarly based on the view that “the aesthetic value obtained from works of literature derives from a particular kind of reading experience” (ibid.: xi). His focus is on “poetic effects,” or more generally stylistic ones, and how they are achieved. For this he principally draws on pragmatic theory, with its concern to account for verbal communication. More specifically, he deals with analysing the manner in which poetic thoughts are communicated through certain assumptions made in the mind of the reader and through a continual process of inferring. His model looks more specifically at the poetic use of metaphor, epizeuxis, metrical variation and sound patterning and seeks to break from, or complement, the mainstream way in which literary stylistics attempts to account for the meaning of poems in syntactic and lexical terms. For this he too resorts to relevance theory which “as a cognitive pragmatic theory, [...] can offer genuine theoretical

explanations for the linguistic choices that poets make (as well as for the stylistic intuitions of readers” (ibid.: xii).

3.5 Methodology

3.5.1 General Theoretical Issues

At this stage we should reinstate the two ‘pillar concepts’ on which the methodological framework of this study is based. These are the concept of a writer/translator’s individual style, the investigation of which is the aim of the study, and the concept of a ‘corpus’ and the related one of ‘corpus-analysis’ which will inform the way in which the investigation of style is carried out. The relevant literature concerning these two central concepts has been presented in the previous sections, and a number of other concepts and issues that will inform the course of this study, such as cognitive aspects of style or the notion of the metapoet, have also been discussed. Concerning the first of these two ‘pillar concepts’ it is sufficient to reiterate here that the working definition adopted in this study for the concept of style is the one proposed by Kate Welsh who sees style as “the perceived distinctive manner of expression” (Welsh, 2001: 371). This is a broad and flexible definition of style that allows for an exploration of a wide range of features, in order to explore the complexity of what constitutes this ‘distinctiveness’ for each of the translators of poetry that are the object of this study.

Having, similarly, covered the main theoretical issues involved in the use of corpora at the service of translation studies, we should, at this stage state briefly what the main characteristics of a corpus are, before going on to present in more detail the design, composition and methods of analysis of the corpus used here. There are a number of studies that elaborate in detail on the constituting characteristics and uses of corpora such as those by Sinclair (1991), Biber (1994) and Kennedy (1998) and, as is the case with style, a number of definitions have been proposed, more or less inclusive and flexible in their outlook. Out of these definitions and regardless of what the specific focus of each study may be, there are a number of core features that emerge in all cases. The most obvious of these features define a corpus as a (large) selection of texts, either whole or partial (extracts), that is stored in machine-readable

format. A number of researchers (e.g. Kennedy, *ibid.*: 3) note that this last aspect was not always so, but it is now commonplace for corpora to be in electronic format, either text that was so produced or converted, or even transcribed speech. In other words, the means of storage is the typical feature attached to the term corpus nowadays. The other features that are essential to defining a corpus have to do with its size and criteria for selection of the texts to be included which go together with the issue of representativeness. Regarding size, it is again commonplace to consider corpora as large collections of texts, a fact again that was greatly boosted with the prevalence of electronic databases able to easily store and process amounts of text on a scale unfeasible before computers. This being a fact and the norm, there is actually no size limit (high or low) to what might constitute a corpus in a linguistic or translational study.

The choice of selection criteria is the principal defining characteristic for a corpus, a point on which all researchers concur. Kennedy, Kenny (2001: 106), Olohan (2004: 44) and Bosseaux (2007: 71) all echo the view expressed by Biber (1994: 381) that: “[t]he design of a corpus, and the selection of individual texts for inclusion in that corpus, are determined principally by its envisaged purpose.” In other words, it is the purpose that the corpus is meant to serve that will determine such factors as the nature and number of the texts that will be included, as well as whether they should be in their entirety or if extracts can be selected too. As Olohan points out, in the case of corpora to be used for the study of translation the issue of representativeness can be further accentuated by extending the question of whether the texts selected are representative of a certain language or genre, to “whether certain translations are representative of translation behaviour” (2004: 47). The issue of representativeness will be revisited below in the section dealing with corpus design. Before embarking on that discussion and the specifics of the compilation of the corpus used for this study, it should be added here that a further theoretical issue often associated with the very definition of a corpus is that of the authenticity of the data, that is to say the selection of texts that were naturally produced and not, for instance, fashioned specifically for the purposes of a study of linguistics or translation. In cases such as here, when the corpus is compiled for a stylistic analysis this element of authenticity is inherent in its definition. Finally, as McEnery and

Wilson (2002: 32) point out, a corpus is often regarded as a “standard reference for the language variety it represents” even though that is not an essential part of the definition.

3.5.2 Designing the Corpus

All of the above issues, then, are to be considered in the process of designing and building a corpus, some being more crucial than others. It is also obvious that the overarching factor that determines such issues as representativeness and other selection criteria, as well as the size of a corpus, is the aim and purpose that this corpus is intended to serve. Function and representativeness are intertwined and therefore different factors need to be considered and evaluated according to case. As McEnery and Wilson (ibid.: 29) remark, linguistics, which is the discipline that initiated the extensive use of corpora in research, is often more interested in examining a whole variety of a language than specific texts or authors. Therefore, the concept of representativeness, which is borrowed as Kenny (2001: 106) among others notes, from the theory of statistical sampling, is complicated and hard to apply to examples of natural language. This has been a source of criticism of corpus linguistics from the outset, with Chomsky among others claiming that corpora are inevitably “skewed”¹².

In the case of corpora designed for the study of translations, where the issue is complicated further as noted by Olohan (above), and where it becomes even more apparent that “the very design of corpora arises out of an act of interpretation” (Crisafulli, 2002: 32), extra caution needs to be exercised by the researcher in order to ensure the complete transparency of the process of selection. This, in turn, will at least guarantee the reliability of results by facilitating their verification, and is also of vital significance if the research is to be accurately replicable. Saldanha (2005: 60) who also constructed her own corpus for the study of style in literary translation echoes this view and adopts the pragmatic approach proposed by Woods *et al* (1986: 55) that one should accept the results of each study as if the process of selection were unproblematic of the theoretical level, and, reevaluating the process if needed once interesting results have been obtained. This again, stresses the need for a transparent

¹² Taken from McEnery and Wilson, 2002: 30

and clearly recorded method of selection of texts. Saldanha then also considers the question of what should be regarded as ‘texts’ in the case of corpus design, i.e. whether only full texts, extracts or a combination of both should be used and suggests that “in studies of style, the use of full texts is generally recommended” (2005: 62). This is a view held by a number of researchers (e.g. Munday 1998) who regard the nature of many stylistic aspects grounded in the text as a whole, and therefore the study of whole texts is required in order to investigate them properly. This is also the view adopted for the designing of the corpus for this study as will be illustrated in the section below. A number of other factors of a practical nature (such as availability of material and tagging) that nevertheless can significantly influence the design and function of the corpus will be also addressed.

3.5.3 Specialized Corpus of English Translations Of Modern Greek Poetry (SCETOMGP)

The general reasons behind the choice of translations of modern Greek poetry of the late 20th century as the source of texts were summarily outlined in Chapter 1. Beyond these reasons, it was the specific aim of the study to explore the stylistic identity of the translator of poetry that determined the selection criteria for the Specialized Corpus of English Translations Of Modern Greek Poetry (SCETOMGP). There are a number of functions that the corpus should fulfill in order to successfully facilitate this study, and these are intertwined with the specific objectives that are tackled throughout the study. Before accounting for the selection criteria and the objectives that shaped them, a note is required on the reasoning behind the choice of the overall nature of the texts that form the corpus (i.e. poetic texts).

Poetry as a field for a corpus-stylistic study

As a starting point, a gap was perceived in that even though poetry has long been a favourite choice of genre in earlier discussions about translation (cf. Dryer, Lefevere, Weissbort, Holmes among others), and even more so the study object of stylistics (e.g. Short, Austin, Bruns to name a few), its ‘currency’ appears to have diminished. This is evident from the extremely limited examples of current corpus-stylistics studies, and the next to non-existent (to my knowledge) corpus-based studies in translation (stylistic or otherwise), dealing with poetry that are available. It appears

that the field of poetry as the data-set for corpus-based stylistic studies is largely unexplored. This is so, perhaps, partly because of the tendency to associate current corpus studies with increasingly large amounts of text, while poetic texts are (as a rule) significantly shorter and a collection of several poems is needed in order to approximate the size of a corpus consisting of just a couple of novels.

However, apart from the ability to examine large amounts of text (that seems to favour long narrative works, mostly novels in the case of literature), a corpus-based analysis can also facilitate accuracy and explore the “close and easily observable link between form and content” that attracted Jakobson (1978). In this manner it can help to illustrate a wider range of the features that make up a translator’s profile and, furthermore, both utilise and test Holmes’ concept of the translator of poetry as a “metapoet”, with his/her own skills that are, ultimately, reflected in their style. On the more practical side of things, the fact that during the last half of the 20th century Greek poetry enjoyed a ‘flourish’ in international interest (as explained in Chapter 1) meant that numerous translations emerged during that period, many of which in book form. Consequently, a variety of different collections easily obtainable, in hard copy format, were available. And, more importantly, a significant number of translations of the same poet and/or poems were produced, something that is admittedly rare on a widespread basis, and presents an exceptional opportunity. The comparative core of this study is founded on this opportunity, and, in cyclical fashion, this shaped the SCETOMGP corpus to allow for a combination of comparative analyses before anything else.

Choice of translators and ST poets

The selection of which and how many translators to include in the corpus was the principal choice to be made. Certain criteria were set in order to conform with the intentions and aims of this study, and the overall approach was inclusive as this was thought to be the best approach for a study with a strong comparative focus. The four main criteria were:

- Availability of translations of the same texts/poems by other translators
- Availability of translations of the same poets by other translators
- The extent of the translator’s theoretical education / Number of theoretical reflections available by each translator

- The overall number of translations published

The obvious reason behind the first two criteria was to maximize the comparable character of the corpus by offering the chance of either comparing texts directly in a parallel corpus manner, or by examining different translations of the same poet, an approach that keeps the factor of the ST author style constant, thus allowing for an exploration of the different ways it is rendered in the TL by different translators. These first two criteria are seen as mutually complementing, establishing the core of the corpus which is designed with the potential for close analysis and comparison in mind, while also offering certain flexibility and a wider range of texts. This approach takes into account the calls of theorists in the field of corpus-based translation studies with a focus on style, such as Baker and Malmkjær, who proposed the use of both smaller, easily observable corpora and of larger “norm generators” in studies of style (see Chapter 3).

According to these criteria the first three translators to be included in the corpus emerged immediately, namely Dalven, Friar and Keeley & Sherrard¹³. The main overlapping point of their work was Cavafy, an not so surprising fact considering his rising reputation and popularity in the Anglophone world. All three had translated Cavafy while Dalven as well as Keeley & Sherrard had translated the entire ‘canon’ of his work¹⁴ and an extensive selection of his ‘unpublished’ poems, which provides a parallel comparable sub-corpus consisting of 154 poems at least. Apart from this, both Dalven and Friar have each published an extensive collection of translations (both under the general title *Modern Greek Poetry*) including a great number of different Greek poets. Friar’s translations of Cavafy, as well as of Seferis and Ritsos are taken from this volume of his, while Dalven’s translations of Seferis and Elytis are derived from her *MGP* collection. Keeley & Sherrard on the other hand, even though they have published a number of collections of modern Greek poetry, have also brought out separate volumes, each dedicated to the work of one of the poets that are examined in this study.

¹³ The collaborative work of Keeley & Sherrard is for the purpose of this study regarded as the work of a single translator. The reasoning behind this choice is elaborated in Chapters 1 and 2.

¹⁴ Cavafy’s ‘canon’ consists of 154 poems he chose to have published or prepared for printing during his lifetime. These were latter supplemented by a number of unpublished poems found among his papers that were completed (i.e. not fragments) and intentionally preserved by Cavafy. These first came out in volume form in Greek in 1968 by Cavafy’s editor George Savidis.

Alongside the work of these three translators, a fourth came to be added on account of fulfilling the selection criteria to a more comprehensive degree than other available alternatives. This was Connolly, who has not translated Seferis or Ritsos but has translated two collections of Elytis, and was in fact his last translator into English. In addition to this Connolly has translated a selection of Cavafy's poetry, which he was kind enough to provide for the purpose of this study even though they have not yet been published. This was an essential element since in this manner the first two criteria as listed above were fulfilled and Connolly's work could fit into the comparative-oriented SCETOMGP. Connolly rated as high as any of the other translators on the fourth criterion with over 12 volumes of poetry translation published. The number of overall translations published was included as a supplementary criterion and as a means of quality check for the translators. Since no evaluation per se is intended in the corpus selection – so as to minimize the risk of prejudice on the researcher's part – a significant number of published works by a translator is taken as a sign of a certain standard of quality.

It is their background in academia, however, and their theoretical background as reflected in essays and/or theoretical reflections on their work that was the conclusive criterion that finalized the choice of these four translators for the corpus. These theoretical views and reflections of each translator have been extensively covered in Chapter 2. They are considered as crucial in the course of this study because their existence and study alongside the textual and para-textual features of the translator's styles informs and completes the picture of the translator as a writer or a metapoet as defined by Holmes. All five of the translators included in SCETOMGP have held an academic post at some point, and it is in this respect that the contribution of Connolly to the study is essential as he is the only one with an academic career and training specifically in the field of translation studies. He is also then, the translator with the most extensive bibliography of theoretical works, and thus an invaluable measure for comparison of the ways in which the theoretical background and knowledge of a translator is reflected in their stylistic choices, as will be seen in detail in Chapter 4.

Finally, when the decision of the translators to be included in the corpus had been finalized, the question of which texts by each translator should be included was

faceted. The question of which translations are representative of translation in general has been identified as a problematic area (see Olohan, 2004: 47) and the question of which translations by a specific translator are representative of his/her style, and if indeed such a claim can be made, is equally problematic. Again, comparability was given priority so every text that has been translated by more than one translator has been included. This was an overriding factor to such an extent that even though the decision was taken to only include translations of whole poems and not extracts in the corpus, Keeley's translation of Elytis's *Axion Esti* was included even though it was not translated in its entirety in Keeley & Sherrard's volume of Elytis's *Selected Poems*. The reasoning behind this choice was that, given the nature, scale and significance of the poem the opportunity to draw on a comparative analysis could yield useful observations, and additionally that the structure of the poem is such that its different constituting parts have distinct styles of their own. Furthermore, the Keeley & Sherrard volume offers a large enough number of extracts to be able to draw safe conclusions regarding the overall stylistic character of the poem. Unsurprisingly, this approach resulted in the corpus consisting in its vast majority of poems by Cavafy, Seferis, Ritsos and Elytis. This is the case since, as explained in Chapter 1, it was these four poets that spearheaded the flourish of Greek poetry, at least as far as the English speaking world, or the western world in general, was concerned. It was then decided to focus the scope of the corpus by, at once, restricting it to translations of these four poets, and, at the same time, expanding the initial selection to include every text of these poets that has been translated by the four translators. This ensured both that each translator was adequately represented and also that there is enough variability of poetic styles in the ST to facilitate a comprehensive range of stylistic factors that the analysis can investigate in the TT.

The full contents of SCETOMGP are listed in Tables A and B in the Appendix. It is noticeable that even though there is balance between Dalven and Friar in their representation in the corpus, in terms of running words, Keeley & Sherrard demonstrate a significantly higher and Connolly a significantly lower figure. This apparent imbalance is not of material importance since, for instance, Keeley & Sherrard's figure is largely due to their translation of the collected body of Seferis's work and it was thought better to retain these in the corpus if only to use as a

reference or control corpus for the rest of their work. This is part of the reason why Connolly's inclusion in the corpus was considered as crucial despite his proportionately small representation, that is due mainly to the fact that he has no translations of Seferis or Ritsos to bring to the corpus. However, he matches the selection criteria as detailed above, and his translation studies background, as well as the fact that he is the youngest and the only one still active of the four, make his work a significant contribution. Not only so as to increase the available options of stylistic comparison, but also a the most current point of reference as to the relation between theory and practice.

3.5.4 Building the Corpus

Every text that is included in SCETOMGP had to be manually converted to electronic form, with the exception of Connolly's unpublished translations of Cavafy which he was kind enough to provide in Word (.doc) format. This was to be a process that, apart from the tedious aspect of the work, proved to be beset with a number of practical difficulties which increased the time-span of the project. These had to do with obtaining some of the older texts that were unavailable locally and also unavailable for purchase as they are now out of print. Dalven and Friar's collections of *Modern Greek Poetry* fall into this last category, while most of the Keeley and Sherrard collections had to be bought. What this meant in practice was that the corpus building process was carried out fragmentarily and is thus impossible to accurately calculate the time required to complete the electronic conversion of the corpus.

The scanning process was carried out using the ScanSoft OmniPage Professional 15.0 program which is designed specifically for the scanning and Optical Character Recognition (OCR) of long documents. It saves both a photographic image of each scanned page and the word processed version after OCR, so as to best facilitate proofreading. It also has a self-training function by which the program 'learns' each unusual character it encounters once the user defines it manually and automatically applies it when it is encountered in the course of the same document. Again, this was a long process with a number of difficulties. Even though it might not be reflected strongly in the total number of over 220,000 running words in SCETOMGP, but since poetry pages contain far less words than an average

page of prose because of genre and printing conventions, the manual scanning process was extensive. The existence of Greek related characters in many of the texts also presented problems since the software could not recognise them and they had to be inserted manually. This was particularly the case with Friar and his extensive use of accents that is not natural in English. The poetry format of the pages also often confused the software that is designed to deal with prose, and in many cases the text areas had to be manually defined. Finally, all footnotes (not included in the ST) and illustrations were also manually removed.

After each text was scanned the respective OmniPage file was saved and then a copy was converted initially into Word (.doc) format. Then the supplementary proofreading and editing phase was carried out using the Word spellchecker as an aid. During this phase some initial observations on each translator were also made regarding some surface features of the texts of either graphological or orthographical nature that stood out, such as capitalization and use of punctuation. These were classified according to translator and ST poet and saved to be investigated in more detail later, either in themselves or as the basis of hypotheses to be tested. Additionally, while the translated texts were being converted and proofread, any extra-textual material by the translators that was contained in the books processed was also converted and saved, in separate files from the corpus. This was done for two reasons, firstly to retain the content of these para-texts as many books were loaned from other libraries and had to be returned. This material then was used alongside other essays, in order to explore the translators' theoretical views presented in Chapter 2. Secondly, in order to keep a record of which para-textual features each translator uses and how. This was done with a view to looking for patterns in the translators' use of extra-textual features in a way similar to the search for patterns in their texts. Such patterns are then, in Chapter 5 considered in a broader context of the translators' stylistic profile, in line with the approach proposed by Baker (2000).

At this initial stage, it was decided not to include any tagging into the corpus. The translated text for each ST poet by each translator was saved in a different file, so some structural information regarding each text was stored in the headings of the files. For instance, the Con-Cav file contains the whole of Connolly's translations of Cavafy, while Dal-Cav Dalven's etc. Any more specific information is given in

square brackets after those six letters, so Con-Cav[cmpr] signifies the comparable part of Connolly's translations of Cavafy. These headings provided sufficient information for the researcher, and more importantly the flexibility to handle the contents of the corpus in a number of different ways using the appropriate software. Part-Of-Speech tagging of parts or the whole of the corpus could potentially increase the research possibilities and the option of adding this at a later stage was kept open. Finally, it was acknowledged that the option to align a specific part of the corpus was promising in possibilities and should be done from the outset. This part was the Dal-Cav[canon] and KaS-Cav[canon] files containing the translation of the 154 canonical poems of Cavafy by Dalven, and by Keeley & Sherrard. It affords the opportunity to compare in great detail the stylistic choices by the two translators to an extent impossible in other parts of the corpus. Consequently, these two files were aligned line for line using the alignment tool of the ParaConc program. On the instances where a strict line for line alignment was not possible because of the different strategies between the translators in the line structure of the translated poem, semantic units were aligned instead since that option is available in ParaConc. So, 154 poems were aligned, which involved rearranging their order of presentation since the same order was not followed by both translators. The entire process took roughly 24 working hours and during the process a few OCR errors were spotted as well, which had escaped the dual proofreading. Unfortunately, as Saldanha (2005: 71) also notices, ParaConc does not allow the user to edit the texts themselves without having to restart the whole process, so these few cases were noted but could not be corrected at this stage.

3.5.5 Corpus Analysis

The two ways that corpora are mainly used in relation to the study of translation have been described in Chapter 3 as being the hypothesis-driven and the corpus-driven approach. The first one of these uses corpora as the means to test a pre-existing theory or hypothesis and has been the dominant approach in the early wide-scope searches in translation studies for norms, laws and universals. The obvious criticism of this method is that often researchers can manipulate findings or focus solely on such features that tend to reaffirm their hypothesis. In corpus-driven studies, on the other hand, the approach is to take the data in the corpus as a starting point and work

“bottom-up” towards general theoretical statements. This might be a simplistic division when put in practice, since, for instance, a corpus-driven approach can be just as susceptible to partiality on the researcher’s part, but is useful here in order to illustrate the two ‘layers’ that the model for analyzing the corpus in this study entails.

In the attempt to capture the translators’ stylistic profile, their “distinctive manner of expression”, it is naturally unfeasible to investigate every stylistic feature or pattern of features manifested by the translators. The choice was made instead, to allow the analysis process to develop ‘organically’ as much as possible. And for this purpose this ‘dual-layer,’ that is to say, a combination of ‘corpus-driven’ and ‘hypothesis-driven,’ approach to the data was chosen. This approach is employed in a manner analogous to the way the combined use of quantitative and qualitative analysis is recommended (Baker, Malmkjær, Olohan) for studying translation through corpora. Each approach is intended to complement, but also to control the other. To illustrate how this ‘organic’ development of the analysis can be facilitated by this dual-layer approach, one can start by looking at the composition of the corpus itself as a source of hypotheses. The variability of prominent ST features, brought about by the varying ST poets’ styles, allows for a number of possible aspects of style to investigate in the TT. Those belonging to what are termed “universal stylistic characteristics of literature” (see section 3.2.4) are prime candidates since they can in theory be retained in translation, in contrast to language- or culture-bound aspects of style. Each of the ST poets included in the corpus offers the opportunity to best explore one or more of these aspects. This method can point the analysis towards a number of textual features to be examined closely to see how each translator is different in treating each of these aspects. On the other hand, a corpus-driven approach is always a good starting point for stylistic studies of corpora (see Halliday, Baker) since an overview of frequencies and overall statistics gives a good idea of the general ‘texture’ of the corpus and offers ‘threads’ for the researcher to pull so as to disentangle a translators stylistic identity. In the course of the analysis it is expected that some of the findings originating in this manner can themselves ‘cluster’ into patterns which, in turn, can be the basis of a hypothesis to be tested and potentially gain theoretical validity.

Given that SCETOMGP is a monolingual corpus, which means that no direct analysis of the ST is possible, it is the direct comparison between the TT that lies at the core of the model. This is evident in the analysis process where, whenever possible, smaller sub-corpora are fashioned, consisting of translations of the same ST by all of the translators under study who had translated that ST. Those ‘overlapping areas’ between the work of the four translators were examined closely for ‘threads to pull,’ and the small scale of these sub-corpora was the ideal ground for the “close reading” approach that both Baker (2000) and Malmkjær (1998) advocate in their model for the stylistic investigation of translations. Such an approach, of course, entails the risk of ending up looking too narrowly or partially at the data available, or that the data itself gives a partial or distorted picture. To avoid such a misinterpretation, any findings reached in this manner were always ‘cross-checked’ against a large reference corpus to provide the wide context that is often essential in the study of linguistic features. According to each case, different translations by the same translator or different translations of the same text by two or more translators might be used as a reference corpus. The “Keywords” function in Wordsmith Tools that compares the frequency of words between different corpora and constructs relevant lists was used in this respect. It was also acknowledged that a larger “normative” corpus might be required at some point, an option hindered by the apparent shortage of openly available modern English poetry corpora that could serve this purpose.

The software that was used for the analysis of the data was principally the Wordsmith Tools 4.0 suite, developed by Mike Scott, which is widely used by linguists and translation scholars working with corpora for the statistical analysis of wordlists and the general analysis of concordances and word patterns and clusters (e.g. Munday 1997, Saldanha 2005, Bosseaux 2007). The openly available program AntConc 3.2.1, developed by Lawrence Anthony, was also used as supplementary, since it facilitates the search using regular expressions. For the parallel analysis of corpora the ParaConc program was used for aligning and searching for concordances in the texts. The data was first examined according to ST poet so as to accommodate direct comparisons as well as the investigation of specific stylistic characteristics of each poet’s style, and subsequently the findings and emerging patterns are grouped

according to each translator so as to create their individual profiles. The remainder of this chapter and the next trace this process.

3.6 Conclusion

This chapter introduced CTS and offered a summary of its development over the past fifteen years. It shows how the origins of the field, by means of a convergence between CL and DTS, have also defined the initial focus of interest of CTS. Through this focus on regularities and the “universal” in translation, a trend that was largely due to the obvious advantage of corpus processing tools being able to handle vast amounts of text, the search for patterns on a scale previously unfeasible was introduced to TS. It was in response to this trend and its inherent dangers, such as the “marginalizing” of diverging findings in studies, that a second-wave of CTS has emerged that investigates variation rather than regularity within corpora, and shows interest in the particular and the individual.

It is this shift of focus that brings style and stylistics into a central position, a shift that is also manifest in the increasing number of stylistic studies in CTS. Through this interaction between stylistics and CTS, the latter found a new direction for the application of its methodology, while the former re-negotiated its place and function within TS in general. In essence, this called for a new model, that takes into account the variables of a target-oriented approach to style in translation, and in which the translator is the pivotal factor. The importance of the aspects of choice and motivation in such an approach have been highlighted, and are also prominent in the methodological blueprints proposed by Baker (2000) and Malmkjær (2004). Both models foreground the translator of literature, and even though they do consider frequencies and the overall quantitative aspect of a corpus-based analysis as vital and indicative of a translator’s stylistic identity, the need for a strong qualitative component to the search for, and analysis of, patterns of stylistic features is stressed. To this respect, and as a tool for relating patterns of linguistic choices to a more general profile of the translator as a literary practitioner, thus opening up to the influence of extra-textual factors, recent cognitive approaches to style can prove useful. The pragmatic concern of a cognitive approach to style, is in line with calls for a broader notion of the literary translator’s style that incorporates but transcends

any textual findings. Regarding the case of poetry in particular, Semino (1997) and Pilkington (2000) offer models for the way poetic language affects the reader (of both original and translation) that take cognitive factors into account. The notion of the translator of poetry as a metapoet, that Holmes (1986, 2007) proposed, is crucial as an umbrella concept in this study, able to encompass all of the above factors. Holmes sees the translator of poetry as a literary artist who needs to combine a critical facet with a poetic skill and who also requires the unique to the translator ability to balance between different cultures and literary traditions.

Finally, in the concluding section the methodological approach that the present study adopts in order to explore the stylistic identity of the translator of poetry is fleshed out, as a reflection of the above theoretical framework. As a first step the process of designing a corpus for the specific purpose of studying the translator's style is described taking into account issues of representativeness and the case of poetry as the field for such an analysis is made. After this the four main criteria according to which the selection of the texts to be included in SCETOMGP was made are detailed. These criteria are the reflection of the aims of the study and its theoretical framework, and are intended to ensure a wide-ranging "comparative core" to the corpus, consisting of sub-corpora that contain as many translations of the same ST as possible. Additionally, the translators' education and academic career was considered, as well as the overall number of theoretical reflections available, which provided the material for Chapter 2. In terms of the analysis of the corpus, a 'dual-layer' approach is adopted, that is to say, a combination of corpus-driven and hypothesis-driven analysis. These are employed in order to facilitate both a quantitative and qualitative approach to the data, and are intended to compliment each other. Additionally, any results derived from the smaller sub-corpora, are, whenever possible, checked against a larger sample of the translators work on the same poet, which in this case functions as a reference corpus.

4 One Poet, Different Metapoets: Rough Data Retrieval and Analysis

In this chapter the main part of the analysis of the corpus takes place. The process is divided into four main sections, with each section concentrating on the different translations of one specific ST poet. In this way the ST style is kept constant in each case, and the extent and manner of its influence of the translator can also be incorporated as part of their overall identity. The analysis itself takes place according to the principles detailed in the previous chapter. Direct comparison between translations of the same ST by as many of the four translators as possible lies at the centre of the process, yet larger samples of each translator's work in the corpus are also used. As a starting point, overall word frequencies for each translator are used to provide indications as to the overall texture of the TT and to illustrate differences on a more general level. Subsequently, the most prominent stylistic features are identified by means of a more qualitative comparison. These features are then investigated further to determine the way they reflect a translator's approach and the manner in which they influence the TT. Finally, the third phase of the analysis focuses on a particular stylistic feature that is characteristic of each ST poet's style and investigates the manner in which each of the translators renders it in their TT. For this stage such crucial aspects of poetic style as foregrounding, metaphor and ambiguity are examined, as their function is not restricted by systemic differences between the source and target languages and, consequently, they rely principally on the translator's choice.

4.1 C. P. Cavafy

As mentioned above, Cavafy is the poet most represented in the corpus in terms of total running words, an unsurprising remark if one considers his impact on the Anglophone world, not only during the last century when he was championed by such writers as Auden and Forster, but also in recent times. This is manifest in the fact that, beside the great number of translations of Cavafy that are still in print, new translations are still being brought out regularly. As a case in point, the translations

of his work included in SCETOMGP span over 40 years from 1961 (Dalven) to 2004 (Connolly). This presents the researcher with an opportunity that is not often afforded (cf. Baker, 2000: 261-62), namely to work with translations of the same ST by more than a couple of translators. In the cases of Dalven and Keeley & Sherrard the whole canon of 154 poems is available for comparison, either as an aligned parallel corpus of these two TT or against the selected translations of Cavafy by the other two translators. The starting point and core of this analysis, however, is the shorter sub-corpus consisting of the 9 Cavafy poems that all four translators have worked on. These can also be seen in Table B (261)¹ (in Appendix 1).

4.1.1 Finding a ‘thread’ to pull: Word Statistics

Table 1: Cavafy [Comparable]: Overall Word Statistics				
	Dal	Fri	KaS	Con
Tokens	819 <H>	809	782	746 <L>
Types	381 <L>	414 <H>	384	385
Type/token ratio (TTR)	46.52% <L>	51.17%	49.10%	51.60% <H>
Standardized TTR (500)	53.00% <L>	57.40% <H>	54.80%	56.60%
<H>: Highest amongst the four				
<L>: Lowest amongst the four				

Halliday’s (1971: 343) expressed opinion regarding the usefulness of examining overall frequencies as a starting point – even as he acknowledges it is not sufficient in investigations of style – is echoed and reinforced by Baker when she notes that overall frequency “is merely a starting point, but one we cannot afford to ignore” (2004: 176). It is also in line with the call by other scholars (e.g. Malmkjær, 1998) for close analysis in studies of style in translation. This assertion is immediately reaffirmed by examining Table 1, that shows the overall statistics of a *detailed consistency* wordlist of the four different translations of the small Cavafy sub-corpus that was compiled using Wordsmith Tools. A *detailed consistency* list is composed of the wordlists of more than one text files, and, therefore, is an ideal starting point

¹ Tables arranged alphabetically (i.e. A, B, C etc) are located in Appendix 1, Tables numbered I, II, III etc are in Appendix 2, while Tables 1,2,3 etc are in-text. The number in brackets indicates the page number where the Table is found.

for comparative/contrastive analyses since the statistics for each file are presented separately next to each other. Moreover, the main advantage of the comparative model pursued here is that by keeping constant the variable of the ST style to the uttermost degree (i.e. not just different translations of the same author – since an author can employ different stylistic devices in different texts – but of the exact same ST) it allows for a close focus on what is prominent in each translator’s style, initially on the surface level.

In summarizing, the comparative results from Table 1 show that:

- Dalven uses the most tokens (running words)
- Friar the has most types (unique words)
- Dalven has the least types, by a small margin
- Connolly uses the least tokens
- Connolly has the highest type/token ratio (TTR)² overall, while Friar overtakes him when the figures are standardized (every 500 words)
- Dalven has the lowest TTR

These initial observations are immediately revealing about the ‘texture’ of each translator’s style, and throw up a number of issues that invite detailed investigation. At this initial stage the main objective is to ‘sweep’ the data and collect as wide a range of striking or potentially interesting features regarding each translator as possible. The analytical process can then grow out of the threads offered by this sweeping, as they are followed to initial conclusions. It is also expected that some of these will lead to dead-ends, and they need to be weeded-out at this early stage in the process.

The case of Dalven in the results presented in Table 1 immediately calls attention to itself. While she uses the most tokens (819) amongst the four translators, she also uses the least types (381) even though her types are only marginally lower than those of Keeley & Sherrard and Connolly, while Friar manifests a significantly higher number of types (414) than the rest. Dalven then uses considerably more running words, without showing an accordingly higher range of vocabulary, a fact

² “In simple terms, Type/token ratio (TTR) is a measure of the range and diversity of vocabulary used by a writer, or in a given corpus. It is the ratio of different words to the overall number of words in a text or collection of texts. A high type-token ratio means that the writer uses a wide range of vocabulary” (Baker 2000: 250).

also reflected in her TTR. An attempt to see how this is manifested in the makeup of her TT, reveals a stylistic characteristic consistent in Dalven's work that can be connected to, and is partially accountable for her low TTR: throughout her TT she avoids using contractions and contracted forms of verbs. This is confirmed by a concordance search of the term “*’*”³ in Wordsmith which reveals that Dalven uses the apostrophe in contracted forms of words only 49 times in 154 poems of the Cavafy canon, while Connolly (who uses the least tokens), in sharp contrast, uses it 134 times in his translations that consist of only 56 poems. A wider examination shows that this is not the case for Dalven when translating other poets (notably Ritsos) where she uses contracted forms extensively. This seems to indicate an approach adopted specifically for the translation of Cavafy. However, no pattern seems to emerge regarding when contracted forms were used and when not used in Cavafy, so it is inconclusive to say if this is a conscious strategy on Dalven's part, or an automatic, subconscious reaction to Cavafy's particular style (the more archaic amongst the four ST poets) since the use of contracted forms is generally associated with colloquial speech and informal writing. At this first glance, no safe conclusion can be made apart from the fact that Dalven's translations of Cavafy are less colloquial in terms of overall texture.

In the same way that Dalven's high number of running words draws attention to itself, the high number of different words (types) that Friar uses (414) stands out compared to the rest, especially since the other three translators use almost the same number of types (381-385). This difference of 30 words results in Friar manifesting the highest TTR once the figures are standardized (every 500 words to account for the small sub-corpus used and the compact nature of poetic texts). As will be seen, this difference is largely due to Friar's use of a wider range in terms of lexical (open-class) words, which are semantically charged, as opposed to function (closed-class) words that have a mainly grammatical function⁴. In order to confirm and investigate this the *detailed consistency* wordlist of the Cavafy comparable sub-corpus was modified using a stoplist. A stoplist is a facility of Wordsmith Tools that allows the

³ Indicates a sequence of lexical characters on either side of the apostrophe.

⁴ For the distinction between lexical and function words see for example Wales (2001: 171-172, 235). Even though a strict distinction between the two is not unproblematic and they can also be regarded as a continuum rather than distinguishable categories, it is considered sufficient for the purpose of this initial stage in the study to differentiate between grammatical and lexical function.

user to define a list or words to be excluded from the results. This stoplist consists of 320 function words (FW), was produced by Leah Gilner and Franc Morales and is available online at <http://www.sequencepublishing.com>. This list makes no claim to being exhaustive, but serves the purpose of excluding the vast majority of words that serve a purely grammatical purpose, thus allowing the easier examination of lexical words (LW). Table 2 presents overall statistics of the same sub-corpus as Table 1, after the exclusion of FW.

Table 2: Cavafy [Comparable]: Lexical Words' Overall Statistics				
	Dal	Fri	KaS	Con
Tokens	370	373 <H>	359	354 <L>
Types	276	298 <H>	276	275 <L>
Type/Token Ratio (TTR)	0.745	0.798	0.768	0.776
	74.5% <L>	79.8% <H>	76.8%	77.6%
<L>: Lowest amongst the four				
<H>: Highest amongst the four				

It is evident from these results that Friar's use of LW stands out, since he manifests the most LW overall, the most types – even as the other three translators use the same number of types, as seen in Table 1 – and, consequently, the highest TTR. By considering the overall statistics and the LW statistics of Tables 1 and 2, a safe claim can be made that Friar manifests the widest range of vocabulary amongst the four in the case of translating Cavafy. Whether this has a wider validity in Friar will be examined below, as will the manner in which it fits into Friar's stylistic profile. In an attempt to examine how this difference in lexical types is manifested in Friar's translations in the Cavafy comparable sub-corpus, a further list was created that included all the LW used by the other three translators. By using this as a stoplist in Wordsmith against the wordlist of Friar's LW, a list of all LW that he uses exclusively is produced. This list (Table C (264) in Appendix 1) consists of 106 words. Among these a considerable number of archaic words is found such as "penurious", "lacerated" and "writ". This is evidence, then, of Friar's individual stylistic approach to the translation of Cavafy and a direct reflection of his views on how to render Cavafy's hybrid style into English, as described in section 2.2.4. This relationship will be further explored in the next chapter.

On the other side of the spectrum from Friar whose use of a wide range of vocabulary is the most striking aspect of his style in translating Cavafy, and Dalven, who uses the most words overall, is Connolly. He uses the least running words in his TT and also manifests the lowest number of types (marginally) when it comes to the use of LW. This should not, however, be attributed to a limited vocabulary, since in both overall and lexical wordlists Connolly's TTR is amongst the highest of the four. His extensive use of contracted forms (the opposite approach to Dalven's) is definitely a factor in this, as is his overall minimal use of FW compared to the other translators. This, in addition to other evidence – e.g. the use of simply “Aegean” instead of “Aegean Sea” in the poem “Days of 1909, '10 and '11” – points to an ‘economical’ use of language by Connolly. This will be tested in his translations of other poets below. Finally, it should be noted that Keeley & Sherrard only attract attention in these two overall statistics tables, by the fact that they do not manifest the highest or lowest value in any feature. On this initial level of basic word statistics this can be an indication that their use of language is more normalized in comparison to the others’.

4.1.2 Distinctive Features, Stylistic Choices and Impact: Translating “ἠδονή”

A first step beyond the initial frequencies of Tables 1 and 2 is to look in the corpus for an explanation for Dalven's low TTR and number of types she uses. If Dalven had adopted a strategy of consistently rendering certain key terms of Cavafy's language that are often repeated, this could account for a lower TTR than that of another translator who used a variety of words in rendering that same term. The term that was chosen as the focus for testing this hypothesis was the Greek noun “ἠδονή” (pleasure, of the body or the senses, with archaic connotations). It is used widely and consistently by Cavafy and appears a total of 30 times in his canon⁵, and it also offers a greater variety of possible alternatives when rendering it into English than “βασιλεύς” (king) and “ἡμέρα” (day) which are the only nouns used more frequently. More importantly, it is of central importance in the construction of Cavafy's poetic landscape. To illustrate its significance, in the poem “Νόησις” (“Understanding”) Cavafy evokes his “life of pleasure” during his youth, wherein “the will of [his]

⁵ The statistics of the frequencies of words in Cavafy's canon are taken from Kokolis (1976).

poetry was being shaped/ the territory of [his] art was outlined,”⁶ while in “Η αρχή των” (“Their beginning”) he defines “illicit pleasure” as “enriching the life of the artist,”⁷ as the starting point for the future composition of verses of poetry. The notions of pleasure and the poetic are intertwined in Cavafy’s work.

After manually identifying the four instances of “ηδονή” in the Cavafy comparable sub-corpus, using the Wordsmith concordancer we get a list of every instance by each translator in context. These results (Table D (265) in the Appendix) confirm that Dalven, as well as Keeley & Sherrard are consistent in the way they translate the term. Dalven uses in all four occurrences “sensual delight,” while Keeley & Sherrard use consistently “pleasure,” three times as “illicit pleasure” and once as “sensual pleasure.” Connolly uses “illicit pleasure” three times and “sensual delight” once, while Friar demonstrates the widest variety, using twice the term “lawless lust” and once each “sensual pleasure” and “unlawful pleasure,” thus using alternative renderings not only for “ηδονή” but also for “έκνομη” (illegal) with which it collocates three times in the ST. The sub-corpus results, then, appear to indicate there is truth in the hypothesis that Dalven’s low TTR can be partly due to a strategy to consistently render certain key terms in Cavafy. This seems to be also the case with Keeley & Sherrard even though they use different adjectives to qualify “pleasure,” whereas Friar’s translations also seem to agree with his overall tendency towards a rich vocabulary.

Even though some patterns begin to emerge from these results, the four cases of “ηδονή” that are included in the comparable sub-corpus offer too narrow a scope compared to the 30 instances the term appears in total in the ST. It is, then, essential to look at the wider picture for each translator by examining how each has translated the term in the whole of their Cavafy corpus, before any reasonable claims can be made. By using a combination of the Wordlist and Concordance functions it is possible to pull up the list of each translator’s use of the corresponding terms. Then any false entries, that is to say cases where “pleasure” or “delight” etc are used with a different meaning and not as a translation of “ηδονή,” need to be manually removed and the resulting lists cross-checked against the ST. From the final lists it is those of Dalven and of Keeley & Sherrard that are first examined, not only because the sub-

⁶ Cavafy, 1952: 95 (my literal translation)

⁷ *ibid.*: 121 (my literal translation)

corpus results showed them to be consistent in their translation of “ηδονή,” but also because, since they have both translated the entire canon of Cavafy, the scope of results is wider and can be directly compared if necessary. As Table E (266) shows, Dalven uses ten times the word “pleasure” as a direct translation of “ηδονή,” while she uses “delight” seventeen times. An additional three times she renders it as “voluptuousness.” Keeley & Sherrard, on the other hand, use “pleasure” 25 times, “sensuality” three times, and “delight” twice. Immediately, these results disprove the initial hypothesis suggesting a strategy on Dalven’s part for the consistent translation of “ηδονή” as one of the key terms in Cavafy. Instead, it turns out that this is the case with Keeley & Sherrard who, even though not 100% consistent, use “pleasure” in the vast majority of instances. This is also a strong warning that, even though the small comparative sub-corpus is an ideal starting point, any results should not be taken at face value and need to be checked in more detail and in a wider context.

Apart from disproving the hypothesis about Dalven, a closer look at these results can be revealing about each translator’s stylistic choices. Table G (268) in Appendix I illustrates in graph form, the different choices of terms by the four translators, and the different ways they chose to collocate these terms when translating “ηδονή.” In the case of Dalven, her choices seem to be divided between “pleasure” (10) and “delight” (17). “Delight” is immediately preceded by “sensual” in most cases (15 out of 17), and the term is used only as a translation of “ηδονή,” unlike “pleasure” that takes on other meanings too. The prevalent term “sensual delight” is further collocated with “deviate” three times, with “deviate sensual delight” obviously intended as a compensation, by means of alliteration, for the assonance in the corresponding “έκνομη-” or “άνομη ηδονή” (illegal pleasure) of the ST. “Deviate sensual” is also collocated with “pleasure” once to refer to “ανόμαλη ηδονή” (abnormal pleasure). There are also three instances in Dalven where “voluptuousness” is used, without an adjective, and if in one of those instances (in “I Went”) the result is again an alliteration (“...valiant of voluptuousness”, Cavafy: 1961: 46) that can compensate for the assonance of “ανδρείοι της ηδονής” in the ST, there seems to be no obvious reason behind the other two. No relevant patterns are discernible at this point, and Dalven’s preferred use of “sensual delight” makes more apparent the inconsistency in almost half the occurrences of “ηδονή.” On the

semantic level, she also uses “pleasure” as a translation of “απόλαυσης” and “ευχαρίστηση” of which it is a corresponding term, and thus adds ambiguity in the TT as to which meaning is intended in each case. This ambiguity is not found in the ST, and can affect the impact of “ηδονή” as a key term in the TT. To illustrate this inconsistency one can notice that, on the one hand, Dalven renders the poem titled “Ηδονή” as “Sensual Delight,” (ibid.: 79) while, on the other, when in “I went” (as above) and “Nero’s Term” (ibid: 84), the terms “απόλαυση” and “ηδονή” are found in the same poem, she renders the first one as “pleasure” in both cases, and the second as “voluptuousness” in the first case and “voluptuous delight” in the second. Finally, in “In the Evening” (ibid.: 72) where “ηδονή” is used twice in the space of two lines in the ST, Dalven translates it first as “sensual delight” and then as “pleasure.”

In striking contrast to Dalven, Keeley & Sherrard use a single term, namely “pleasure,” almost as many times (25) as Dalven’s combined use of “pleasure” and “delight” (27). There is then little doubt as to the fact that they recognise its significance in Cavafy’s poetic world and purposefully translate it as a single unambiguous term in the vast majority of cases. Being consistent in this way, Keeley & Sherrard create some room for flexibility in their TT, by means of the way they qualify “pleasure.” Twelve times out of 25 they combine it with “sensual,” while “illicit” and “sexual” are used three times each. A further eight times either the adjective used is in a direct correspondence to the ST or no adjective is used. This pattern of choices that appear to be aimed towards a clear, unambiguous rendering of “ηδονή” in English, is further reflected in “I Went” (Cavafy, 1992: 48) where, in contrast to Dalven’s approach, Keeley & Sherrard in order to be able to use “pleasure” for “ηδονή” and avoid any confusion, translate “απόλαυση” as “delectation.” Still, however, there are some exceptions where either “sensual delight” (two instances), or “sensuality” (three instances) are used instead of “pleasure,” or “pleasure” takes on a different, even if similar, meaning (six instances). The most striking of the exceptions are found in “Nero’s Deadline” (ibid.: 87) where their translation seems to echo that by Dalven in that “pleasure” is used to render “απόλαυση,” and “(sensual) delight” is used for “ηδονή,” as also “In the Evening” (ibid.: 73) where Keeley & Sherrard use a different term for each instance

in much the same way as Dalven. The only difference is that they opt for “sensuality” instead of “sensual delight,” and that they use it for the second instance, and “pleasure” for the one before. It appears that here they have taken their preferred term “sensual pleasure” and broken it up into “pleasure” and “sensuality,” in a possible attempt to be as consistent as possible to their overall approach on the lexical level, while avoiding a repetition that could attract attention to itself in the TT and interrupt the flow of the text. This will be examined further below.

In the cases of Friar and Connolly, there is less scope for investigation, and indeed in Friar’s case there are only six instances available in his selection of Cavafy. Still, this is an interesting factor in itself, on a level beyond the strictly textual, if one considers that even though Friar uses 41 poems and Connolly 56, in Connolly’s sub-corpus we find 15 instances of “ἡδονή.” This can indicate, without being conclusive, a tendency on the part of Friar to select a representative variety of poems by Cavafy, and perhaps maintain a balance between other themes and the erotic poems, which appear to be the focus in Connolly’s case. As Baker (2000) notes, the selection of texts a translator chooses to work with can be indicative, and in fact part of a wider notion of their style. It should, however, be pointed out here that in the case of Connolly, as mentioned above, the translations were commissioned to accompany a collection of paintings based on Cavafy’s poetry and, therefore, the selection of texts was not made by the translator. In these few instances of translating a specific important term, Friar already manifests certain characteristic stylistic attitudes. On the one hand in the three times he uses “lust” he chooses a qualifying adjective that results in alliteration, which can indicate this is the purpose behind his choice. Additionally, his use of both the synonyms “unlawful” and “lawless,” is a reflection of his overall tendency to use of a wide range of vocabulary. His high use of different lexical types shows additional reasons besides his use of more archaic words. A closer look at these examples indicates that Friar’s choices were driven by such stylistic features as the sound and the rhythm of the TT. Chapter 5 will explore this in greater detail. In the case of Connolly, consistency appears to be the overall concern, as with Keeley & Sherrard. Twelve out of a total of fifteen times he uses “pleasure,” and collocates it with different adjectives in order to adjust the semantic connotations of each instance, with “sensual” being the prevalent among these. For

Connolly, the distinction between the use of “pleasure” and “delight” appears to be primarily of a semantic nature, with “pleasure” referring to the carnal aspect and “delight” used to signify the mental or spiritual aspect (e.g. “Morning Sea,” “Chandelier”). This is consistent with the significance the terms have in Connolly when not referring to “ηδονή” with “pleasure” used twice as a translation of “απόλαυσις” while “delight” is used as a translation of “χαρά” (joy, happiness). Still, one instance of “anomaly” to this can be found in the poem “In an Old Book” (Table IV (286), Appendix 2) where “delight” is used to translate a clearly carnal instance of “ηδονή.” It is also noteworthy that Keeley & Sherrard also render this instance as “delight” in spite of the fact that they also use “pleasure” consistently as a rule. This can indicate a stylistic influence exercised on Connolly by the earlier Keeley & Sherrard translation.

4.1.3 Translating Universal Aspects of Style: Foregrounding/Parallelism in Cavafy

The pivotal role of foregrounding in the description and analysis of style – especially literary style – was illustrated in the previous chapter. In relation specifically to the translation of poetry, foregrounding is an instrumental aspect for the translator to consider since it is immediately connected with the very function of poetic texts. It is the strongest and most commonly used mechanism an author employs in order to draw the readers’ attention to particular structures or aspects of a poem, and, to the extent that it is possible, manipulate and influence their inferences. It is in cognitive terms a ‘communicative clue.’ The two most common forms of foregrounding are deviation and parallelism. Foregrounding is related to the psychological notion of figure/ground alignment (whereby, in relation to art, certain parts of a picture or scene are prominent and comprise the foreground (figure) while others the background (ground)). This psychological origin of the notion qualifies foregrounding as one of the cognitive based universal stylistic characteristics of literature that are essentially translatable and therefore viable for stylistic studies of translation.

In the case of the translations of Cavafy, whose poetry lacks many stylistic ornaments often associated with poetic language such as metaphor or vivid imagery, foregrounding and especially parallelism, in a sense throw themselves up to the

researcher as the distinguishing stylistic feature as they are often and variedly used in the ST. Colaclides (2006) in his wide-ranging review of the linguistic structures of Cavafy and their effect, notes the significance of repetitions in his poetry which are “far from simple and connected by a number of enhancing means” (ibid: 3)⁸. A characteristic example of such an instance is the last two lines of the first stanza in “In Sparta,” included in SCETOMGP with translations by Dalven and Keeley & Sherrard only. The ST’s parallel structure (see Appendix 2, Table IV (286)) is treated quite differently by the two translators:

Dalven: And he was always about to speak; and he always demurred.
And he always started to say it; and he always faltered.

K. & Sh.: And he would be about to speak yet always hesitate,
would start to tell her yet always stop.

It is clear that Dalven’s version is much closer to the structure of the ST in both form and effect, since in this case the two are interrelated. The structural parallelism is retained, each line is divided in two by the use of a semi-colon, and each half is parallel to the one in the next line. Additionally the two verbs in the first half of each line are synonymous. The overall effect of the parallelism⁹, to enhance the significance of the scene, is thus retained in Dalven and the two verbs that end each line, “hesitate” and “stop” are projected onto each other and associated etymologically in a way that is not the norm in the language. Keeley & Sherrard, on the other hand, appear to follow the structure more loosely, with only the second half of each line strictly parallel, while no punctuation is used to divide the lines. The association of the verbs is maintained, but the overall effect is somewhat weakened, even to the benefit of the uninterrupted flow of the text. The effect of the parallel structure is also evident across the two different translations, as the verbs each translator uses are juxtaposed and Dalven’s choices appear more dated than Keeley & Sherrard’s.

Apart from the construction of parallel structures, another method of foregrounding that is often employed by Cavafy is the repetition of certain words or

⁸ Original article in Greek. My translation.

⁹ Short (1996: 14) defines parallelism in poetry as that method “where some features are held constant (usually structural features) while others (usually lexical items, e.g. words idioms) are varied.”

terms in a poem. In this way he illuminates and enhances them semantically, beyond their normal usage. The poem “Days of 1896” (see Table III (285)) can be used to illustrate different approaches to the translation of this form of foregrounding as a stylistic device. In the ST the adjective “σεμνότυφη” (prudish) is placed at the beginning and repeated towards the end of the poem, while the noun “υπόληψι” (reputation) is repeated twice. In the case of “υπόληψι,” its foregrounding is built up gradually in the poem, with the first two instances it occurs being parallel themselves in structure, and thus aiding the highlighting of the significance of the term. This is somewhat preserved by Dalven, who, again, keeps close to the structure of the ST as far as the first occurrence is concerned. The parallelism between the two is, however, weakened by Dalven’s choice to change the order of the second sentence by putting “who unquestionably placed...” before the two nouns “honor” and “reputation,” and by the fact that the adverb “unquestionably,” does not have its parallel in the first occurrence of “reputation” since Dalven opted for the adverbial expression “little by little” rather than a single adverb. In Keeley & Sherrard, the approach is different, with an overall prosaic tone immediately manifest in their choice not to transfer into the TT Cavafy’s division of each ST line in two with a gap. Since there is no attempt to reproduce the rhythmic patterns of the ST, which the gap division accentuates, it was apparently perceived as a redundant stylistic device that would attract attention unnecessarily and perhaps confuse the reader more than anything else. This is equally true of the treatment of the repetition of “reputation,” which is repeated as in the ST, but the elaborate constructions supporting and foregrounding it are not reproduced or alluded to. Connolly’s translation, like Dalven’s, also retains the division of each line in two without reproducing the rhythm of the ST. He also reproduces the structure of the ST, seems aware of the foregrounding of “good name” as he chooses to render it, and frugally transfers this foregrounding into English, by reproducing also the mechanisms, like the adverbial phrases “gradually lost” and “unquestioningly placed,” that reinforce it. He also reproduces the foregrounding of the other repeated phrase “exceedingly prudish” (for “σεμνότυφη πολύ”) by consistently using the exact same term both times – and placing it at the end of the line in the first instance and the beginning in the second – which associates it with the term “foolish” at the end of the poem. Dalven also reproduces

the pattern (using the more archaic “puritanical”) diluting somewhat its effect by using “so puritanical” and “very puritanical” for the first and second instance respectively. Keeley & Sherrard, on the other hand, gloss over this in their translation and, more strikingly, opt to make explicit the association between “prudent” and “foolish” that the poem builds up to, by rendering the last sentence: “But society, prudish and stupid, had it wrong.” In this way they render in prosaic terms the effects of the foregrounding by repetition of “συμνότυφη” in the ST, and also make explicit the dual meaning of the last words of the poem “κουτά” which is an adverb meaning “in a foolish/stupid manner.”

If, then, foregrounding illustrates features that “the author, consciously or unconsciously, signals as crucial to our understanding of what he has written” (Boase-Beier, 2006: 36), these features may be further filtered through the translator’s consciousness, but, as the above examples illustrate, remain instrumental to the function of the TT. Parallelism in particular, with its evident patterning structure and function, “acts as powerful force in the cohesion of foregrounding” (ibid.), and the choices made in its translation have decisive impact on the stylistic integrity of the TT. The poem “Morning Sea” (see Table II (284)) which is part of the comparable Cavafy sub-corpus of SCETOMGP offers a clear example, with the parallel structure between the first lines of its two verses. Dalven, in agreement with the tendency noted in the above examples, reproduces the parallelism at the beginning of the two verses with “Let me stand here. Let me...” at the start of each verse. In the first line of the poem this is followed by the verb “view,” while in its parallel in the second verse by “delude (myself).” This sustains in the TT the association of the first verse with the natural world the poet observes, and of the second with his inner reflections and desires. What is not retained in Dalven’s translation is the repetition of the verb form “σταθώ” (stand, stop, pause) that is used in these two lines but also echoed later as “πρωτοστάθηκα” (first stood/stopped/paused). Dalven uses “stand” in two parallel lines, but then brakes the repetition pattern by using “stopped” in the last instance. The ambiguity of the original is somewhat weakened in this way. Friar, on the other hand, uses “pause” in all three cases, thus retaining both the parallel structure “Let me pause here. Let me...” and the ambiguity of the ST. Connolly, opts for “stop,” but is also consistent

by using it in all three instances. For the parallel structure he uses “Let me stop here. And let me...” This is even closer to the ST parallelism, since it reinforces it by using “[a]nd let me” at the beginning of the second sentence in both lines, just as the ST does. Keeley & Sherrard, however, only use the conjunction “and” for the second verse which has the opposite effect on the TT, in fact weakening the parallel structure. Their choice, however, does not stand out for the TL reader who might find it natural that “and” was used in the second instance in order to differentiate the first lines of each stanza, with the second following logically after the first. This sense of logical (and chronological) progression in the Keeley & Sherrard translation is established further by their choice to use “stop” for the first line on the poem, and “stand” for the second. In this way the image is established of the poet first stopping at the scene, and then standing there and observing. This is reaffirmed by their choice of “first stopped” for “πρωτοστάθηκα.” The parallelism and its effects are substituted for the purpose of disambiguation, and – primarily – of establishing a chronological progression in the scene described by the poem.

Finally, in the poem “One Night” (see Table 3 below and Table I (283) in Appendix 2), which is also part of the comparable sub-corpus, an intricate structure is employed first to set the scene, and then foreground certain associations between elements of the poem. It is the first verse and the first line of the second, which introduce the setting of the poem. In this first part, eight adjectives are dominant, all of them with strong negative connotations, describing a setting of decadence. Against this backdrop, two consecutive parallel constructions are used in the second part of the poem, in order to juxtapose this decadence with the “intoxicating” delight of love that took place. These two structures (marked in Table 3, below, the first underlined and the second in bold) are not in succession but are actually intertwined, and further reinforced by the repetition of the noun “μέθη” (drunkenness/intoxication) a derivative of the verb “μεθώ” (to get drunk) that closes the poem.

Table 3: “One Night” Second stanza¹⁰	
Dal	<p>And there on the much-used, lowly bed <u>I had the body</u> [of love,] <u>I had the lips,</u> (the voluptuous and rosy) lips[of <i>ecstasy</i>—] rosy lips of (such) <i>ecstasy</i>, that even now as I write, after so many years! in my solitary house, I am <i>drunk</i> again.</p>
Fri	<p>And there upon that common, humble bed, <u>I had the</u> [erotic] <u>body</u> <u>and the lips,</u> (the rose and amorous) lips [of <i>intoxication</i>,] rose lips of (such) <i>intoxication</i> that, as now I write within my lonely house after so many years, I become <i>drunk</i> again.</p>
KaS	<p>And there on that common, humble bed <u>I had</u> [love's] <u>body,</u> <u>had those</u> [<i>intoxicating</i>] <u>lips,</u> (red and sensual,) red lips of (such) <i>intoxication</i> that now as I write, after so many years, in my lonely house, I'm <i>drunk</i> with passion again.</p>
Con	<p>And there, on that common, lowly bed <u>I experienced</u> [love's] <u>body,</u> <u>experienced</u> <u>[<i>intoxication's</i>]</u>(sensual and rosy) <u>lips-</u> rosy lips of (such) <i>intoxication</i>, that even now as I write, after so many years, in my lonely house, I'm <i>intoxicated</i> again.</p>

Dalven’s translation, once more, attempts to stay as close as possible to the structure of the ST. To this end both parallel structures are translated almost word for word. At the same time, she repeats three times the noun “lips,” which in the ST is the syntactic object in the sentence comprising the second half of the first structure, but is then implied and not mentioned in the second parallel structure. This is in fact the touching point between the two parallelisms, and Dalven’s choice to repeat it, presumably for the sake of correct and clear English diction while retaining the ST structure, strengthens the connection and reinforces the effect of the ST by adding to the foregrounding the repetition of “lips.” And this is also, to an extent, a compensation for the etymological foregrounding of “μεθώ” in the end of the ST, through the repetition of its derivative “μέθη” twice in the second verse. This is lost

¹⁰ In this table the two clauses of the first parallelism are underlined, in each instance and those of the second parallelism are underlined. Italics are used to indicate each translator’s choices for the ST repeated terms “μέθη” (intoxication) and “μεθώ” (become intoxicated). For the ST and full translations see Table I in Appendix 2.

in Dalven's translation as she uses "ecstasy" twice, which has no direct etymological relation to the adjective "drunk" she uses at the end.

Friar translates both parallel structures more loosely. The second is kept intact for the most part, with the exception that he changes the order of the adjectives ("rose" and "amorous") in the third line. As a consequence, the structure "rose lips of intoxication" that forms the parallelism is interrupted the first time by "amorous," and its effect is somewhat weakened. This inversion was probably made with the rhythm of the line in mind, which Friar, as also seen above, often takes into account in making his stylistic choices. Like Dalven, Friar also repeats "lips" three times with the foregrounding effect explained in the previous paragraph, while, in his case, the etymological foregrounding of "μεθώ" is retained, if diluted, by the repetition of "intoxication" which does reinforce the noun "drunk" of the final line. However, the first parallel structure is not retained by Friar as its two parts are joined together by the conjunction "and," and the simultaneous omission of the verb "to have" in the second part. Again, the rhythm and meter of the line is a likely factor for this choice.

As regards the etymological foregrounding of "μεθώ," Keeley & Sherrard's approach is, in effect, the same as Friar's. The only difference being that the repeating effect of "intoxication" is further weakened, as they use the term once (for the second occurrence of "μεθώ" in the ST), while they use "intoxicating" in the second line of the verse. This, inevitably, signals that their translation of the "rosy lips..." repetition is not consistent. In contrast to the previous two translator's, Keeley & Sherrard avoid repeating "lips" three times in their translation, and, in order to achieve this, use "intoxicating" as a further adjective, that together with "red" and "sensual" that follow in the next line, collocate with the first occurrence of "lips." The result is a less cumbersome structure, attracting less attention to itself, as do the adjectives selected which are more plain than those used by Dalven and Friar. Additionally, with the introduction of "red lips of such intoxication" that mirrors the preceding phrase, the foregrounding of the ST construction effect is not lost entirely. From the first parallelism of the verse, the repetition of the verb form ("had") is retained, but again a more prosaic structure is preferred, with the omission of the personal pronoun the second time, and the introduction of "those" before "intoxicating lips."

Connolly is the only one among the four translators who reproduces the etymological foregrounding of “μεθώ” in its entirety. He opts for “intoxication” as the repeated noun, and, showing awareness of the mechanism at work in the ST, prefers “intoxicated” as the final verb of the poem. Also, like Keeley & Sherrard, he avoids repeating “lips” a third time. Furthermore, he places the two instances of “rosy lips” one directly after the other and, in this manner, enhances the connection between the two phrases. He also repeats the verb in the second line of the verse, but the structure as a whole is weakened by the omission of the personal pronoun, and the intervention of a noun and two adjectives between the verb and its object “lips.”

4.2 George Seferis

The case of George Seferis can be claimed to present somewhat of an anomaly regarding his translation into English and particularly his representation in SCETOMGP. Even though Seferis’s impact in the Anglophone world has been significant, and, in fact, it was his winning the Nobel prize for literature in 1963 that was a key factor in turning the western interest towards modern Greek literature, he is the least represented of the four poets in SCETOMGP, in terms of overall number of words. His work has been extensively translated into English, yet, of the four translators examined in this study it is only Keeley & Sherrard, with their translation of the *Complete Poems*, who have done so extensively. Dalven brings only one poem to the corpus, from her *Modern Greek Poetry* collection. Friar translated a bigger selection, yet restricted to some of Seferis’s most influential earlier poems, while Connolly has published no translation of him. This is due to the fact that a great number of translations of Seferis’s poetry were published in journals and literary magazine, since the sharp rise in interest in his work happened during his lifetime – in contrast to Cavafy. There is also a small number of collections in book form by other translators. As a result, there is the opportunity for direct comparison only between those limited parts that Dalven and Friar have translated with the Keeley & Sherrard translation from *Collected Poems* which limits somewhat the scope.

4.2.1 Word Statistics: “The Cistern”

	Overall			Lexical			Function		
	Tokens	Types	TTR (500)	Tokens	Types	TTR	Tokens	Types	TTR
Dal	772	376	52.6%	397	297	74.81%	375	79	21.07%
KaS	748	358	49.2%	389	287	73.78%	359	71	19.78%

As Table 4 indicates, Dalven uses more tokens and more types than Keeley & Sherrard in her translation of Seferis’s rhymed long poem “Cistern” (for the entire TT by both translators see Table V (287), Appendix 2). This is also the case for lexical as well as FW (isolated using the same stoplist in Wordsmith as that used for Cavafy, above). Dalven also has a higher standardized TTR. As Table 4 indicates, it is Dalven’s more extensive use of function rather than LW that seems to distinguish the texture of her translation. By examining the *frequency list* (Appendix 1, Table H (269)) of the words used by the two translators, the higher use of “the” and “of” by Dalven appears to contrast the more balanced use between the two translators of the other high frequency FW. This fact points to Dalven’s avoidance of the use of contracted forms that was revealed in her translation of Cavafy, above. To verify this also applies to her translation of Seferis ParaConc was used. The relatively small size of the sub-corpus facilitates a less tedious and time-consuming alignment process between Dalven’s TT and that of Keeley & Sherrard, and ParaConc allows the search using regular expressions. In this way a search for the regular expression¹¹

`the\s(\w+(\s|b){1,4}(\w+\s)?)of`

was performed which returns all instances of “the... of” with one to five words between “the” and “of”. In the results, 20 instances were found in Dalven, while she uses the contracted form only twice. For Keeley & Sherrard the results were 17 and 7 respectively. This different choice (or habit) in the use of contractions seems to account for the differences noted in Table H (269).

¹¹ Regular expressions, generally, are used to indicate what characteristics a text must have to fit a certain pattern, when performing searches of large strings of text. A corpus search using regular expressions is much more precise than using simple wildcards. For more see Friedl (2006).

4.2.2 Distinctive Features, Stylistic Choices and Impact

Table H (269) also reveals a notable difference in the frequency of use of “that” by the two translators, with Keeley & Sherrard using it 24 times, twice as many as Dalven. The choices behind such a considerable variation need to be explored using parallel analysis and close reading, since “that” can be used in a great variety of ways in English, as a pronoun, conjunction, adjective or adverb with different stylistic effects. The initial results (Table I (270), in Appendix 1) reveal aspects of interest regarding both Dalven and Keeley & Sherrard. As far as the latter are concerned one can discern a pattern in the structure of the sentences with “[*noun*] + *that* + [*verb*]” at its core that is found in 14 out of 24 instances. It is possible to expand this to the more general: [*article*] + [*adjective*] + [*noun*] + *that* + [*adverb*] + [*verb*], with different elements of this structure applying to the 14 instances. This indicates that in these 14 instances “that” functions as a pronoun (eg. lines 24-25: “...the ripe breast that softly sweetens it” that introduces a relative clause. It follows, since Dalven appears to be using a variety of structures instead, that this could be either a strong stylistic habit on their part, or a specific choice to treat a recurring aspect of the ST that Dalven does not treat uniformly. Here it is important to note that in the case of Seferis, the corpus of his poetry is available in electronic form to browse through a concordancing software in the same way as the Translational English Corpus, for example. The project was undertaken by the Greek Language Center (KEL) and can be accessed online¹², as well as in a hard-copy publication (Kazazis *et al*, 2003). It includes the concordance lists of all lexical items in Seferis’s poetry as well as frequency tables. This is, to my knowledge, the only electronic corpus of any modern Greek poet that is openly-available, and, naturally, it greatly simplifies the process in this study of referring back to ST features with precision.

Referring back, in this case, reveals that Keeley & Sherrard’s use of “that” is in direct reflection of the ST structure. It is, however, in relation to two different ST aspects and not one. In 15 occurrences, it is used as a direct translation of the Greek pronoun “του,” and all 14 instances of [*noun*] + *that* + [*verb*] mentioned above are used in this way. In these instances Keeley & Sherrard mirror closely the syntactic structure of the ST, since that is possible by the two linguistic systems. They adopt

¹² <http://www.greek-language.gr/greekLang/literature/tools/concordance/seferis>

this approach for the vast majority of cases in which “του” is used in the ST (15 out of a total of 20 occurrences) which indicates a conscious choice rather than a stylistic habit. In the other five instances they use a gerund form three times (eg line 59: “water shining” instead of “water that shines”), once (line 79) they use “skin shed” instead of “skin that was shed,” and once (line 64) they use the pronoun “who” to introduce the relative clause, since in Greek “του” can refer to both people and objects. Dalven, on the other hand, uses “that” five times, the gerund form seven times, and “who” once. Three times she omits “that,” while she also uses “which” three times and “where” once. This indicates that Dalven opted to use the different possibilities offered by the English language (as her higher TTR suggests) in each case, and not to preserve the repetition of the structural pattern in the ST.

The rest of the instances of “that” in Keeley & Sherrard are in translation of ST structures beginning with the conjunction “να.” This is a typical way in Greek of introducing sentences of wishing or desiring for something to happen. The nine out of a total of fifteen such occurrences of sentences with “να,” which are also used extensively in the ST by Seferis, are translated by Keeley & Sherrard using structures with “that.” In seven of these instances “so that...” is used, while “would that...” is used for the other two. So overall, they have chosen a consistent translation in the majority of instances (nine out of fifteen). This goes to the extent of distinguishing in their translation those cases where in the ST “να” is followed by a verb in the present tense, by using “may” after “so that,” while for the cases where the ST verb is in a past tense they use “might.” As Table H (269) shows, Dalven uses “that” in five of these cases, while, again, opting for different structures for the other ten instances of “να.” This difference in choices also account for the fact that Keeley & Sherrard use “may” six times while Dalven does not use the word at all. She does, in turn, use “her” six times while no occurrence is found in the Keeley & Sherrard text. A close examination reveals that this is because Dalven uses “her” as an adjective or pronoun related to “cistern” which in Greek is female in gender. This type of influence of the ST in her choices, is also evident in some other instances where the ST gender is transferred to the TT even though it might be different in the TL. The influence of the ST, then, is evident on both translators but in very different aspects of their style. Keeley & Sherrard reflect certain ST syntactic structures with characteristic

consistency, while Dalven repeatedly maintains ST genders in the TT. In the case of Keeley & Sherrard, it may be claimed that their stated (see Chapter 2) choice not to attempt to reproduce the rhyme and meter of the ST, offers them greater freedom to render consistently other structures they regard as vital to the text, while Dalven’s attempt (even though it seems inconsistent) to reproduce – to the degree possible – the rhythm of the ST, inevitably guides her choices of words and/or word order.

4.2.3 Word Statistics: “Mythistorima, Helen, King of Asine and Other Poems”

Table 5: Word Statistics for Seferis [comparable] (Fri/KaS)									
	Overall			Lexical			Function		
	Tokens	Types	TTR (500)	Tokens	Types	TTR	Tokens	Types	TTR
Fri	5907	1654	53.53%	2768	1483	53.58%	3139	171	5.45%
KaS	5749	1624	54.64%	2778	1443	51.94%	2971	181	6.09%

The Friar-Keeley & Sherrard comparable sub-corpus of Seferis, is considerably larger in size, consisting of several poems from the earlier period of the poet’s career. It consists also – as opposed to “The Cistern,” above – of unrhymed poems, removing this factor of influence on the translators’ choices. Table 5 shows that in spite of Friar using more tokens and more types than Keeley & Sherrard, they have a higher standardized TTR. It is also evident that in terms of overall statistics the difference between the two translators is mainly in terms of tokens, with Friar using 158 more than Keeley & Sherrard. And this difference in the number of tokens is, in turn, mainly because of the more (168) FW used by Friar. On the other hand, the two translators’ use of LW appears to be even, with minor differences considering the overall size of the sub-corpus. Friar shows a higher TTR in the use of LW, due to the somewhat more types he uses but, overall, the noticeably wider use of LW that he manifested in Cavafy is not evident in his translation of Seferis. Also, in agreement with Friar’s use of more overall tokens, a search using ParaConc indicates that he uses the “the... of” form 116 times, while only opts for the possessive “ ‘s” 15 times. Keeley & Sherrard in contrast use the “ ‘s” 30 times and the “the... of” structure 101.

4.2.4 Distinctive Features, Stylistic Choices and Impact

Despite the fact that Keeley & Sherrard use the “the... of” possessive structure 15 times less than Friar, a frequency wordlist (Appendix Table J (271)) reveals that they use the article “the” in their translation 17 times more. In a number of instances in Keeley & Sherrard “the” precedes the “ ’s” genitive, but overall the reason behind this difference lies more simply in the fact that Friar omits the article before nouns or adjectives in more instances than Keeley & Sherrard. In effect this indicates a tendency on their part to stay closer to the ST structure, since in Greek the article is very seldom omitted, and its omission has a stronger generalizing effect than in English. A closer analysis by means of a parallel concordance list, shows that in some instances these omissions are the side-effect of stylistic choices made by Friar. For instance:

ST [page: line] ¹³ (back transl.):	...πήραν τα καράβια [48: 3] (they took the ships)	...με τα χελιδονόψαρα [52: 4] (with the flying fish) (plural)	...σπασμένα ξύλα [55: 16] (broken timbers)
Fri:	...they took to sea	...with flying fishes	...broken timber
KaS:	...they took to the ships	...with the flying fish	...the broken planks

Even though the inclusion or omission of the article does not have a strong stylistic impact in itself, if it creates a repeated pattern (i.e. if it is noticed in other translations by the same translator) it can be the result of the translator’s stylistic habits (priming) and therefore part of their stylistic identity. The above examples, however, indicate another stylistic difference between the two translations as Keeley & Sherrard’s choices appear to attempt to stay as close as possible to the ST, even in terms of number (singular-plural), while also remaining as unmarked as possible as TL expressions. Friar on the other hand appears to allow his text more creative room in both those aspects. Yet, on the lexical level of creativity, Keeley & Sherrard use the hyphen to create compound words 22 times compared to Friar’s 16. Finally, the frequency wordlist also indicates that Friar employs the coordinating conjunctions (for, and, nor, but, or, yet, so) significantly more than Keeley & Sherrard do. This is particularly the case with “and” which is used 31 times more by Friar, while Keeley

¹³ From Seferis (2004).

& Sherrard often choose to omit and replace it with a comma. In this case they seem to opt for a more uninterrupted, less repetitive text that flows naturally in English, instead of a rigid adherence to ST structure. Overall, the focus in this section on the use and impact of various FW was initiated from the apparent imbalance revealed in their frequency in Table 5, or, to be more precise, the contrast of this imbalance with the balance in the use of LW. This difference can, in this case, indicate that LW are to a greater extent influenced by the ST content, while FW, being language specific and content-free, offer greater freedom to the translator/metapoet, and thus stylistic differences can be more noticeable in their use. This view seems to be consistent with the standard practice in such fields as forensic stylistics, and particularly authorship attribution studies, whose methods focus on the way a writer uses FW (see also Chapter 3). Yet, the balance in the use of LW between Friar and Keeley & Sherrard, can have its own significance if one considers the considerable difference in both tokens and types of LW that Friar manifests compared to all other translators in the case of Cavafy.

4.2.5 Translating Universal Aspects of Style: Dead Metaphor in Seferis

There is an apparent paradox regarding the study of metaphor in relation to translation. On the one hand, the study of metaphor itself from either a linguistic or a literary perspective has been so extensive, tracing the origins of the term back to Aristotle's *Poetics*, that to even attempt a brief summary here is unfeasible. Yet, as a number of writers observe, the translation of metaphor has more often than not been overlooked, not only by theorists, but also by translators themselves. For Tabakowska (1993: 66) the advance of structuralism in linguistics is the main reason behind this marginalization of metaphor in language oriented studies of translation, since metaphor "comprised precisely the things not allowed by grammatical rules" (ibid.). This view is echoed by Pilkington (2000) and Boase-Beier (2006) both of whom also note the traditional view that identifies metaphor with "violation of selection restrictions on subject and verb" (Boase-Beier, ibid.: 96) or requires "the interpretation of metaphorical utterances to pass through a literal meaning stage, only for the literal meaning to be rejected" (Pilkington, 2000: 90).

A cognitively-based view of metaphor, on the other hand, shifts it from the margins to the centre of attention. Metaphor is "no longer considered as violation of

selectional rules of linguistic competence” (Tabakowska, 1993: 66), but rather most writers on cognitive stylistics regard it as “the centre of language and thought in general” (Stockwell, 2002: 105 quoted in Boase-Beier, 2006: 97). Pilkington suggests a cognitive account of metaphor based on the notion of ‘interpretive resemblance,’ according to which utterances are the interpretation of thoughts, which are also structured like natural languages. According to this relevance theory-based approach, drawn from Sperber & Wilson (1986, 1995) the mental representations of a speaker and the utterances which interpret these mental representations have a relationship of resemblance (rather than identity) in terms of their propositional forms. Seen in this perspective the literalness of an expression consists in the identity of propositional forms between thought and utterance and is the exception rather than the norm. Metaphorical utterances belong to the ‘less than literal’ or ‘loose’ category of utterances, which share some but not all the implications of the thought they interpret, and which from this point of view, are often seen as the “optimally relevant” way of expressing a thought. When dealing, specifically with creative or poetic metaphors, Sperber & Wilson note that “[t]he surprise or beauty of a successful creative metaphor lies in this condensation, in the fact that a single expression which has itself been loosely used will determine a very wide range of acceptable weak implicatures” (1995: 237). This wide range of implicatures is, furthermore, applicable to the cognitive view on the different processing involved in the reading of literature suggested by Boase-Beier (1987 and 2005: 97) whereby “literary translations are processed [...] in keeping with the ‘maximal subjective involvement of the reader.’ ” So, in these terms, the more inferences a (literary) metaphor draws from the reader, the more successful it is in involving his/her own mental schemata in the interpretation, the more poetic that metaphor is.

It follows that a key aspect of a cognitive-based view of poetic metaphor is the interaction between the universal in human cognition and the particular in every person that is also the domain of both style and translation (see also Chapter 3). Dead metaphors¹⁴ are a suitable feature in order to investigate how this ‘universality vs. particularity’ aspect is reflected in the translation of metaphor in Seferis, whose

¹⁴ A ‘dead metaphor’ is “an expression that was originally metaphorical but no longer functions as a figure of speech and is now understood literally” (Preminger and Brogan, 1993: 274)

poetry is rich in metaphorical utterances and meanings. An appropriate example of the translation of such a dead metaphor is to be found in line 88 of the “Cistern”:

ST:	...τώρα που γλυκοξύπνησαν οι μοίρες...
(gloss):	(...now that sweetly-woke the fates...)
Dal:	...now that the fates have sweetly awakened...
KaS:	... now that the fates have woken gently...

The expression “γλυκοξυπνάω” is a conventional, unnoticed metaphor in Greek that is used extensively in an every day context. Within the cognitivist framework it falls under the “concept metaphor” category, which are metaphors that involve the mapping of one (concrete) domain, or conceptual structure onto another (abstract), in contrast to “image metaphors” which consist in a juxtaposition of two concrete images (see Tabakowska, 1995: 68 and Boase-Beier, 2006: 97-98 for more). Being rooted in universally valid bodily experience concept metaphors are generally regarded as straightforwardly translatable, and this appears to also be the case in this instance. Yet, the two translators have opted for a different approach, with Dalven transferring the metaphor directly into English, while Keeley & Sherrard offer an interpretation instead. Even though the difference between the two versions is minute in terms of meaning, the two approaches are different with Dalven’s being based on the fact that a direct translation functions in this case well within a poetic context, while Keeley & Sherrard seem to prefer a more unmarked expression in the TL. And they maintain this approach in a similar metaphor in line 84 of “Last Stop,” while Friar, like Dalven, prefers an expression and structure closer to the ST.

ST:	...γιατί τ’ ακούς γλυκότερα...
(gloss):	(...because to it you listen more sweetly)
Fri:	...that you may listen with greater sweetness...
KaS:	...because it’s more gentle for you that way...

Another example of a concept metaphor, with a direct reference in bodily experience, can be found in line 53 of the “Cistern” with the use of the word “καρδιοχτύπι” (heartbeat) which, apart from its literal meaning, is often used in Greek to metaphorically indicate intense excitement (for something good or bad) or fear.

ST:	...σαν το κοιμισμένο αγρίμι/ που ξέφυγε ήσυχο το καρδιοχτύπι...
(gloss):	(...like the sleeping beast/ that escaped calm(ly) the heartbeat...
Dal:	...as the slumbering beast/ whose breath ceased peacefully...
KaS:	...like a sleeping beast/ that calmly avoided fear...

This is a metaphor that seems untranslatable in a direct way, since the result would be incoherent in English. Dalven changes the sentence completely by using “breath” for “heartbeat” and in this way altering the meaning to one, presumably, indicating death. The reason behind this choice can be hinted to be an incorrect interpretation of the ST, by missing the “dead” metaphorical meaning. Keeley & Sherrard, on the other hand, choose to render that meaning of the ST dead metaphor in the TL in a straightforward way, and omitting the use of a metaphor. In other words, in a manner similar to the previous examples, they choose to be explicit in their translation.

The most repeated metaphor in the Seferis sub-corpus of SCETOMGP, is an image metaphor which has its roots in Greek mythology and the myth of Perseus. This is the use of the adjective “μαρμαρωμένος” (turned-into-marble) that signifies what happened to those that beheld Medusa in the aforementioned myth. This is a conventional dead metaphor in Greek that, apart from its visual significance, has come to mean a status of immobility, and also the stopping of time. It has no direct translation into English even though a number of analogies can be proposed.

ST:	...μαρμαρωμένο στ’ αγγιγμα του χρόνου...
(gloss):	(...turned-into-marble at the touch of time...)
Dal:	...like a stone statue touched by time...
KaS:	... turned into marble at time's touch...
ST:	...μένει μαρμαρωμένος...
(gloss):	(...remains of-marble...)
Fri:	...stands enmarbled...
KaS:	...stands like a stone...
ST:	...ο ξανθός μαρμαρωμένος έφηβος, το καλοκαίρι...
(gloss):	(...that blonde turned-into-marble adolescent, the summer...)
Fri:	...the blond enmarbled youth, summer...
KaS:	...the blonde marble youth, summer...
ST:	...μαρμάρωσε με την απόφαση μιας πίκρας παντοτινής...
(gloss):	(...turned-into-marble with the decision of a bitterness eternal...)
Fri:	...turned to stone under the sentence of a bitterness everlasting...
KaS:	...that the sentence to everlasting bitterness has turned to stone...
ST:	...κοίταξα τα πετούμενα πουλιά, κι ήταν μαρμαρωμένα...
(gloss):	(...I was looking at the flying birds and they were tuned-into-marble...)
Fri:	...I looked at the flying birds, and they were turned to stone...
KaS:	...I looked at the flying birds, and they had stopped stone-dead...

The first observation, here, is that no translator has been consistent in their rendering. This can be seen as inevitable, considering the very nature of metaphor and since no direct translation is available. In two occasions Friar opts for the adjective “enmarbled” that seems the closest in linguistic terms to the ST. The connotations, however, are different and, in the case of “enmarbled,” more limited than those of the ST metaphor. This is manifest in Friar’s choosing of “turned to stone” for the other two instances of “μαρμαρωμένος” where, he decided that the “immobility” connotation was stronger in that particular ST context, and therefore opted for an appropriate TL expression to emphasize it. Keeley & Sherrard also use both “marble” and “stone” in translating this particular metaphor, but employ them in a wider variety of expressions than Friar. This indicates an attempt on their part to capture the nuance of each instance as accurately as possible on the level of meaning. A consequence of this is an inevitable loss of the repetitive use of the same metaphor throughout Seferis’s poetry, especially in the case of Keeley & Sherrard who have translated the vast majority of his poetry in one volume. This also serves to illustrate the complexity of meanings that can be encompassed even in a dead metaphor, and the difficulties it can present to the translator who, in this case seems resigned to transferring only a fraction – the most appropriate in each particular context – of the blend of meanings of the original metaphor, and, consequently, of the original mental process.

As a final point in this section, Keeley & Sherrard’s translation of “μένει μαρμαρωμένος” by means of a simile as “stands like a stone” and Dalven’s translation of the only instance of “μαρμαρωμένος” in the “Cistern” (above) by also turning the metaphor into a simile (“like a stone statue...”) draw attention to the implications of translating different linguistic types of metaphor in different ways. Boase-Beier (2006: 98-100) elaborates on this issue, following Stockwell’s (2002) suggestion that different types of metaphor involve “different levels of processing difficulty” (ibid.: 105) and therefore different cognitive values. It follows that a stylistic choice – as in the above examples – of translating a metaphor into a simile would have the effect of involving the TT reader (through available inferences) far less than the ST. While for Keeley & Sherrard this appears to be a one-off, Dalven repeats the same choice on other instances:

ST:	...Ορμαθοί τα μάτια/ κυλούν βαλμένα σ' ένα αυλάκι πίκρα...
(gloss):	(...In-rows the eyes/ roll placed in a channel bitterness...)
Dal.:	...Eyes like necklaces/ roll in a groove of bitterness...
ST:	...τα τριαντάφυλλα σκύβουν – η ψυχή μας – ...
(gloss):	(...the roses bend down – our soul –...)
Dal.:	...the roses droop like our soul...

These serve to further illustrate the distorting effects of such a stylistic choice on the translator's part since a simile functions in a different way to a metaphor, and conjures a different cognitive image for the TT reader. Dalven's repeated use of this option suggests a conscious choice for "disentangling" certain metaphors, intended perhaps as a form of explicitation.

4.3 Yannis Ritsos

Ritsos, like Seferis, is represented in SCETOMGP by three translators, since no translations of his work by Connolly are available. Furthermore, Ritsos is (to my knowledge) the only poet that Keeley has translated without the collaboration of Sherrard. And in his case also, as with Seferis, two comparable sub-corpora are used in order to maximize the direct comparison of poems between the three translators where that is possible. The first sub-corpus consists of translations by Dalven and Friar, and the second between Friar and Keeley. The two comparable sub-corpora number 12,104 words and 3,440 words respectively, with the principal reason for the imbalance between the two being Keeley's apparent preference for the translation of collections of shorter poems out of Ritsos's vast oeuvre rather than the long poems that both Dalven and Friar have translated. In total, as can be seen in Appendix Table A (260), the Ritsos sub-corpus in its totality is the largest in SCETOMGP with a total of 80,799 words contributed by all three translators. This is due both to the fact that Ritsos has published a significantly larger amount of poetry than any of the other three poets included in SCETOMGP, and also to the large narrative poems that form a big part of his work.

4.3.1 Word Statistics: Dalven-Friar

	Overall			Lexical			Function		
	Tokens	Types	TTR (500)	Tokens	Types	TTR	Tokens	Types	TTR
Dal	6110	1742	53.18%	2772	1550	55.92%	3338	192	5.75%
Fri	5994	1761	54.2%	2763	1569	56.79%	3231	192	5.94%

In the case of the Dalven-Friar comparable sub-corpus of Ritsos, Table 6 shows that Dalven’s translation contains more tokens in both lexical and function words and, consequently, also overall. Friar’s texts, on the other hand, are shown to contain more lexical and overall types. Consequently, Friar has the highest TTR in all categories. This indicates a more varied use of vocabulary on his part, an attribute that was also observed in the above sections. Furthermore, Table 6 reveals that while the use of LW by the two translators is relatively balanced in terms of tokens and types they use, the main difference between them is their use of FW, and more precisely, in the overall number of FW they use. Looking at a *Word frequency list* (Appendix 1 Table K (272)) shows that this more extensive use of FW by Dalven can be pinpointed in the use of the fifteen more common FW. And, more specifically, it shows Dalven’s considerably higher usage of the definite article “the” in her text which is found 69 times more than in Friar’s translation. This is a noticeable difference that is only partially explained by looking at each translator’s choices regarding the use of either the genitive “ ‘s” or the “the... of” structure. As a search in AntConc using the regular expression described in section 4.2.2 shows, in reflection of the Frequency Table results, Dalven opts for the “the... of” structure more, using it 101 times, compared to Friar’s 84. Friar, on the other hand uses the “ ‘s” sixteen times, seven times more than Dalven.

This difference in style, either by choice or habit, can account to some extent for Dalven’s high usage of the definite article, but is not enough in itself to justify the difference in comparison to Friar. Taking into account that Dalven has also shown a stronger preference for using the definite article than any of the other three

translators in the Cavafy sub-corpus, the decision was taken at this point to tag this part of the corpus with Part Of Speech (POS) annotation, so as to be able to examine it in a more qualitative manner. POS or grammatical annotation tags each word thus marking it for its grammatical function in the text. These tags can then be searched and quantified using some common corpus processing software such as AntConc or ParaConc. This was done using the Wmatrix2 web-based interface. Wmatrix2 uses the CLAWS software for POS tagging. CLAWS has been developed by UCREL at Lancaster University and has an average accuracy of 96-97%. It is the software that was used in order to POS tag the c. 100 million words of the British National Corpus¹⁵. After tagging the corpus a search in AntConc was performed using the following regular expressions:

```
\s[Tt]he_AT\s\w+(\-\w+)?_N
\s[Tt]he_AT\s\w+(\-\w+)?_J
\s[Tt]he_AT\s\w+(\-\w+)?_[^N|J]
```

The first calls up all instances of the definite article (with either capital or small “t”) that are followed by a noun, and the second all those instances followed by an adjective, while the third produces those occurrences of the definite article that are followed by neither noun nor adjective. By comparing the results with a simple tag search for the overall use of nouns and adjectives by each translator we get the following results:

the + [noun]:	Dalven: 355/1355 (26.1%) Friar: 299/1316 (22.7%)
the + [adjective]:	Dalven: 92/490 (18.7%) Friar: 82/502 (16.3%)
the + [other]:	Dalven: 25 Friar: 21

These show that Dalven uses more nouns (1355) than Friar (1316) in her translation and that additionally, she has a higher percentage of preceding these nouns with a definite article. As a result Dalven’s overall higher usage of the definite article is accounted for. The same is true in the case of adjectives, where, even though Friar’s

¹⁵ More information on Wmatrix2, CLAWS and POS tagging can be found at:
<http://ucrel.lancs.ac.uk/claws/>

usage is higher, Dalven tends to precede them with a definite article more often and therefore uses more overall.

4.3.2 Word Statistics: Friar-Keeley

Table 7: Word Statistics for Ritsos [comparable] (Fri/Kee)									
	Overall			Lexical			Function		
	Tokens	Types	TTR (500)	Tokens	Types	TTR	Tokens	Types	TTR
Fri	1655	721	55.67%	789	574	72.75%	866	147	16.97%
Kee	1668	711	54.8%	806	577	71.59%	862	134	15.55%

The smaller sub-corpus of Ritsos containing the comparable translations by Friar and Keeley shows a balance between the two translators use of tokens both of FW and overall. This balance in the use of FW appears to be in contrast to the above comparison between Dalven and Friar’s translation of Ritsos, as well as to the previous section on the translations of Seferis. In this case, however, it is in the use of LW that Keeley uses distinctively more tokens. Compared to Keeley, Friar has a higher TTR in the use of lexical and function words and therefore, once again it manifests a wider range of vocabulary overall. In the case of LW this is due to the less tokens he uses, while his higher TTR in FW is because of his use of more types. Overall, between the two translators a noticeable imbalance appears in the LW/FW used ratio, with the percentage being 91.1 for Friar and 93.5 for Keeley. It is clear, then, that Keeley uses significantly more LW proportionately. A look at each translator’s overall use of contractions in their text¹⁶ shows that Keeley uses the various contracted forms more times (29) than Friar (17), which probably plays a part in the above results. On the other hand, their use of the “the... of” possessive structure in comparison to the genitive “ ‘s” contraction is similar with Friar who uses “the... of” 12 times, and the “ ‘s” contraction 9 times, while the results for Keeley are 13 and 11 times respectively.

¹⁶ All instances of common contractions can be called up using the regular expression: `\s\w+(‘s|’t|’ve|’d|’re)(\s\b)`

4.3.3 Distinctive Features, Stylistic Choices and Impact

There are a number of instances in the Ritsos sub-corpus that point towards individual stylistic features that each translator manifests. In the case of the Dalven-Friar comparison, most of these appear to be in the poem “Moonlight Sonata,” a long narrative poem that is prominent in the Ritsos canon. It is noticeable, for instance, that all of the five instances where Friar uses the verb “shall” – while Dalven does not use it at all – are to be found in this poem. This can then be accounted for as a conscious choice on the part of Friar, if one considers that “Moonlight Sonata” is in essence a surrealist monologue by an elderly, upper-class woman, and that substituting “will” for “shall” in this monologue Friar endeavours to preserve the tone of voice of the ST that is indicative of the woman-narrator’s idiosyncrasy. The expression “can’t tell” (in the sense of perceive) is another example that Friar uses four times and is not encountered in Dalven’s text. Instead, she uses a different expression in each case, combining “can’t” with the verbs “see,” “notice,” “distinguish,” and “ascertain.” This indicates a consistency by Friar that Dalven does not share in this instance.

There are similar distinctive features on her part, however, the most notable of which is the use of the word “way” 13 times, while Friar does not use it at all. A closer look shows that there are two principal manners in which she uses the term, the most common of which is as part of the expression “in this way.” This expression is used five times and is always a translation of the of the Greek adverb “έτσι” (like this/that, accordingly, hence, thus). Another four times it is used in the expression “the way” which Dalven uses to translate “έτσι όπως” (in the manner that, like) which is used in Greek to indicate the manner in which something happens. Dalven is, in turn, consistent in her use of these two expressions, using them throughout when the ST phrase she identifies as equivalent is encountered. Friar often uses “as” to translate “έτσι όπως,” while for the plain adverb “έτσι” he tends to use “thus.” These are the most characteristic examples of stylistic features that are distinguishable for each translator in that they are both consistent and particular to each. The manner of their use indicates that they constitute choices rather than stylistic habits on the part of the translators. The most distinctive feature that indicates habitual usage is found in Dalven’s preference for the use of “thus” in a

sentence-initial position, where she uses it three out of the total of four times, while Friar uses it a total of nine times, with only two of these being at the beginning of a sentence.

In the case of the Friar-Keeley sub-corpus, after identifying a number of terms that stood out as individual to each translator, the decision was taken to align the two translations in order to be better able to make the comparison. The reasonably small size of the texts was a factor here as it did not require extensive time for the alignment process to outweigh the potential benefits of the comparison. In order to choose the terms on which to focus the parallel investigation, a Keyword search was run in AntConc which first creates a wordlist from a given corpus and then compares the frequency of each term against a reference corpus, finally producing a Keyword list for the words that stand out. So, the Keyword tool was run on Friar's translation using Keeley's text as a reference corpus, and vice versa, thus producing a list of the terms that are prominent in each compared to the other. The first thing that is noticeable is that the results of this search with the higher frequency are FW and, more specifically, in their vast majority prepositions. In the case of Friar, the most extensively used of these is the preposition "from" which he uses 15 times in total, and then "by" with 14. While in Keeley the prepositions "of," "to," "on," and "up" are the terms that stand out by their frequency when compared to their use by Friar. In looking at these terms in their context in the translation, using the parallel concordancer, their connection, to a certain extent, to stylistic preferences and favoured expressions by each translator is revealed.

In probably the most characteristic example of this, Friar's extensive use of "by" and Keeley's use of "on" boil down, for the most part, to their differing preference for the translation of the Greek term "μόνος" (alone) that is repeated purposefully by Ritsos in the poem "Choice." For the six instances where the term is repeated in the ST Friar uses "by himself" while Keeley opts for "on his own." In this way each translator's use of the particular preposition in the expression they chose stands out when compared to the other. Another example of this type is brought up again by examining Friar's use of "by" and noticing that in five out of the eight times that remain after the above six instances of "by myself," "by" is collocated with "the" by Friar. In translating the ST expression "...πιαστήκαμε ὡμο

με ώμο...” in the poem “After the Ceremony,” Friar uses “...clasped one another by the shoulders...” that is noticeably different from Keeley’s “...linked up shoulder to shoulder...” which uses both the prepositions “up” and “to” that are prominent in Keeley. Looking, then, at Keeley’s prominent terms, two further such instances stand out where there are significant differences with Friar in the way a sentence comes across in the TT. The first of these examples is one of the instances Keeley uses “up” and is from the poem “After the Ceremony” with Keeley rendering the fourth line: “a month earlier, workers had gone up on scaffolds to clean them” when Friar has: “cleansed only a month ago by workers on erected scaffolds.” The second is from the ninth line of “Women”:

ST:	(Ακούς το βήμα της να τρίζει στα παλιά σανίδια...)
(gloss):	(You hear the step of her creaking on (the) old wooden-boards...)
Friar:	You hear the old floorboards creaking under her footsteps...
Keeley:	You hear her footsteps creak on the old floorboards...

These last two examples reveal instances where there is a clear difference in the figure/ground alignment between the two TT and, consequently, a difference in which elements are foregrounded in each case, the effects and importance of which in poetry have been discussed above. It is also clear, that the other examples mentioned above may point to less striking stylistic differences but are nonetheless significant in terms of literary relevance, especially if patterns can be identified. The case of Keeley here can serve to illustrate this point. In the parallel comparison with Friar of the five prepositions that stand out as prominent terms in Keeley, it becomes clear that there is a considerable number of instances in each case (i.e. out of the total number of times each of these prepositions is used) that are the direct result of choice among other alternative expressions. Table L (273) in Appendix I presents these instances in detail along with Friar’s version, so as to better show an alternative rendering of each case. If each expression is considered by itself against its alternative, from a descriptive point of view, the overall differences between the two versions are in most cases not significant. When, however, a number of instances accumulate where the translator clearly shows preference for expressions that contain these four prepositions then the stylistic importance of this trend increases. Keeley’s preference, as illustrated by Table L (273), for composite verbs using either of the

four prepositions he favours, and in some cases two of them, shows a clear stylistic difference from Friar in this respect. Even though, each instance is of minor stylistic importance in itself, the overall accumulation points to a noticeable pattern. This type of pattern is also likely to be less consciously motivated than the number of stylistic features discussed in this chapter, and, therefore, indicates a stylistic habit on the part of the translator. This will be investigated in more detail in the course of the next chapter. As a concluding point here it should be mentioned that such a preference for composite verbs of the form *[verb] + [preposition]* is also coherent with Keeley's higher number of tokens – both lexical and overall – that Table 7 shows in comparison to Friar.

4.4 Odysseus Elytis

Elytis is the last, chronologically, of the four poets included in SCETOMPG. He is also Greece's last Nobel prize winner. In spite of the fact, however, that the award drew wider attention to the poetry of Elytis and opened him up to a much larger audience, his impact in the Anglophone world was never that of Seferis, who had the received the same award 16 years earlier. In fact Elytis is, arguably, the least influential of the four poets included in this study, as far as the English speaking readership is concerned¹⁷. This is not because of a lack of translations of his work however, as in the long term, the vast majority of his work has been translated into English, with his most famous poems such as the *Axion Esti* being available in more than two different translations. In terms of overall number of words in SCETOMPG he is third after Ritsos and Cavafy with just under 40,000 words in total as Table A (260) in Appendix I shows. From the same table it can be seen that Friar contributes the most out of the four translations, with more than half of the total number of words, while Keeley & Sherrard come second with nearly 9,000 words in total. Connolly's contribution is 4,200 words, and Dalven has only translated three poems in the *Modern Greek Poetry* collection. The comparative part of the corpus that is examined in this chapter, is considerably smaller and, to a great extent consists of Friar's and Keeley & Sherrard's translations from four of Elytis's collections, plus

¹⁷ See for example Connolly, (2000 :2)

the three poems by Dalven. Connolly's translations, which were also the last translations of Elytis during the poet's lifetime, came to fill a gap in the representation of his work in English and, thus, consist of poems that had not been translated before. Consequently, he is not represented in the comparable sub-corpus here, but the style of his translations of Elytis as well as his extensive theoretical reflections on the translation of that particular type of poetry will be examined in the next chapter, as crucial parts of the attempt to define Connolly's own stylistic identity.

4.4.1 Word Statistics: Friar – Keeley & Sherrard

	Overall			Lexical			Function		
	<u>Tokens</u>	<u>Types</u>	<u>TTR</u> (500)	<u>Tokens</u>	<u>Types</u>	<u>TTR</u>	<u>Tokens</u>	<u>Types</u>	<u>TTR</u>
Fri	8445	2236	52.6%	4105	2064	50.28%	4340	172	3.96%
KaS	8008	2150	54.26%	3991	1981	49.64%	4017	169	4.21%

The first thing that can be observed in Table 8 is that Friar uses substantially more tokens than Keeley & Sherrard in the Elytis sub-corpus, in terms of lexical and function words and, consequently, overall. On account of this, even though Friar also uses more types – both lexical and overall – his overall TTR is lower, and is only marginally higher in the use of LW. Therefore, Keeley & Sherrard show a noticeably greater variety in their vocabulary in the case of Elytis, even though they use both less types and less tokens than Friar. This becomes more clear by comparing the LW/FW ratio of the two translations with Keeley & Sherrard's (99.3) being 4.7 higher than Friar's (94.6). From this comparison it is also noteworthy that Keeley & Sherrard's proportion of use between lexical and function words is almost even. However, a look at a *frequency list* of the two translations shows that apart from the differences in the overall usage, there appear also distinct preferences by the translators on the use of specific words. Table L (273) in the appendices indicates a diversity in the manner of usage of the 20 most frequent terms. Even though Friar's usage of the four most common terms already – in agreement with the results in Table 8 – involves 153 more tokens than Keeley & Sherrard, they also use a number

of terms (specifically “to,” “in” and “is”) noticeably more than Friar. These instances of significantly higher usage of a term by Keeley & Sherrard acquire greater importance by the fact that they occur in contrast to the overall higher use of both tokens and types by Friar.

As the previous sections on the other poets included in SCETOMPG have also indicated, the significantly higher overall number of tokens that Friar uses in the translation of Elytis, also indicates a tendency to avoid the use of contractions and of contracted forms in general. This is confirmed by a comparison of the results of a search in AntConc using the regular expression:

$$(\backslash s|\backslash b)\backslash w+(\backslash s|\backslash s'\backslash t|\backslash ve|\backslash d|\backslash re)(\backslash s|\backslash b)$$

This calls up all the instances of the most common contractions by each translator. The results show a significant difference with Keeley & Sherrard using contractions 97 times, more than twice the number used by Friar (45). As a closer look at these results show, this is a reflection, principally, of the differing preferences of the two translators regarding the use of the genitive “ ‘s” which Keeley & Sherrard use extensively. This can be an indication towards a more colloquial style in their translation compared to Friar, who, on the other hand, shows a greater preference for the “the... of” possessive structure, using it 39 times more, with a total of 200 compared to Keeley & Sherrard ‘s 161, an approach that is also reflected in his higher usage of tokens.

4.4.2 Distinctive Features, Stylistic Choices and Impact

A closer look at the terms that stand out for each translator can help investigate further the view regarding Keeley & Sherrard’s use of a more colloquial style. This can be pursued by means of the combined use of the Keywords function in AntConc and then a detailed examination of specific terms using ParaConc, as detailed in the previous section on Ritsos. And, indeed, the results provide further indications that Keeley & Sherrard’s language is more colloquial and modern than that used by Friar. The stronger indications in this direction actually come from some of the terms that Friar uses prominently when compared to Keeley & Sherrard. His strong preference for using the verb “shall,” where Keeley & Sherrard consistently use “will,” is a characteristic example of his tendency to often opt for a more antiquated term out of the available alternatives. This is a tendency that was also particularly evident in

Friar's translation of Cavafy compared to the other three translators. And there is a number of other terms in Friar that illustrate this overall difference in style, such as the prominent use of "azure" where Keeley & Sherrard use the more simple "blue," and the repeated use of "amid" where Keeley & Sherrard use "in" or "among" as Table M (274-5) in Appendix I shows. Table M (274-5) also illustrates a further characteristic stylistic feature of Friar's translation of Elytis, in his preference for the use of the term "might." In the majority of cases (ten out of 17 in total) it is used in the structure *that+[noun]+might+[verb]* (e.g. "That sentiment might sprout into a thousand colours..."). This preference (which has the characteristics of an automatic stylistic habit) is also reflected in the prominent position of "that" as a sentence-initial word in Friar. He also shows a similar preference for the term "away," used in the majority of cases (seven out of thirteen) as part of "far away" which he prefers to Keeley & Sherrard's option of "distance."

For Keeley & Sherrard, on the other hand, the terms "blue" and "will" are, as an expected consequence of the above, prominent in their use, compared to Friar. It is, however, noteworthy, that while "azure" and "might" are used extensively by Friar, he is not entirely consistent in their use as he uses "blue" and "will" in a few instances. This is not the same with Keeley & Sherrard, who – as was also shown to be the case when dealing with other poets in the previous sections – are consistent in their use of these terms throughout their translation. Their use of "so" also stands out, and a closer examination shows that it is mainly used in two ways: either as part of "so long as" or of "so that" as can be seen in Table N (276-7). This table also shows that Friar mainly uses "for" instead of "so long as" and plain "that" instead of "so that." Therefore, given Keeley & Sherrard's preference for "so that" and if the number of times it is used at the beginning of a sentence is considered, it partially accounts for Friar's habitual use of "that" as a sentence-initial term. "Over" is another term that is prominent in Keeley & Sherrard and it is also shown in parallel concordance in Table N (276-7). In a similar manner to Keeley's preference for the use of certain prepositions (usually as part of composite verbs) that was noted in the section on Ritsos, "over" is often found in their translation of Elytis combined with a verb on a number of occasions, pointing towards a stylistic habit on the part of the translators.

Apart from the above terms which indicate certain stylistic preferences for each translator, there are also certain tendencies that cannot be picked up by this specific methodology but form specific patterns nonetheless, and are important in the stylistic makeup of the TT. In the case of Friar, two such trends are identified. The first one is the common and systematic use of compound words that he introduces into his TT. This is a characteristic feature of Elytis who, taking advantage of the plasticity of the Greek language and using it freely, often creates compound poetic words that are not part of the standard Greek vocabulary but enrich the imagery of his poetic landscape. Friar's approach is to attempt to reproduce this in the TT as often as possible. Consequently, there are a number of compound words found in his text that are unnatural compounds from the English vocabulary point of view. These range from expressions that are familiar to the English reader but are not normally used as a single word, to purely newly fashioned words. Towards the one end of this spectrum belong such words as "seagrass" and "seablue" or "hoofbeats" and "grapeclusters," and on the more creative end "moonplow," "windflowers" and "woolfcloud" are found. This approach can be connected both to a attempt by Friar to reflect as closely as possible a prominent and characteristic aspect of the ST, and is also a facet of the lexical creativity and varied vocabulary he employs in all his translations.

There are two more stylistic aspects in Friar that can also be seen as facets of an overarching attempt to stay closer to the ST than Keeley & Sherrard, at least on the lexical level. Thus, when culture specific names or terms are encountered in the ST that would not be immediately recognized by the TL audience – since they are not part of a wide range of Greek place names and terms that have, through Latin passed into Anglophone (literary) language – the two translators follow different approaches. Two characteristic examples from Elytis are the references to "Ακροκεράυνια" (Elytis, 2002: 108) and "Ευβοϊκούς" (ibid.: 110) in the poem "Heroic and Elegiac Song for the Lost Second Lieutenant of the Albanian Campaign." The first refers to a mountain range in north-western Greece, where the Greek forces fought against the Italians in the second World War, while the second is a gulf on the north of Athens, between the mainland and the island of Eboia. Each instance in context is treated differently by the two translators:

ST: (gloss):	Μονάχ' από τα μελανά ζωσμένη Ακροκεραύνια/ Πάει ψηλά... (Only from the dark surrounded Akrokeravnia/ Goes high...)
Fri:	Zoned only by the black Arkokeravnia/ She mounts...
KaS:	Only, girdled with the black mountains of Epiros ¹⁸ , / She rises aloft
ST: (gloss):	Για να περάσει από τους Ευβοϊκούς του ονείρου... (In order to pass from the Eboian-gulfs of dream...)
Fri:	To pass by the Euboeans of dream...
KaS:	To pass through the gulfs of dream...

Friar's choice to retain the foreign terms in his TT once again reflect his preference for staying close to the ST, and gives a foreignizing style to his text. Keeley & Sherrard, on the other hand, manifest a preference for explicitation, different facets of which were noted in the sections above on the other poets. A final aspect on which they show their preference for a more naturally flowing TT is the translation of the instances of personified objects in the ST. The most noticeable such instance in Elytis is the poem "The Mad Pomegranate Tree" where the ST term for "pomegranate tree" "ροδιά" is feminine in Greek. Friar chooses to retain this in his translation using "her" to refer to the pomegranate tree in the poem, while Keeley & Sherrard opt for the normalizing "its." This difference is also reflected in their higher frequency in using "its" which can be seen in Table L (273).

4.4.3 Translating Universal Aspects of Style: Metaphor and Ambiguity in Elytis

Traditionally defined as "double (or multiple) meaning, [l]inguists would see ambiguity as a linguistic universal... one of the inevitable consequences of the arbitrariness of language, i.e. the lack of one to one correspondence between signs and meanings" (Wales 2001: 15). It follows, then, that there is a clear link between ambiguity and the definition of literary writing, in Relevance theory terms, as that form of writing which by default seeks to involve the reader as much as possible by

¹⁸ Region of north-western Greece

means of offering multiple inferences. Thus, when referring particularly to literary or poetic ambiguity, as Wales notes, instead of asking from the (inferred) reader to choose (for better or worse) from the various meanings but rather “to hold the different interpretations in his mind, and to give them equal serious meaningful value” (ibid.: 16). From this perspective there are also links between ambiguity as a literary function and that of the cognitive-metaphor as was detailed in the section on Seferis, above. In the same way that metaphor is seen as an interpretation of a complex cognitive state or thought, rather than a deviation from any type of structural rule of language, ambiguity in cognitive stylistics is seen as the expression of a state in which “different and possibly contradictory thoughts are entertained at the same time” (Popova 2002: 49, quoted in Boase-Beier 2006:83).

When considering this view in respect to the translation of literature, both its importance and the inherent difficulties are highlighted. As Boase-Beier (ibid.: 86) also notes, there are often cases in literary translation where the translator may perceive ambiguity as a textual flaw and be tempted to remove it. As there are also cases where the ambiguity is weakened, by means of losing one or more of its implicatures, or it may be missed altogether. When, however, style as linguistic choice is perceived to be the expression of a state of mind, the way ambiguity is treated in translation demands the attention of both translator and theorist. And instead of a problematic feature of the text, which can be passed over, it becomes a stylistic insight to the (inferred) author’s mind, through a process that, instead of disambiguation, involves the recognition of all meanings and the ways they combine. As Wales (quoted in Boase-Beier, ibid.) remarks, ambiguity is often distinguished into the grammatical ambiguity of phrases or sentences and the lexical ambiguity of words. The latter is the more readily recognised and common, and it is the result of various kinds of words with multiple meanings. Two common means through which lexical ambiguity is achieved are by the use of compound words, or through etymological links of the SL. The former type depends on the structure of sentences and the possibility of more than one structural interpretation. It is therefore mostly encountered in literary language and specifically in poetry where, on the one hand, a much less rigid use of language is expected, and, on the other, so is the demand on the reader for more involvement in the processing of the text.

Elytis makes often use of both types of ambiguity in his poetry. In fact, certain prominent stylistic aspects of his work, such as the extensive use of creative compound words or the minimal and peculiar use of punctuation combined with distinctly poetic diction favour both of the general types of ambiguity. When examining the instances of ambiguity that are identified in the Elytis comparable sub-corpus of SCETOMPG – with the aim of examining how each translator deals with ambiguity and whether any consistent pattern can be noticed – it is also practical to divide the instances of grammatical and lexical ambiguity, and the latter further into compound- and etymological-based. This would help to also notice if a translator appears to be more sensitive to any particular type or function of ambiguity, even though, as will be seen, in the case of Elytis ambiguity is sometimes the result of the combination of more than one of these types. The different ways in which they are translated offer an insight into the function of ambiguity as well as into each translator’s overall approach.

On the lexical level, Elytis’s poetry offers an abundance of ambiguous expressions that are based on the multivalence of many of the terms he uses. A particular difficulty in the translation of this type of ambiguity is that even though ambiguity as a stylistic feature is universal, the means by which a ST term has been charged with layers of meaning through the evolution of the SL is often culturally specific. It follows that a direct translation of that term can dilute the original ambiguity since the relevant TL term will only carry some of the original ambiguity’s connotations. A characteristic example of dense ambiguity in Elytis is found in line 27 of the poem “Marina of the Rocks” (Elytis, 2002: 58):

ST:	“Άκουσε, ο λόγος είναι των στερνών η φρόνηση...”
(gloss):	(“Listen, the speech/reason is the latter’s prudence/care...”)
Dalven:	“Listen, the word is the wisdom of the last...”
Friar:	“Listen, the Word is the prudence of the aged...”
KaS:	“Listen. Speech is the prudence of the aged...”

In this phrase three terms with ambiguous meaning in Greek are combined. Apart from “λόγος” and “φρόνηση,” whose dual meaning is given in the gloss, the term “στερνά” apart from its meaning as latter/last can also be used metaphorically in a phrase meaning “in late life/old age.” Furthermore, “λόγος” apart from its dual

meaning can also have biblical connotations, as in “ο λόγος του Κυρίου” meaning “the word of God.” All of the above, create a blend of meaning in the ST that is strikingly dense. Additionally, the phrase is given in the form of a saying in the poem and is not clarified by the context, leaving it open to any possible combination of interpretations. This is evident in juxtaposing the translations of Dalven, Friar and Keeley & Sherrard, as three versions with very distinct meaning are given. Dalven and Friar’s versions overlap in the first part of the phrase (even though Friar adds the biblical connotation by capitalizing “word”), while Friar opts for the same terms as Keeley & Sherrard in the second part of the phrase. Given this combination of partial overlaps, it appears as if the original expression covers a spectrum of meaning with each translator presenting a particular portion of that spectrum. When all three versions are examined parallel to each other, a much wider area of the original spectrum is revealed, than by any single translation, and there still remain areas of the ST that are not covered. Approached from a cognitive-stylistic point of view, it appears that the “blend of meaning” contained in the ST is not preserved for the TL readership, who, in each case, are offered a version that emphasizes a certain aspect of the original thought behind the phrase.

The above example serves to illustrate this point since the ST phrase is condensed and the potential meaning multiple. There are, however, a number of instances of lexical ambiguity based on etymological multivalence in the Elytis sub-corpus that, even though less complex, seem to point in the same direction:

ST:	“Μια που υπάρχει αλλού ένας άνεμος για να σε ζήσει ολάκερη...”
(gloss):	(“Since there exists elsewhere a wind in order to live you in-full”)
Dal.:	“as long as elsewhere a wind exists to play entirely of you...”
Fri:	“For a wind elsewhere exists to live in you wholly...”
KaS:	“So long as there exists a wind elsewhere to enjoy you fully...”
ST:	“...στο θέρος της γυναίκας...”
(gloss):	(“...in/at the harvest/summer-time of woman...”)
Fri:	“...on the summer of women...”
KaS:	“...in the harvest-time of woman...”
ST:	“Κι από την προσευχή των γρύλων που άφρισε στους κάμπους...”
(gloss):	(“And from the prayer of crickets that foamed in the fields...”)
Fri:	“And from the cricket’s prayers that foamed on all the fields...”
KaS:	“And from the cricket’s prayer that fermented the fields...”

Approached, then, from a general linguistic or DTS point of view, the parallel study of different versions illuminates different angles of an ambiguous term or phrase. In the first of the above examples, even though all three translators give a similar version of the first part of the phrase, the ambiguity of the phrase “να σε ζήσει,” in combination with the fact that there are no contextual elements to help the translator clarify, result in three semantically distinct versions. In the second example, the etymology of the Greek word “θέρος,” that literally means “the season of harvest,” but is also habitually used as a term for “summer,” is the source of ambiguity, and each translator opts for one of these terms. The two resulting TT lines carry quite different connotations instead of encompassing both meanings like the ST line. Finally, in the third example, the ambiguity is not etymologically inherent in the phrase itself but rather in a possible metaphorical meaning that is evoked by the cognitive image of fields “foaming” that can relate to flowering or multiplying.

Elytis uses the same image again in “Age of Blue Memory” (ibid.: 60) in lines 16-18.

ST:	“Όπου άφριζε τα αισθήματα του ο άνεμος/ Άγνωστος και γλαυκός, (“Where foamed the feelings of-his the wind/ Unknown and blue)
(gloss):	χαράζοντας στα στήθια μου/ το πελαγίσιο του έμβλημα” (engraving on the breast of-me/ the of-the-sea of-his emblem”)
Fri:	“Where the emotions foamed of a wind/ Anonymous and blue, engraving on my chest/ its sea emblem.”
KaS:	“Where the wind scattered its feelings like foam/ Unknown and blue/ carving its sea-emblem on my chest”

Here again “foam” is used as a verb by Elytis, and, again, the two translators manifest a different approach. Keeley & Sherrard render the first line in the form of a simile and, in this way, employ a form of explicitation since the multivalence of the ST metaphor is simplified. Explicitation seems to be habitually used by them in dealing with ambiguities in the ST, as the examples cited above also indicate, and an overall tendency to produce a text that is as natural as possible from the TL point of view. Friar, on the other hand, not only keeps close to the ST by using “foamed” and thus encouraging the reader to create his/her own cognitive images, but also opts for the unusual structure that the ST follows, while Keeley & Sherrard seem to normalize the syntactic structure in their TT. In the cases when the very structure of

the line is the source of the ambiguity and not a lexical term, the systemic differences between SL and TL can have significant effect. This can be observed both in the way the translator interprets and renders the ST.

ST:	“Μέρα στιλπνή αχιβάδα της φωνής...”
(gloss):	(“Day smooth/shiny conch of-the voice...”)
Fri:	“Glittering day, conch of the voice...”
KaS:	“Burnished day, conch of the voice...”

In this example from the third part of “Sun the First” both translators have opted for the same approach in their TT which results in the loss of the ambiguity of the ST, in which, due to the syntactical flexibility of poetic language in Greek, as well as to the very sparse use of punctuation by Elytis, the adjective “στιλπνή” can be a qualifier to either “day” or “conch” and thus modify the meaning of the phrase. In the case of Keeley & Sherrard this appears an approach that is in line with their preference for a “natural” TT and their adding of punctuation is also something they often do, as some of the previous examples also show. It would appear as a departure, however, from Friar’s tendency to remain close structurally to the ST even at the expense of clarity in the translation. A possible reason for this would be that the ambiguity was missed by Friar. On another characteristic instance of ambiguity, however, the open-ended syntactic structure is perceived in two different ways by the two translators:

ST:	“Εύκολα σαν πνευμόνια που άνοιξαν οι πέτρες!”
(gloss):	(“(How)Easily like/as lungs that opened/were opened the stones!”)
Fri:	“The stones opened as easily as lungs”
KaS:	“Easily, like lungs that stones have punctured”

In this instance the ambiguity lies in whether “the lungs” or “the stones” are the subject of the sentence since the structure allows for both, and since the verb “άνοιξαν” can be used in both active and passive constructions. Similarly to the previous examples of etymological ambiguity, the two possible meanings of the ST line are each preferred by one translator. In this case, Keeley & Sherrard appear closer to the ST structure in their version, even if, again, they introduce punctuation that is absent from the ST. Friar interprets the line by taking the noun at the end of the sentence to be the subject and, thus, places it at the beginning in his translation.

In this, he might have taken the line's context into account, since it is preceded by a parallel line in its structure:

ST:	“Εύκολα σαν χασέζ που σκίστηκεν ο αγέρας!”
(gloss):	(“(How)Easily like calico that was torn the air!”)

In this case the verb can only be taken to be in the passive voice, and so the noun at the end is the only one that can be the subject of the phrase. Therefore, and given that the two different translations of the ambiguous phrase call up quite different cognitive images, Friar's version appears in this case to be closer to the ST overall structure and meaning, by means of departing from the ST syntactic structure.

The preference that Friar often shows for the inclusion in his TT of compound words used in the original that may be unnatural in the TL vocabulary has been noted above. Elytis's habitual and creative use of compound words, however, is also a common cause of ambiguity in his poems. Table O (278) in the appendices lists a number of such instances and the way they have been rendered in translation by Friar and Keeley & Sherrard. Here the tendency for each translator to opt for a different aspect of the ambiguity is again noticed in a number of instances. In attempting to distinguish the two translators' overall approach to compound-based ambiguity, Friar appears to often favour an attempt to reproduce the compound in the TL with such terms as “cross-bearing echo” or “rosy ranges of air” and “bitter-orange girls.” Keeley & Sherrard's main focus seems to be a more straightforward interpretation rather than a more “poetic” rendering and thus they choose “crusading echo” “porticos of vision” and “girls of the orange grove.”

4.5 Conclusion

During the course of this chapter the variety of the stylistic factors that can differentiate one translator's work from that of another when translating poetry was illuminated, and different approaches for identifying and investigating these factors were proposed. The overall approach was to move from a quantitative towards a qualitative analysis, looking at each ST poet separately, and using primarily small, directly comparable sub-corpora. The usefulness of a quantitative approach as a

starting point that has been suggested by previous researchers (e.g. Baker 2000), is here verified. Overall word statistics of the different translations of the same ST material, provide a useful first impression of the distinctive texture of each TT on the lexical level. At this level the translators' use of vocabulary is illuminated, particularly in terms of range and variety. It is also seen that even at this initial stage it is possible to relate such quantitative aspects to certain stylistic features, as, for example, a translator's use of contractions. Furthermore, by using frequency wordlists to investigate the usage of specific terms in combination with overall statistics, it is possible to get some initial results on a translator's stylistic preferences, as well as to formulate hypotheses for further investigation.

By opening up the scope and investigating larger samples of each translator's work (usually the entire corpus of translations of a specific ST poet), these initial observations can be verified and often related to a specific translation strategy. The example of “*ἡδονή*” (pleasure), a recurring term in Cavafy, and the different ways that this lexical consistency is reflected in each translator's choices, is a characteristic example of this. Thus, moving away from the purely quantitative, further stylistic preferences for each translator can be identified according to their prominence in the direct comparison of sub-corpora containing different translations of the same ST. In this manner (some of) a translator's preferred expressions, or modes of expression are highlighted. By using parallel concordances the use of a preferred recurring expression or mode by one translator can be juxtaposed to the different choices made by another. The use of POS tagging in parts of the corpus where it was deemed constructive, adds a further qualitative dimension to the search for distinctive stylistic features, as it allows for the comparison of TTs on the syntactic level.

In addition to these prominent stylistic features identified for each translator, the focus on how they treat a specific stylistic aspect in a ST poet complements the comparative findings by identifying different strategies in their approach. The extent, for instance, to which a translator is consistent in the treatment of structural aspects of the ST, such as parallelisms, is illuminating regarding their priorities in terms of a source- or target-oriented approach. The investigation of a particular “universal aspect of style” in the translation of three ST poets is also revealing in terms of the overall ST influence each translator allows to “infiltrate” their TT, and the manner of

this influence, on the structural and/or semantic level. This is evident, for example, in the way compound words and terms – a characteristic of the Greek language and extensively used in poetry – are rendered in translation when they are encountered as means of metaphor in Seferis or ambiguity in Elytis.

Overall, even at this stage where the focus of the analysis of data has been the identification of stylistic features in isolation rather than to look beyond them, some general stylistic preferences can be identified for each translator. Dalven's extensive use of FW, and Friar's wide-ranging vocabulary are noticeable, as is a tendency by Keeley & Sherrard to facilitate a natural text in the TL and Connolly's economic use of language. However, no attempt was made at this stage to explore these further or seek for patterns among the stylistic features identified. This will be the aim of the next chapter where each translator's stylistic identity will be constructed using the data collected here, as well as extra-textual factors.

5 The Translator's Style(s)

But despite the great cultural forces that propel texts across literatures, there is always a personal dimension. Individuals select texts for translation and leave their imprint upon those texts.

Susan Bassnett

This chapter aims to bring together the different facets that contribute to the stylistic identity of each of the four translators. Accordingly, it is divided into four sections, each devoted to one translator. The first stage of the 'synthesizing' approach to the translator's stylistic identity entails revisiting the comparative data derived from Chapter 4 and identifying overall patterns in the translator's behaviour on the textual level. In order to validate certain patterns derived from the small comparable sub-corpora, they are checked against a larger sample of the translator's work in SCETOMGP. This stage also involves a search for links between these textual patterns and the theoretical outlook of each translator as detailed in Chapter 2, as well as for angles from which the theoretical reflections illuminate the motivation and/or strategy behind stylistic choices. In a manner consistent to the approach throughout this study, the investigation of stylistic identity extends beyond its strictly textual manifestation. With the view to encompassing the translator/metapoet's critical function, the aforementioned patterns are supplemented here by a review of each translator's pivotal theoretical positions. Apart from the textual and theoretical aspects and the patterns and links between them, a further facet of the stylistic identity of the translators is identified in their use of paratexts and extra-textual features. A thorough review of the way each translator supplements their translations with forewords, afterwords, explanatory notes and other paratexts gives the opportunity to identify patterns here too, and to relate these to the overall stylistic approach in a manner in line with the suggestions made by Baker (2000: 245) for an expanded notion of the literary translator's style. The distinctive 'stylistic profile' of each translator is then synthesized by bringing together these different threads.

5.1 Rae Dalven

5.1.1 Comparative Data

To begin piecing together the stylistic identity of a translator/metapoet, requires a review of the range of features that emerged in the previous chapter, and the identifications of patterns across the different poets that were examined. In the case of Dalven, a feature that stands out consistently is her use of more tokens/overall running words when comparing her texts to any of the other translations of the same ST. This is the case in the comparable sub-corpora of Cavafy, Seferis as well as Ritsos, as the respective Word Statistics tables in the previous chapter show.¹ The one exception to this pattern is in the case of Elytis, where, in sharp contrast, she uses the least running words in the small sample of his poetry that she translates. However, Dalven only translated three short poems by Elytis at a total of just 1,007 words, which can be deceiving, especially when approached quantitatively. Any initial indications derived from such a small sample – that facilitates direct comparison – need to be subsequently verified against a larger corpus of the translator’s work on the specific poet, to ensure the pertinence of the findings and their overall applicability. The case of Dalven’s translation of “ἡδονή” (pleasure) in Cavafy, illustrated this point in the first section of Chapter 4. In the case of Elytis no larger sample by Dalven is available, and this is also the case with Seferis’s poem “The Cistern” that is examined in Chapter 4 being the only one she has translated. Yet, the Word Statistics for Seferis seems to conform to the overall pattern for Dalven’s translation, where more running words were used than in the case of Keeley & Sherrard.

A much more reliable investigation of this feature in Dalven can be performed by looking at the Ritsos comparable sub-corpus (section 4.3.1) which consists of approximately 6,000 words by each translator, and, even more extensively, by looking at the translations by Dalven and Keeley & Sherrard of the complete Cavafy canon with more than 20,000 words each (see Table P (279) in Appendix 1). Both of these sub-corpora show that Dalven’s use of overall running words is indeed considerably higher. Furthermore, both samples show that this

¹ Tables 1, 3 and 4.

extensive use of tokens is not accompanied by an accordingly high use of types, since she uses fewer types on both occasions. It follows that her TTR is also lower, which confirms that a wide range of vocabulary is not the reason for Dalven using such a high number of words. In trying to account for this feature that characterizes her style, a look at the Cavafy canon *frequency list* (Table P (279)) shows that she manifests a consistently higher use of the 20 most frequent words in the corpus than Keeley & Sherrard.

A closer look at these words points to a further feature as it reveals that Dalven's difference in terms of the overall number of words used is mainly a reflection of her use of FW. This is also the case in her translations of Seferis and Ritsos. As mentioned in the previous chapter, the fact that LW are words that are broadly associated with the content of a text, indicates that their usage in translation will be strongly related to the ST content and, in this way, become a constant to all translations of the same ST. Therefore, as a rule, a balance is observed in the number of LW used by the different translators of the same ST. This, however, is not the case with the structurally and grammatically-oriented FW, the use of which varies greatly in each of the four translators. In the case of Dalven's use of FW, she employs the definite article at the top of each *frequency list* noticeably more than any of the other translators in all of the instances examined in this study. This is the case even with Elytis, where she manifests fewer types and tokens than Friar and Keeley & Sherrard do. The closer examination of this feature, using a POS tagged sub-corpus of translations of Ritsos (section 4.3.3,) indicated in the case of Dalven both a wider use of nouns and a higher percentage in the tendency to precede nouns and adjectives by the definite article compared to Friar. By POS tagging and examining the Cavafy canon sub-corpus as well, this tendency is confirmed. Dalven uses 51 more nouns than Keeley & Sherrard and, more significantly, manifests a 1.7% greater tendency to collocate nouns with the definite article, using it a total of 85 times more in this way. This percentage is even higher in relation to adjectives, at 3.9%, thus allowing to confirm that, even though both translators use a similar number of adjectives, Dalven uses "the" to collocate with an adjective 67 times more. This has an overall generalizing effect on Dalven's TT compared to that of the other translators who use other determiners such as "that" or "this" in many of the cases examined.

There are two further stylistic features which stand out in Dalven's work and also play their part in her extensive use of running – and especially function – words. The first of these has to do with her using the “the... of” possessive structure widely, and more than any of the other translators. Her preference for this feature (as shown in the previous chapter) is evident in all of the poets examined, and is also reaffirmed by examining the Cavafy canon sub-corpus², which shows Dalven using it 249 times compared to Keeley & Sherrard's 173 in the same 154 poems. It follows that this recurring feature increases the number of the two more common FW in Dalven's texts, and adds to her preference for the use of the definite article. The second facet of this feature is also evident throughout her translations and is manifested in the sparse use of the genitive “ ’s” in her TT. In favouring the use of “the... of” Dalven's texts are both longer and less compact in their texture compared to Connolly's, for instance, who in the Cavafy comparable sub-corpus uses the “ ’s” 10 times while Dalven only uses it twice. In the entire Cavafy canon she uses “ ’s” only 33 times, which is strikingly less than Keeley & Sherrard's 132. This is revealing of Dalven's dislike for the use of contractions and contracted forms in general, an overwhelming characteristic of her work. In Table P (279) this is revealed by the frequency of her use of the pronouns “I” and “he,” whereas Keeley & Sherrard often use them in contractions (e.g. “I'll,” “he's” etc) -perceived as different lexical items by the Wordsmith software. Throughout her translations of Cavafy, Seferis and Elytis Dalven uses only 343 contractions in total (see Chapter 4)³. The notable exception to this is found in the translation of Ritsos, where 290 out of the total 343 contractions are found. Here Dalven noticeably departs from her tendency for a more expanded and formal style of writing, since contractions are commonly associated with more colloquial language. This is a peculiarity in relation to a repeated pattern in her style and will be revisited below.

In moving away from the purely lexical level, towards a broader look for patterns in Dalven, her prominent use of the definite article can be related to its use and function in the ST. In Greek the definite article is used more often than in

² Using the “*the\s(\w+(\s|\b){1,4}(\w+\s)?)of*” Regular Expression in AntConc as described in Chapter 4

³ These can be easily called up using the Regular Expression *(\s|\b)\w+(\s|s'|t|'ve|d|'re)(\s|\b)* which returns all instances of the common contractions in a text.

English as part of the overall structure of the language; it is gender-specific and conjugated with both a singular and a plural form. It is, consequently, seldom omitted unless a generalizing phrase is intended. In this respect, the choice to use it in her TT can be the result of a ST's influence. In fact, apart from her use of the definite article, her overall approach indicates an attempt to remain close to the ST structurally. As was mentioned in Chapter 2 (section 2.1.3,) Dalven makes a comprehensive analysis of the stylistic features of Cavafy and Ritsos, the two poets whose translations were published as individual volumes (i.e. not as part of a collection) and were accompanied by an introductory essay. In the case of Cavafy, among the stylistic characteristics of his poetry that she points out are his habit of letting the metrical foot run over to the next line, and his breaking-up his lines visually into two parts by using a caesura.

It is, then, noteworthy that both of these practices, which concern surface structural features of the poems, are reproduced consistently by Dalven in her translation. Others like Keeley & Sherrard choose a more TT oriented approach, while Friar even criticizes the usefulness of retaining the visual breaking-up of the lines in the translation (see section 2.3.3). It is, however, in the translation of parallel structures that Dalven's tendency to keep the TT as close as possible to the ST structure is most noticeable. This is especially the case since parallelism is the one amongst the 'universal characteristics of literature' that functions on the structural level of a poem. In section 4.1.3 a pattern is easily discernible as Dalven's versions of the various parallel structures examined are in every case close to the ST structure, and more so than in any of the other three translators'. In the poems "In Sparta," "Days of 1896," "Morning Sea," and "One Night" examined in Chapter 4, the parallel structures are rendered in many cases almost word for word by Dalven (see Appendix 2 Tables). Furthermore, there is every reason to hold that this is a conscious approach, rather than a thoughtless reproduction of surface features on her part, as in her Introduction to Cavafy she shows awareness of the stylistic peculiarities of his work. As Chapter 2 illustrates, she also states of her own approach that: "the translations are as close to the original as I could make them" (1961: 222).

Another remark that Dalven brings up in her reflections on style (2.1.3) points to a feature in her translations that is related to the above pattern of remaining close to the ST. When referring to the style of Ritsos's poetry, one of the things she brings attention to is his tendency to personify objects and even of the landscape. She sees this as a stylistic device used by the poet to evoke the collective consciousness. The humanization or personification of inanimate objects or even concepts is a practice much used in Greek, facilitated as it is by the very structure of the language according to which, in sharp contrast to English, all nouns have a feminine, masculine or neutral gender as indicated by their article. And, even if there is a general tendency for inanimate objects to have a neutral article, this is just as often not the case. Consequently, most objects and concepts can be personified in Greek simply by means of the connotations inherent in their article. Dalven's translations manifest a pattern in maintaining this personification of objects in the SL, which can be seen as a further aspect of a ST-oriented approach. In section 4.1.2, this is noted in relation to her translation of Cavafy where such terms as "market place" (ibid.: 6) and "wisdom" (ibid.: 7) are presented as female by Dalven, in accordance with their gender in Greek. Besides, this approach is manifest throughout her translations. It is also noticeable in her translation of Seferis since the poem's title-term "cistern" is rendered as feminine (as in the ST,) in contrast to Keeley & Sherrard who regard it as neuter. In Elytis the same approach is followed in the poem "The Mad Pomegranate Tree" where Dalven uses "she" and "her" referring to the title-term, while Friar and Keeley & Sherrard render it as neuter. In her translations of Ritsos, who, as she notices in her foreword, often uses the method of "humanization," a number of terms are also rendered according to their gender in the SL (e.g. "sun" is masculine, while "cat" and "lemon tree" are feminine) in Dalven's TT.

Another distinctive feature in Dalven's approach is indicated by the fact that despite accurately reproducing structural parallelisms, she does not appear to be as consistent in rendering repetition, the other method for achieving foregrounding effects. The same poems serve as a case in point here too, "Morning Sea" and "One Night" in particular, which contain both instances of parallelism and repetition and therefore better illustrate the contrast between the consistent rendering of structural patterns and the erratic treatment of repetition on the lexical level. More importantly,

in regard to the overall effect on Dalven's TT, this inconsistency in the treatment of lexical items is not only noticed in terms repeated in the same poem, but also in key terms that the ST poets use repeatedly throughout their work. This is clearly reflected in her overall treatment of the ST term "ἡδονή" (pleasure). As the term is used extensively throughout Cavafy's oeuvre, and since Dalven has translated his entire canon, the results presented in section 4.1.2 are illustrative in both quantitative and qualitative terms. Out of a total of 30 occurrences of "ἡδονή" in the ST, her translations present a divided preference between "pleasure" (10) and "delight" (17) and a further three instances where "voluptuousness" is used instead. In attempting to identify the feature that she gives priority to over lexical consistency, her theoretical reflections point towards two aspects as the defining influence behind her choices. Firstly, when discussing the style of both Cavafy and Ritsos, Dalven is careful to notice the way in which each poet uses rhythm in his work and to what effect. Especially in the case of Cavafy, she goes into some detail regarding the meters he uses. However, in her translations of his work the rhythm is not reproduced closely in a similar way to that in which the structural features of the poems are. Meter and rhythm are used irregularly in her TT, and the way a word fits into the meter of the TT line seems to affect her choice of terms. There is some further evidence in this direction in her stated refusal to add "padding" to the text as it would "violate the spirit of the original" (see 2.1.3), while each of the terms she uses for "ἡδονή" does not semantically alter the text, and each word has a different number of syllables. Additionally, the attention she pays to the way the sound of words is used as a stylistic tool (also in 2.1.3), especially in the case of Cavafy, suggests another influence behind her choice of terms. The closer examination of the translation of "ἡδονή" by Dalven that is carried out in section 4.1.2 provided strong evidence in favour of this view, as it shows that in many of the cases that "deviate sensual delight" or "valiant voluptuousness" are used, the alliteration is used as a compensation in the TT for the phonetic arrangement (usually assonance) of the ST. It can be claimed, then, that the ST influence is the principal motivation behind Dalven's apparent inconsistency in the translation of key and repeated lexical terms, since the attempt to reproduce ST features was being given priority over consistency at the lexical level of the TT.

While the method Dalven adopts in translating ST foregrounding is shaped by her overall approach towards the translation of the structural elements of the ST, her treatment of the other non-structural ‘universal aspects of style’ indicates a different stylistic implication for the TT. In sections 4.2.3 and 4.4.3 in the previous chapter, which deal with the translation of metaphor in Seferis and of ambiguity in Elytis, Dalven manifests a tendency to render these features in such a way that their effect on the TL reader is weaker than in the SL. More specifically it is seen in the section on Seferis that, when dealing with the translation of metaphor, Dalven often renders it in the form of a simile. In a similar fashion the section on Elytis shows that in the translation of cases of ambiguity in his poetry, only one facet of the ambiguous meaning of the ST is retained. When considered from the cognitive stylistic perspective, and more specifically relevance theory, both metaphor and ambiguity are crucial features in literary writing since they require greater effort for the reader to process them and in this way increase his/her involvement in the text. In this light, a common pattern emerges in Dalven’s two approaches, namely that her TT versions have lower cognitive demands from the reader. This is the result of presenting the reader with a single meaning rather than a blend of meanings in the case of ambiguity, whereas a simile is regarded from a cognitive perspective as a “weaker” class of metaphor. This signifies, in effect, a tendency on the part of Dalven towards a form of indirect explicitation that can be termed ‘cognitive explicitation.’

By this first look at the comparative data some clear patterns emerge regarding Dalven’s overall approach on the textual level. These range from minor stylistic choices, such as her limited use of contractions, which gain significance through their accumulative impact on the TT, to the way the ST appears to be directly reflected in terms of structural features, and other prominent stylistic devices. Even though only a few links could be established between these patterns and Dalven’s theoretical observations as detailed in Chapter 2, the next section shows that the very nature of her reflections is indicative of her approach.

5.1.2 Relevant Reflections

Apart from the theoretical reflections mentioned above that directly relate to and illuminate the textual findings and emerging patterns, some additional theoretical views by Dalven that are explored in Chapter 2 present useful insights in completing

the picture of the translator's stylistic identity. In her case, however, what is most noticeable and sets her apart is the lack of any extensive theoretical output on the process of translation *per se*. This can be seen to reflect both the time when Dalven published her translations and the focus of the relatively small amount of theoretical writing that supplemented them. Writing some 40 years ago, at a time before the emergence of translation studies as a discipline, it is natural that her reflections may seem unfocused and inconsistent when examined with the use of a strict methodological analysis as in section 2.1. The two main areas to which she devotes her attention, however, can be also indicative of her general outlook, which, in turn, inevitably is a part of her makeup as a metapoet, according to the way that Holmes (see section 3.4.2) defines the term. On the one hand, then, Dalven's reflections are consistent with her background in literary studies. Accordingly, in the introductions to her volumes of translations of both Cavafy and Ritsos, apart from biographical information, she analyses the prominent stylistic features of each poet and their impact. In the *Modern Greek Poetry* collection of translations on the other hand, where the poets included are far too numerous to analyse individually, the backbone of Dalven's introduction, which presents a historical development of Greek poetry, is the language debate and its implications (see also Chapter 1) for the future of poetry in modern Greece.

What is clear from the time in which she published her work, and is also evident in the nature of her reflections, is that Dalven's translations were pioneering in terms of subject matter. This is particularly true of the *Modern Greek Poetry* collection which was the first to appear in English. Consequently, her translations and the accompanying essays essentially function as an introduction to modern Greek poetry for the Anglophone reader, and by extension as an introduction to modern Greece. On the textual level this also means that in the vast majority of cases Dalven had no previous translations to consult. In the case of Cavafy, Dalven hints at a previous translation of his canon published by Mavrogordato when she refers to her objection to adding "padding" in the form of extra words or syllables to a line in order to compensate for the greater number of syllables of Greek words. This is a clear reference to Mavrogordato's translations, which attempted to reproduce both the rhyme and the meter of the ST, and shows how the existence of a previous

translation can be useful to the translator as a frame of reference. She also implicitly acknowledges the consultation of the few previous translations in her paratexts, where books by other translators are listed alongside various sources. The following section shows how these paratexts were a vital tool in Dalven and as much a part of her overall approach as the translations themselves.

5.1.3 Paratexts and Extra-textual Features

This purpose of Dalven's translations to function as an introductory medium to modern Greece through its poetry and, by association, through its language and history, increased by default the need for paratexts to complement the poetry. In *Modern Greek Poetry*, which was the first volume of translations that Dalven published, this is attempted with a number of paratextual features. At the front of the volume, before the featured translations, Dalven has included two brief statements by colleagues, and two substantial essays by her. The purpose is evident even from these two statements as their subject is the language debate in Greece and its significance (acknowledging how it must seem peculiar to the American reader), and the significance of modern Greek poetry and culture in general. The two essays that make up the introduction proper are supplemented by a number of translations. The first one is titled "The growth of modern Greek poetry" and its contents (discussed in detail in section 2.1) outline the development of Greek literature from medieval times onwards with a strong focus on the language debate and the use of the vernacular demotic idiom. This is followed by a second essay, "The folk song: Source of modern Greek poetry," which gives a history of the oral tradition of the folk song in Greece and its role as the foundation for the emergence of modern poetry. It includes translations by Dalven of eight folk songs and provides their context too. Finally, Dalven's introduction concludes with the translation of an excerpt from "Erotokritos," an epic romantic poem which originated in Crete during the middle-ages and which is a literary landmark in Greek poetry. At the back of the volume an appendix is included that provides brief biographical data and details of the poets' work, and also two bibliographies, one of "works consulted" and a "supplement to bibliography" which contains works in Greek (16) and in English (6). Notably, two out of the six books in English are translations by Keeley & Sherrard of a collection of Greek poets, and of an early version of Seferis's *Collected Poems*.

As far as the use of extra-textual devices within the texts is concerned, Dalven makes use of explanatory footnotes, though this is not extensive. These are used in order to provide culture-specific information for the reader such as place names or eminent personalities of the Greek war for independence in a poem by Gatsos. She also uses a footnote to introduce the legendary hero Digenis Akritas who is referred to in the same poem, even though the essay in the introduction deals with him. There are, however, also cases where a footnote is used to clarify items which are not related to the source culture, such as the name Goetz von Berlichingen, and where no such footnote exists in the ST; such instances are very limited though.

In the case of the two volumes that are devoted entirely to a single poet, the structure of the paratexts is somewhat different. In the case of Cavafy, the volume includes an introduction by poet W.H. Auden. It is also interesting that in this introduction Auden makes much more extensive and detailed reference to the process of translating poetry than Dalven in any of her texts. The volume also provides (after the translations) a biographical note of seven pages in which an account of Cavafy's life is intertwined with his literary career, and the relevant events in Greek history. This is followed by fourteen pages of notes, the first five of which are devoted to an analysis of Cavafy's poetry as is seen in section 2.1. The rest of the pages are notes on 79 of Cavafy's canon poems and 27 of his early poems (which are known as the "unpublished poems"). All of these contain the rhyme scheme of each poem, supplemented by the occasional background information on the poem giving details on historical references and figures or other characters, which are abundant in Cavafy's poetry. There are even some extracts from Cavafy's correspondence, given in an overall attempt to clarify meaning and provide context for the sake of the reader. The explanation of a ST term that is transliterated by Dalven in the translation is also provided in the notes. This section is followed by a bibliography which consists of a total of 28 books in English, French, Greek and Italian. Two of the English books are by Sherrard and one by Friar. In the translations themselves Dalven does not provide any extra information, perhaps as a result of the extensive notes.

The volume of translations of Ritsos contains at the beginning a preface on the life and work of the poet in the same form and manner as the one on Cavafy, by

intertwining historical events with events from his life and literary career. It is followed by two shorter sections: the first one titled “The short poems” gives a stylistic summary of the main devices used by Ritsos throughout his shorter pieces of poetry. The second section is devoted to the longer poems that are included in the volume and deals with each poem separately, giving stylistic details and contextual information. This is followed by a brief biographical note which concludes the paratexts provided. Footnotes are used again in this case, as in *Modern Greek Poetry*, albeit very sparsely. They provide information on culture specific people or items, as well as on historical events that would be unfamiliar to the foreign reader.

Overall, Dalven’s paratexts show some of the traits that are characteristic of her approach. They provide the vehicle for her theoretical reflections, and introduce the TC and literary tradition with a strong historical focus. At the same time an inconsistency that is evident on the textual level can also be noticed here. The absence of any notes in the Ritsos volume, in contrast to the Cavafy translations is an example of this. The relationship between text, paratexts and theoretical outlook is explored further in the next section.

5.1.4 Stylistic Profile

In bringing together the patterns in Dalven’s stylistic choices which were discussed in the above sections, her own statement – as part of her notes on Cavafy – that the translations were “as close to the original as I could make them” (Cavafy 1961: 222) does seem the most appropriate way of summing up her overall approach on the structural and surface features level of her texts. Her high use of the definite article is one such pattern that can be attributed to ST influence. This is an unobtrusive pattern and gains literary significance in Dalven’s work solely by means of accumulation. The fact that, even though it is encountered in all her translations, no reference to it is made in any of the paratexts, indicates that it is a stylistic habit on her part rather than any consciously motivated choice. The characteristics of consciously motivated choices, on the other hand, are found in the way in which she translates parallelism, as well as other structural elements of the poems such as the visual breaking up of lines that she retains in her translations. Additionally, her attempts to reproduce rhythm and the use of phonic values, according to their use in the ST, albeit erratic, also influence her choices on the lexical level. These stylistic features are also

explicitly mentioned in Dalven's reflections on the style of the poets she translates, which further indicates a conscious choice on her part to reproduce them as closely as possible. The same is true of the stylistic device of personification or "humanisation" of objects and/or concepts that she mentions in relation to Ritsos's style but also retains in her translation of every other poet in this study. Her ST-oriented approach in these terms is also evident in the fact that the line structure of the ST is closely retained, in the vast majority of cases, with only very sparse cases of rearrangement to avoid an awkward TL result.

It appears, then, that the overall aim of introducing modern Greek poetry to an Anglophone audience, as signalled by the nature and content of the paratexts that accompany Dalven's translations, is reflected to an extent in the stylistic features of her TTs. An investigation for cases of lexical creativity⁴ in Dalven's translations, brings together a few additional features to support this view. In terms of her 'documentary' approach, as defined by Nord (since it attempts to show how the ST works), examining Dalven's use of creative words reveals a distinct SL influence. These include such words as "brikiá" and "chiton" in Ritsos or "glaucus" in Elytis and "Kyr" and "Kyria" in Cavafy that are straightforward transliterations of the ST words. Alongside straightforward cases like these, there are others where the influence is also evident if not so obvious such as "himation," "methe," "pelagic" or "liturgical," all of which exist on the fringes of the English vocabulary and are chosen precisely because they seem to be closest to the respective ST word from which they derive in the first place. This is a superficial similarity, however, as the Greek terms are far less marked than their equivalents in TT usage. Dalven's lexical creativity is also evident in her treatment of compound words, either in rendering those of the ST or in fashioning compounds in the TT. As noted before in this context (see section 2.2), Greek is a language in which compound words are easily and naturally fashioned and creative combinations are permitted much more than in English. In order to deal with these Dalven adopts two strategies. She uses the hyphen extensively: 260 cases in total in her translations. On a number of occasions when this was not feasible, as the resulting term might have seemed too "unnatural" in the TL, Dalven breaks the compound word into its constituting parts. A

⁴ Creativity in linguistics is related to innovation and the ability to produce and understand words and utterances that have never been heard before. (see Wales 2001: 90).

characteristic example of this is the verb “γλυκοξύπνησαν” (sweetly awakened) in Seferis’s “Cistern.”⁵

The breaking up of compound words fits a more general pattern in Dalven’s stylistic makeup. This pattern indicates that even though she pays close attention to the reproduction of ST structural aspects, she appears inconsistent and/or oblivious to some more subtle stylistic features. This pattern seems also to incorporate her erratic rendering of key or repeated terms in a single poet’s work, as well as the way in which she often translates metaphor and ambiguity. As discussed above, this results in an indirect or ‘cognitive explicitation’, which in effect decreases the demands of the text on the TL reader without noticeably moving away from Dalven’s “documentary” approach regarding the ST. The use of footnotes and endnotes to provide contextual and historical information to the reader, also serves a purpose as an indirect form of explicitation that clarifies meaning but does not alter the structure of the text itself.

Overall, Dalven’s use of vocabulary has two noticeable characteristics. Her extensive use of FW is not accompanied by a wide ranging use of LW and, thus, her vocabulary appears thin compared to that of the other translators in this study. In more qualitative terms, an examination of all the comparative examples in the previous chapter, as well as a close look at a *detailed consistency* list, shows that her choice of words appears to favour a relatively out-dated language. In terms of the *Modern Greek Poetry* collection in particular this can be partially attributed to the early date of its first edition (1949), and yet the version examined here is the updated and revised text; moreover, the same language is characteristic of her other translations. This, in combination with her extremely sparse use of contractions, results in a formal, ‘old-fashioned’ texture in her translations. Her treatment of the numerous words encountered in the STs in the form of places and characters, as well as other culture-specific items, further illustrates her tendency not to overtly stray towards the SC on the lexical level. Thus all historical and place names are given in their Latinate version when such an option is available, and not as a transliteration of the Greek term. For some, but not all, of the terms that do not have an established version in Latin, a footnote or endnote is provided. Additionally, when a Greek place

⁵ In “Cistern” (line 88), see Table V (287) in Appendix 2.

or character name is used, Dalven does not use an accent to indicate correct pronunciation as some other translators choose to do. As a result of these choices, the TT does not appear overtly “foreignized,” while the feeling of a dated language is augmented by the use of Latin-derived names. Completing Dalven’s stylistic profile are a number of stylistic peculiarities, such as her preference for the use of certain expressions like “in this way” and “the way” in Ritsos, or the use of “thus” at a sentence-initial position. These are isolated instances that stand out rather than parts of any pattern, and are examples of the “quirks” which are habits manifest in the style of any writer.

Holmes (see 3.4.2) suggested that attempting to reconcile the differences of the SL and TL systems, and the respective literary traditions, in order to produce a TT that is at the same time a true reflection of the ST and a poem in its own right is the one task that is specific to the metapoet. Dalven appears inclined to undertake this task without leaning too much in either direction, and yet the analysis of her stylistic identity as a translator/metapoet, reveals a more source oriented approach in crucial aspects.

5.2 Kimon Friar

5.2.1 Comparative Data

Bringing together the various comparative observations that were made in the previous chapter regarding Friar’s stylistic identity, the most noticeable pattern that emerges indicates his use of a varied and wide-ranging vocabulary. This is a tendency manifested throughout the corpus, and reflected in the results of the various Word Statistic analyses on the different poets. The manner, however, in which this occurs is not the same in every case, with different features for each translated poet standing out quantitatively on the lexical level. As the analysis has established, the main unifying feature is the high TTR of his translations. Specifically, in the case of Cavafy, his TTR is the highest among all four translators, which is also the case in the comparison with Dalven in the Ritsos sub-corpus. In the translations of Cavafy, Seferis and in the comparison with Keeley’s translations of Ritsos, Friar manifests the highest TTR in the use of LW. He also manifests a higher number of types

(distinct words) than the other translators in all instances, with the only exception being Keeley using more types in Ritsos (see Word Statistics tables in Chapter 4). With LW mainly associated with content, and therefore more determined by the ST than FW, Friar's higher TTR in LW in combination with his higher use of types clearly indicate a wider use of vocabulary that is characteristic of the translator, regardless of ST poets and styles.

In an attempt to investigate this further, so as to confirm the use of a more varied vocabulary by Friar, a comparison was made between all of his poems in SCETOMGP and their translations by Keeley & Sherrard. This was prompted by the noticeable difference in types he manifests in the Cavafy comparable sub-corpus when the three other translators' number of types is almost the same (see Chapter 4, Table 1). As the results in Table Q (280) in Appendix 1 show, Friar's use of more types is confirmed in this relatively large sample of 6,000 words for each translator. An even more interesting feature here, however, is revealed by a closer examination of the *frequency list*. Keeley & Sherrard use in their translation 590 words that Friar does not use even once when translating the same Cavafy poems. Friar's exclusively used words (i.e. words used by Friar that are not used by Keeley & Sherrard) are significantly more at 704, thus reflecting from this perspective Friar's wider lexical variety.

Friar's views on aspects of style in writing poetry and on the nature and characteristics of the English language as an instrument for poetry – as these views are detailed in section 2.2 – can provide the backdrop for illuminating his own style as it is reflected in his vocabulary. In light of these, it is clear that an innovative approach is favoured by Friar on the lexical, as well as on other levels, for the translation of poetry. In section 2.2.3 his encouragement to the translator to retain the stylistic idiosyncrasies of the poet they are translating instead of attempting to “smooth out” a poem, is complemented by his definition of a poet's “distinguishing stylistic characteristic” as language that can appear unnatural, strange or crude. If one considers this alongside his description of the English language as characterized by its resilience and its ability to assimilate and adapt vocabulary and forms from other sources without compromising its essential integrity, a more detailed picture of the reasoning behind the innovative vocabulary of his translations emerges. The case of

Cavafy offers a clear example given Friar's individual approach to the "problem" of rendering his amalgam of the demotic and the purist, a problem that every translator makes reference to. Friar's approach is to attempt to replicate the effects of this style in the TT by creating a hybrid style in English using polysyllabic Greek and Latinate forms for the purist elements in Cavafy and an "Anglo-Saxon base" for his demotic. This is manifest in the number of such archaic forms found in his Cavafy TT, which can be found in Table C (264) in Appendix 1. His innovative approach and attempt to capture the full ST lexical effect is also evident in Cavafy's "Morning Sea," where Friar is unique among the four translators for succeeding to find a TL rendering for the ST repeated verb "σταθώ/στάθηκα." By using "pause" he manages to retain the two meanings (stand and stop) of the ST and the triple repetition of the relevant word.

A further aspect that reflects Friar's approach on the lexical level is the translation of ST compound words, and the fashioning of compounds in the TL. As mentioned above, the poetry of Elytis not only provides an abundance of ST instances of compound words, but these are, in their overwhelming majority, creatively coined even in SL terms. Friar in his foreword to *Modern Greek Poetry*, as well as elsewhere in his reflections, particularly notes the plasticity of the Greek language, its capacity for creating new words, and the possibilities this offers to a poet. This systemic quality of the SL is particularly picked upon and used as a poetic tool in the case of Elytis; it comprises a "distinguishing stylistic characteristic" of the poet. It follows, then, that Friar's expressed preference for the retaining of such characteristics irrespective of how unnatural they sound in the TL, favours an innovative approach to the rendering of compounds in Elytis. This is, in fact, an illustrative example of the effect on translation by a congruence between the ST author's style and a stylistic tendency of the translator. Accordingly, a number of compound words are encountered in Friar's TT that are, as suggested above, unusual compounds from the TL point of view. These compounds range from expressions that are familiar to the English reader but are not normally used as a single word such as "seagrass," "seablue," or "grapeclusters," to cases of newly fashioned words such as "cloudtaken," "moonplow," and "clovercloud" or "wolfcloud." The use of such words when translating Elytis can be related to both an attempt by Friar to stay as

closely as possible to a prominent and characteristic ST stylistic aspect, and at the same time to a manifestation of his distinctive lexical creativity and varied vocabulary. These examples are among the most noticeable for their creativity and form (i.e. the fact that they are made to be single words), but the most prolific manner in which Friar creates compound words is with the use of the hyphen. This allows him greater freedom for innovation, since the TL allows some flexibility in creating new words that are not part of its standard vocabulary. A particular tendency towards creating adjectives in this way becomes manifest in the translations examined. He employs this not only in Elytis but extensively throughout his other translations as well, and particularly in Ritsos where the ST is equally rich in compound terms. Finally, there are also numerous cases where the ST compound is broken up in Friar's translation, for instance by using "ranges of air" for "αιθεροβασία" (walking-in-the-air), but the constituting parts and therefore the overall image are retained.

A different facet of Friar's varied and innovative vocabulary is reflected in the manner in which certain terms that are repeatedly encountered in the ST poet's work are treated. The case of "ηδονή" (pleasure) in Cavafy, detailed in the previous chapter, is again illustrative, even if only six instances occur in Friar's selection of Cavafy's poems, with one additional instance of the derivative adjective "ηδονικός" (pleasurable/ of-pleasure). Friar's choices are divided between "pleasure" (four times) and "lust" (a further three), with the rhythm of the line an obvious factor in his choice of term. More importantly though, his decisions are being shaped by the creative use of what Friar calls "sound possibilities," as illustrated in his use, in three instances, of "lust" for alliterative purposes (see 4.1.2). Another prominent case of lexical inconsistency on the translation of a repeated term by Friar is found in his translation of Seferis and the recurring term "μαρμαρωμένος" (turned-to-marble). In four instances, Friar's choices are again divided between the literal "enmarbled" and the explicating "turned to stone," depending on which facet of the ST connotations Friar wishes to foreground in each case, and taking the rhythm of the TT line into account. As section 2.2.3 illustrates, the way in which each of the poets in question constructs his own personal symbolism, by repeating – and thus charging with meaning – certain terms through successive poems and years, is a factor that Friar

pays particular attention to. Seen in this light, such examples of inconsistency or flexibility in the translation of repeated “key” terms become ever more prominent in the frame of Friar’s stylistic choices, as they are in effect apparent departures from his expressed view on the importance of such consistency in a poet’s work.

It appears, then, that in certain instances such as the ones discussed above, Friar is finding it difficult to attain a balance in his work between the practical and theoretical levels. In the case of Friar, however, – perhaps more so than with any of the other three translators examined in this study – it is the sheer complexity of the task he sets himself in theory that makes it all the more difficult to balance the different factors he identifies as important in the construction and function of a poem; what he calls “orchestration”. Friar’s account of the factors inherent in the orchestration of a poem is indicative of the way he views the function of poetry and, consequently, the task of the translator. Part of the overall orchestration are the formal structures of a poem such as the form of stanzas, the use of punctuation and capitalization by the poet, as well as the visual breaking-up of lines. Additionally, the musical and rhythmical arrangement, in the form of alliteration, assonance or dissonance, and the “cadences and undulations” (Friar 1971: 661) that the poet infuses into his lines are all regarded as influences on the way a poem affects its reader. To this end, Friar pays also particular attention to the way meter in poetry functions in different languages and literary traditions, noting that a straightforward replication does not ensure the reproduction of the ST effect. Considering the different aspects of orchestration as parts of a whole, and being aware of the inevitable aesthetic loss in translation, he also suggests compensating for such losses, and thus preserving the overall style of a poem.

A reflection of the amount of attention he pays to structural factors is found in the care taken with the treatment of parallel structures in Cavafy. In the case of “Morning Sea” he retains the parallel structure between the first lines of the two stanzas and, as mentioned above, he is also careful to balance this out with the preservation in the TT of the repetition of the verb “σταθώ” (stand/ stop). A similar attempt to find a balance between different aspects of the orchestration of a poem is also evident in “One Night” where, again, he translated both parallel structures of the ST, but in a more flexible manner, clearly keeping in mind the rhythm of each line.

At the same time, on the syntactic level his overall approach is flexible and innovative enough from a TL point of view to be termed poetic. This is manifest, for example, in the way he translates some of the cases of ambiguity in Elytis seen in section 4.4.3 – where the diction of the ST can be discerned behind the TT form – but is prevalent throughout Friar’s translations.

This approach by Friar does not entail a close reproducing of the structural elements of the ST, in the manner of Dalven for example. In any case, Friar is explicit that the TT poem should give the illusion that it was written in English, so his is not a “foreignizing” approach per se. What he is mostly concerned with is the overall effect the poem has on the reader, both in SL and TL. His notion of orchestration indicates the way in which he perceives a poem as an intricate combination of different stylistic features, while, elsewhere, he contemplates the ways in which this interacts with and affects the mind of the reader (see 2.2.1 and 2.2.4) either of the original or the translation. This is a perspective on the reading of poetry that is in agreement with cognitive views on the function of literary writing as these were described in Chapter 3. As far as his own stylistic choices are concerned, this outlook is reflected as both an acknowledgement of the various ST images as vital entities in the way in which the poem is conceived and functions, and as a manifestation of Friar’s own inclination of retaining those images in his translations. The ‘direct’ translation of the ST images is characteristic of his approach, as the ST image is preserved intact and thus so is its effect on the reader’s mind, even though the relevant TT expression is not a common one. This approach is prevalent in the translations of Ritsos and Elytis where poetic imagery is abundant, and Friar makes clear use of the flexibility that poetry allows in this respect to adapt the ST poet’s images for the TL, and does not opt for an explicitation as Keeley & Sherrard , for instance, often do. Section 3.4.3 offers a number of such examples from the examination of ambiguity in Elytis. Overall, this approach also signifies the only stylistic aspect of Friar that is plainly ST-oriented, which is in the cognitive imagery of his translations. As a further manifestation of this, Friar, like Dalven, also retains the ST humanization/personification of objects or concepts by retaining their SL gender, and in this way, the same effect of the image on the reader. The “Mad Pomegranate Tree” is a characteristic example of this.

The patterns of stylistic features that emerge from this section already show the creative/innovative aspect of Friar's work, as well as his literary outlook on the translation of poetry. However, apart from merely foregrounding his practical skills the above textual investigation clearly illustrates the significance of his critical outlook and detailed analysis of both ST and TT. The next section looks further into this critical aspect and how Friar related theory and practice in literature and translation.

5.2.2 Relevant Reflections

From the extensive theoretical reflections that Friar has published and are reviewed in 2.2, his views on the language debate or "bilingual problem" as he sometimes calls it, are a further step towards illuminating his distinct stylistic identity. This is particularly the case since it sets his outlook apart from that of Dalven discussed above. In contrast, then, to Dalven's outlook on Greek literature – and specifically poetry – as the battleground between the purist and the vernacular Greek idioms, for Friar the vernacular had already in essence won that battle. Even though he does pay due attention to the subject, he is quick to point out that his interest ultimately is in how Greek language can be best used as an instrument for poetry, and in that respect the purist can have a role to play too, as a stylistic tool, with the case of Cavafy as the prominent example. In effect, poetry is the object of Friar's work and his reflections and his practice revolve around the poetic text(s) and not history or the poet as a person.

This characteristically New Criticism-influenced approach sets Friar apart as it results in both a detailed analytical/critical account of original as well as translated poetry, and also in one of the most detailed accounts of a translator's method of work available. His analysis of poetry, including examples of his own, is exhaustive in its attention to the various textual features that make up a poem while at the same time always regarding the poem as a single harmonious entity. This is the focus of attention, with the poet, the reader and the translator/metapoet all revolving around it as part of what he terms the process of "general and protean metamorphosis" (see 2.2.4). Consequently, his criticism of translations, again including his own, focuses on the way in which the different constituting parts of a poem have been translated, and how this affects the impact of the poem as a whole on the TL reader. It should

also be noted that despite Friar's statement that when it comes to translation there is no one form that is better and that all combinations are permissible as long as the translator makes his intention clear, his analyses of other translations are often prescriptive in their overall approach. On the one hand, he appears to be applying this kind of criticism to his own work as much as to that of other translators, while, on the other, his prescriptivism is somewhat at odds with his noticeably innovative approach on the practical level.

Apart from the extent and detail of his stylistic analysis and criticism of poetry and translation, Friar's actual practice of translation shows an equally meticulous approach. In describing his method, he divides it into five different phases, one of which he classifies as a half-stage. This 'four-and-a-half stage' method completes the picture of Friar's outlook on the translator's task, and illuminates how he went about in trying to encompass as much as possible of the theoretical conception of how a poem works and how it should be translated into his practical work. As the first stage of his method, Friar considers the process of selecting the texts to be translated stating that as a rule he would choose those poems that he considered as most representative. He also claims, in connection with this stage, that the apparent difficulty inherent in certain poems, mainly because of their culture-specific character, would encourage rather than deter him from attempting to translate them, and that some of his best translations were in fact produced from such poems.

The second stage involved a literal first draft of the poem, which shows that the main concern at this point was the semantic content in its various extensions. At this stage when the ST is the focus, the translator's analytical skills are focused on analyzing all its nuances without paying too much attention to the TT version. The TT becomes the sole focus from the next stage onwards, with the third step involving giving the poem its shape in English, and making sure to avoid "translationese," given that the poem has to give the impression it was originally written in English. The next "half-step" during which Friar would listen to recordings of the poet reciting the poem, looking for further clues on rhythm, but mainly paying attention to the tone of voice and individuality, is indicative of an overall trait on his part. Throughout the first three-and-a-half stages Friar states that he would work and

consult closely with the ST poet whenever that was possible, indicating that other aspects were also regarded as important in comprehending and reproducing a poem in its totality. Furthermore, in this way the ST poet is given the opportunity to exercise his/her influence over the TT directly rather than by means of an implied author in the ST. For the final stage, Friar states that he would leave a poem aside for months and then pick it up again with renewed interest and often find solutions to problems he could not overcome originally. This meticulous and thorough way in which Friar approached both the analysis of poetry and the process of translating it is extended to the manner he chose to supplement his translations and reflected in his use of paratexts. As seen below these paratexts are also a distinct departure from the text-bound focus of the New Critics that is vital to consider when investigating his stylistic identity.

5.2.3 Paratexts and Extra-textual Features

It is characteristic of Friar's approach to the texts complementing his translations that the majority his in-depth theoretical views and reflections that have been presented in detail in Chapter 2 and revisited above, are derived from such paratexts. Of all the published translations that the texts included in SCETOMGP are taken from, it is only in the case of Ritsos that the translations are not accompanied by extensive and analytical para-textual material. And this exception to the rule is justified by the fact that this is a collaborative volume which contains translations of the poet by a number of different translators. It is therefore safe to assume that, even though he was co-editor of the collection, the volume constitutes a different case from his own published translations. The main difference in this respect is that there is no introduction to the translations of the work of Ritsos; there are, however, "Essays and Notes" at the back of the volume, which include a biographical note, two brief essays – one on Ritsos's short poems (by Friar) and the other on his longer ones (by the second co-editor) – as well as a chronological index. As far as Friar's contribution is concerned, his analysis on Ritsos's short poems, appears somewhat limited but is nonetheless useful as it manifests his analytical approach to the poet's style and structure, despite its "abbreviated" form.

In terms of breadth, the material in *Modern Greek Poetry: From Cavafy to Elytis* inevitably stands out. There is an introduction of 130 pages to the collection

that is intended as a preface not only to the translated poems, but to modern Greece and its literature as a whole. This being a function shared with Dalven's introduction to her own volume – the two collections were published with only a year's difference – the difference in both scope and approach is as distinct as the two translators' stylistic approaches on the textual level. Friar's introduction is divided into eight parts, the first two of which are devoted to the "historical background" and "language and literature," while the other five parts deal specifically with modern Greek poetry. Using a loose structure and chronological order Friar presents a number of representative figures of 150 years of poetry under the headings "Forerunners and Traditionalists," "Traditions and Transitions," "The Turning Point and the Surrealists," and "Religious and Existentialist Modes," thus presenting a history of the development of poetry in modern Greece, and providing the context for the translations to follow. At the close of the volume the essay "On Translation" supplements the poems with an insight into Friar's "translator's workshop". The 30-page essay is divided into general observations, notes on translating from the modern Greek, and a concluding section titled "On craft." Much of Friar's reflections on style and the practical aspect of translation used in this study are derived from this essay. The essay is followed by 80 more pages of "Biographies, Bibliographies, and Notes" which provide brief biographical data on all the poets included in the collection, as well as information on their published poems. This also includes any translations in English that were available at the time. In this section, Friar also provides end-notes on each of the poets. These consist of details on the selection – if, for instance, the translation was an excerpt of a longer poem – as well as of any culture-specific and/or historical information that is regarded as important for the understanding of the poem. Finally, a ten-page select bibliography concludes the extensive para-textual material of the volume with details about modern Greek poetry anthologies in book form, as well as critical works and relevant periodicals, in three different sections, namely in Greek, English as well as in "foreign languages." Consistent with the significance he ascribes to the listening of recordings by the poet during the process of translating a poem, Friar also provided here a list of recordings of modern Greek poetry, either in record or tape format.

If the paratexts of the above collection are indicative of the breadth of issues that Friar associates with the analysis and translation of poetry, his paratexts on the volume of Elytis's poetry – the only volume he has published devoted to a single poet – reflect the detail and depth of his literary analysis. His introduction to the translations is a biography of 70 pages he divides into sections according to the collections of Elytis that he has included in the volume. It provides an in-depth analysis of Elytis's background and his poetry with references to his use of images, syntax and punctuation, his formal arrangement and a detailed structural analysis of the longer poems, as well as other relevant matters of technique in an attempt to sketch his overall poetic vision and provide the necessary context to the TL reader. In a similar format to *Modern Greek Poetry*, the translations are supplemented by end-notes which contain culture-specific items that are encountered not only in the poems but also in the introduction. These are either ST proper names or terms which have been retained, or SL expressions with a metaphorical meaning, which have been translated into the TL without any explicitation and would not otherwise be accessible to the reader. There are also some biblical or historical references clarified here. Finally, a bibliography of Elytis in Greek, in English, and in foreign languages concludes the volume, in the same manner as with *Modern Greek Poetry*. It should be noted here that in both bibliographies the relevant translations or critical works of Dalven and Keeley & Sherrard are given. As a concluding remark in this section, the similarity in format and to some extent – considering the different character of the two volumes – in content of the paratexts between the two volumes by Friar is noteworthy. This is a further indication that they were carefully planned, and intended as a part of the overall translation 'package' to present to the TL reader. With the creative 'liberties' and flexibility from a TL perspective that he allowed himself in translating, the paratexts serve a distinct role in Friar both in complementing his practice with a theoretical framework, and in balancing between source and target elements. This balancing function fits comfortably within his distinctive profile.

5.2.4 Stylistic Profile

All the different aspects of Friar's stylistic identity – both textual and beyond – the patterns they form, and the way they fit into the theoretical framework he sets out,

seem to flesh out the notion of the translator of poetry as a metapoet in the manner outlined by Holmes. That is to say, Friar's own perception of the translator of poetry seems to be aligned with that of the metapoet, and his preferences on the stylistic level are also a reflection of this. His analyses of both original and translated poetry, which reveals the distinct influence of the New Criticism school and its focus on the close and detailed reading of literary texts is a manifestation of the critical attributes of the metapoet. In this respect Friar pays close attention to the structure of a poem as a source of meaning, and also foregrounds the function of images and/or symbols as a means of affecting the reader. Friar's own background as both the director of the Poetry Centre in New York for a number of years and as a practicing poet inform both his theoretical outlook and his translating practice. His notion of the orchestration of a poem is an indication of this and it provides a bridge between the theoretical and the practical sphere of translating poetry as it can be employed both in the process of analyzing a poem or metapoem, and as the blueprint for constructing them. His detailed method for the translating of poetry as it is described in his "four-and-a-half stage" method illustrates the common ground shared by poet and metapoet in the writing process, and it also gives the first indications of the metapoet's own efforts in trying to balance the SL and TL and respective literary traditions in the TT. This is exemplified by means of Friar's belief that in the end the TT should give the illusion of a poem that was originally written in English. The fact that in his translations there are almost no extra-textual interventions in the form of footnotes can be seen as an attempt to maintain this illusion.

As part of this process, there are a number of ST stylistic features that Friar retains in his translations, with the ST foregrounding – in the form of either parallel structures or repetition of lexical terms – in Cavafy's work, being a clear example. The preserving of parallelism in particular is a textual manifestation of the view held by Friar that the structure of a poem cannot be entirely separated from its meaning. Additionally, the decision to retain Elytis's idiosyncratic capitalization (whereby he begins each new line of his poems with a capital letter) is a further stylistic choice attempting to retain as much as possible from the ST stylistic features in the TT. For Friar the stylistic individuality of the poet is inherent in these idiosyncrasies and should be respected even at the expense of a smoother text by TL standards.

Retaining in translation structural features as the above mentioned – especially when they have a universal value – does not result in a stylistically marked TT. Friar, however, does not only stay close to the ST in terms of parallelism and other structural features, but also shows a consistent preference for retaining ST images whose impact on the reader’s mind he considers crucial. As the instances of translating ambiguity in Elytis show, this approach is often at odds with Friar’s intention to give the illusion that the poem was written in English, even though he takes care to stretch but not break the limits of the capacity he attributes to the English language to “assimilate and adapt.”

A noticeable illustration of this is the presence of numerous creative compound words in Friar’s translations. Either in the form of a single word, or by using a hyphen, the SL capacity to create new compound words represents for Friar an opportunity to enrich the vocabulary of his texts, and consequently the TL. This is one facet of the most characteristic stylistic trait in Friar, that is to say his wide-ranging lexical resources. His innovative and flexible approach is one of the main reasons for the varied vocabulary manifest in his translation of all four poets in SCETOMGP; in most cases in terms of his use of LW. It is noticeable, however, that his wide-ranging use of vocabulary also takes the form of an inconsistency in the translation of terms that are repeatedly used by a poet, and thus attain particular importance throughout the work of that poet. The instance of “ηδονή” in Cavafy serves to illustrate this point, which is given an even more prominent place in Friar’s stylistic profile since it clashes with his view that terms that a poet uses systematically and consistently are part of their personal symbolism and an essential part of their individuality. This illustrates perfectly another type of balance that the translator of poetry is constantly striving to maintain, with inevitable loss in many cases. As detailed in 5.2.1 this inconsistency on the lexical level in Friar is largely due to the attention he pays to stylistic features such as the meter and rhythm of a line, or the sound possibilities of his chosen terms. In this case Friar chose to utilize the possibilities the term “ηδονή” offers by using a number of synonym terms in the TL that could be more helpful for his TT ‘orchestration’ rather than use a consistent term throughout.

The attempt to maintain a balance, this time between source and target, also affects the way Friar chooses to deal with culture-specific terms and names in his translations. He transliterates the vast majority of these into the TT, which is also the case with some terms that do have Latinized versions in the TL. This is a deliberate choice on his part since, as the case of Cavafy's style illustrates, even though he does not oppose the use of Latinized forms in his text, he associates their use with an archaic effect on the reader, an effect it can be assumed he wished to avoid when translating other poets. Therefore, he consistently includes end-notes in his translations, in which, on the one hand, he explains the transliteration of Greek names and words, and, on the other, clarifies any culture-specific items or terms, or even expressions that he has included in his TT. His choice to transliterate ST proper names but also to do it in such a way that stresses their pronunciation in the transliterated terms, is one of the very few obvious stylistic choices made by Friar which results in explicitation. Closely related to this pattern of 'phonetic explicitation' by Friar is one of the peculiarities of his style, namely his use of accents. Friar is the only one of the four translators in SCETOMGP to use accents in the TT, to indicate where the correct stress falls in the SL. Other peculiarities of Friar are his limited use of the definite article, when compared with the other translators, as well as his preference for the use of certain dated words, for instance "amid" instead of "among," and "shall" or "might" where the others use "will" which he uses consistently giving his text an old-fashioned texture. There is also a single instance in Friar where he intervenes in the title of the poem and changes it. This happens in Seferis's "Mythistorima" which Friar changes to "Myth of our History." This is in effect a translation of the term according to the meaning of its constituting parts ("myth" and "history"), which is, however, not a valid interpretation in the SL. Friar sought to make the connotations of the ST term explicit to the reader, and foreground the use of myth in Seferis as a commentary on modern history, he opted therefore to sacrifice the term's literal meaning which is "novel" in English.

5.3 Edmund Keeley & Phillip Sherrard

5.3.1 Comparative Data

When examining the findings of the previous chapter for patterns, there are two stylistic aspects which immediately differentiate Keeley & Sherrard's approach from that of the other translators examined so far. The first of these concerns the lexical level and has to do, in particular with the consistency the translators show in the translation of "ἡδονή" (pleasure) throughout Cavafy's work. The initial evidence in the comparative sub-corpus of nine poems proves unreliable in showing how Dalven is also consistent in her rendering of the term (as seen in 4.1.2), but is confirmed when examining the whole of Keeley & Sherrard's translations of Cavafy, since they use the word "pleasure" in the vast majority of cases. Their use of the same term consistently in 25 out of a total of 30 occurrences of "ἡδονή" in Cavafy's canon, on the one hand shows that they clearly regard the term as key in the poetry of Cavafy, while on the other, it is their very approach to translating that allows them to retain this consistency in the TT. Regarding the former, Keeley & Sherrard explicitly state in their foreword to their *Collected Poems* that they have "chosen to render with repetitive consistency those words that Cavafy repeated often in establishing his particular personal landscape" (Cavafy, 1992: xvi) and they also refer to "ἡδονή" as an example. As the previous section on Friar has shown, however, a realization on the theoretical level of the importance of repeated terms within a particular poet's work is not necessarily always reflected in their translations, since the choice of term in each instance can be affected by a number of factors. This consistency is manifest in other places, albeit of less magnitude, in Keeley & Sherrard's translations, such as in the consistent rendering of the ST pronoun "σου" and conjunction "καί" in Seferis's "Cistern" with TL expressions using "that" (see 4.2.2), or their translation of the ST compound word element "γλυκο-" (literally "sweet") that is used in a couple of metaphorical expressions in the same poem, for which they use "gentle." Even in the case of Elytis, they use, for instance, the terms "will" and "blue" consistently, where Friar uses both "will" and "shall" or "azure" and "blue."

It is, then, clear that in Keeley & Sherrard's approach, the balance of choices allows for this consistency on the lexical level in different forms and in the translation of different poets. There is no doubt that a stylistic choice of key

importance in this respect is their decision not to attempt to reproduce the meter and rhythm of the ST in their translations. As the examination of both translator's styles in the previous sections has shown, and the case of Friar in particular, the rhythm of a line inevitably becomes a crucial factor in the translator's choice of terms, especially in the case of poems in the traditional format of tight meter and rhyme patterns. Keeley & Sherrard follow a different approach, and allow themselves the flexibility to be consistent in the rendering of terms that define a poet's individual style, by adopting a free verse approach in their TT. Another distinct choice on the same level, and one that clearly shows their approach, is their decision to add the strictly rhymed poems of Seferis, written mostly during his earlier period, as an appendix at the end of his *Complete Poems*.

The second feature in which Keeley & Sherrard's approach clearly differs from that of the two translators examined above is on the structural rather than the lexical level and concerns their translation of the parallel structures in Cavafy. As section 4.1.2 shows, in their translations the parallelisms in Cavafy's poetry are either broken or translated loosely. Prominent among the different ways in which this breaking is realised is the omission of a word from either of the parallel structures. The example from "Morning Sea" is characteristic of such instances, with the omission of the conjunction "and" from the beginning of the second sentence of the first line, which weakens the mirroring of the first sentence of the second stanza of the poem (see Table II (284), Appendix 2). In the same poem, the parallelism is further weakened by the choice to use "stand" in the first stanza and "stop" in the second for the ST multivalent verb "σταθώ" (stand/pause). The omission of a word is also to be noted in the poems "In Sparta" and "In Despair," while "In the Evening" offers another instance of the use of a slightly different structure in the second part, which weakens the parallelism and, consequently, the foregrounding intended by the ST.

In addition to the instances where the structural parallelisms in Cavafy are more loosely rendered in the TT as a result of the omission of a word, there are numerous instances where the foregrounding through repetition of the ST is weakened as a result of Keeley & Sherrard's apparent reluctance to repeat terms in quick succession. "In Sparta" can be used as an example in this case too, with the ST

expression “κι ὅλο” (which can be here back-translated as “and all the while”) being repeated four times in the last two lines of the first stanza to foreground the hesitation of the poem’s protagonist (see Table IV (286) for ST context). In Keeley & Sherrard’s translation, this repetition is broken in two by using “would” and “yet” twice, one for each line. By this arrangement the foregrounding effect of the repetition is effectively weakened, but the result is a less cumbersome text from the TL point of view, that flows more naturally, without considerably distorting the ST sense. The common denominator in all manifestations of this approach to the translation of parallelism and repetition is a TT that is “normalized” but whose meaning remains intact even though it is rendered in more prosaic terms. This is an approach that prevails in their work and is the accumulative result of a variety of features on the stylistic level, some of which are examined below. As their theoretical reflections on translation (see 2.3.4) clearly indicate, Keeley & Sherrard pay careful attention to what they call the “limitations” of their craft, and note that the work becomes more complex once one is aware of the subtleties involved. Furthermore, they place their allegiance not only with the TL but, crucially, its literary tradition. And they identify one of the pivotal reasons for these limitations to what a translator of poetry can do to be the difference between the source and target literary traditions. They are critical of the approach by many translators to assume the role of “rival creator” to the ST poet, and hope for their own work to be able to “live comfortably and naturally in the Anglo-American tradition” (Cavafy, 1992: xvi). This theoretical outlook boils down to what can be termed as a conservative approach, reflected in the normalizing that underlies the weakening of structural parallelism and repetitions in favour of a smoother TT. This is also reflected in other poets, such as in the case of Seferis, where a *frequency list* comparison with Friar (Table J (271) in the appendices) shows that Keeley & Sherrard’s use of “and” is much lower than Friar’s. A closer examination reveals that they often chose to omit it and replace it with a comma, thus avoiding repetition and facilitating a more uninterrupted flow of the TT.

A closely related feature to normalization, namely explicitation⁶, is a trait manifested by a number of the stylistic choices in Keeley & Sherrard’s translations. As a matter of fact, their above illustrated approach to the translation of parallelism and repetition can also be said to have an effect of explicitation for the TL reader on the cognitive level since, by normalizing the text, less effort is required in order to process it. The same can be claimed in relation to the way in which they translate metaphor in Seferis’s poetry. Apart from the example mentioned above from the “Cistern,” there is a further instance in the same poem where the ST term “καρδιοχτύπι” (literally “heartbeat”) is translated using its metaphorical meaning of “fear” by Keeley & Sherrard. There is also one instance of “μαρμαρωμένος” (turned-into-marble) where, even though they use a variety of terms according to case, the metaphor is turned into a simile – “stands like a stone” – which constitutes an explicitation as far as its effect on the reader is concerned. There are a number of instances throughout their translations where their stylistic choices – as analyzed in the previous chapter – result in explicitation. In Cavafy’s “Days of 1896,” the association between “συμνότυφη” (prudish) and “κουτή” (stupid) in relation to society’s attitude – an association that is built up gradually in the poem, culminating in the last line (see 4.1.3 and Table III (285)) – is made explicit by Keeley & Sherrard who render the line “But society,/ prudish and stupid...” Other stylistic choices with a similar effect are found in Cavafy, in “Nero’s Deadline” where the name of Galba is repeated in the last line to make explicit that the prophecy referred to in the poem is about him; in “Theatre of Sidon” an even more striking instance is found as the ST expression “those dressed in black”⁷ that refers to those that might criticize the “audacious verses” of the poem’s narrator is translated as “those puritans.” Even in the case of translating “ηδονή” (pleasure) in the poem “In Despair,” where the term refers purely to carnal and deviant pleasure, Keeley & Sherrard make it explicit by using “sexual pleasure” in the TT.

Inevitably, the tendency towards explicitation is also evident in their translation of ambiguity in the poetry of Elytis. As detailed in section 4.4.3, explicitation seems to be habitually used in dealing with ambiguities in the ST. This

⁶ Both explicitation and normalization have been discussed in relation to translation universals in section 3.1.2. For more see Baker (2001: 80) and (ibid.: 289) respectively.

⁷ “οι τα φαία φορούντες”

approach is illustrated in comparing their version to that by Friar, in line 16 of “Age of Blue Memory.” Friar translates the line as “...where the emotions foamed of a wind...” while Keeley & Sherrard use “...where the wind scattered its feelings like foam...” As seen in 2.3.4, they are aware of the inevitable loss in such instances, referring to an “impossible ambiguity” of the ST in Seferis’s “Mythistorima,” which lead them to use an “inadequate compromise” in their translation, but which in the end was found preferable to an earlier “stilted version” they had produced. This is further illustrated by the examples included in Table O (278) in the appendices that show a preference for a straightforward “interpretative” translation of the ambiguous expression rather than a more “difficult” poetic rendering. A similar approach is also often employed for the translation of certain culture-specific items or terms, such as geographical references found in the poetry of Elytis. As the instances in section 4.4.3 show, often when encountering such terms as “Ακροκεράυνια” (a mountain range in north-western Greece) or “Ευβοϊκούς” (referring in the plural to a gulf to the north of Athens), Keeley & Sherrard choose not to transcribe the proper names and clarify them to the TL reader by means of a foot- or end-note (as Friar usually does), but rather to incorporate a clarification into the TT by way of an explicitation. In this way they translate the former as “the black mountains of Epiros” and the latter simply as “the gulfs.” It is clear from these cases that Keeley & Sherrard do intervene in the text in order to normalize and clarify the ST, and this intervention-as-explicitation also applies to structural features and even to the title of poems, as will be seen below.

Considering the trend indicated by the accumulation of the above features in their translations, it may appear at first peculiar that they choose to transliterate the ST proper and place names, and that only very few terms standardized in English usage through Latin are used. In their foreword to an earlier edition to Cavafy’s poetry (1975: viii), they state that their aim is to approximate the way these words actually sound in modern Greek, except in those cases when this would result in a distortion of classical names. This is a choice that in effect conforms with the final stylistic pattern in Keeley & Sherrard’s translations as far as the comparative data from the previous chapter are concerned: namely, their preference for an up-do-date, even colloquial at times, use of language. Any of the comparative examples on all of

the ST poets in Chapter 4, can be seen to illustrate that the vocabulary terms they use are always plain and contemporary, a fact also indicated in the ‘Keyword’ comparisons that were performed between Keeley & Sherrard and Friar’s translations in Ritsos and Elytis. As a direct consequence of this preference, they consciously avoid the use of any archaisms in their translations, which is a result of their expressed view that a translation should serve the taste of its times. This, in turn, complements their outlook on the continuous need for up-to-date translations. Their stylistic preference is nowhere more evident than in the vocabulary of their translations of Cavafy, where their overall colloquial style and their use of slang terms and expressions is in sharp contrast to the approaches by both Dalven and Friar to Cavafy’s style. The use of archaic terms (and therefore Latinate forms too) was excluded from the outset since the translators felt that a contemporary, fluent style would thus be compromised. Recognizing that certain aspects of Cavafy’s style could not be adequately reproduced, they focused on the use the poet made of the demotic and slang expressions (according to the linguistic taste of his own times) in the ST, as a means of foregrounding and also of dramatization, and attempted to reproduce this contrast rather than the effect of his use of the purist and archaic terms. As a result, such terms as “silly ass” in “You didn’t Understand,” “sluts” in “Aristoboulos,” or “hitch” in “In a Large Greek Colony” were used throughout. An additional stylistic manifestation of Keeley & Sherrard’s colloquial language, that results from their view that a translator should set his/her aims according to the limitations of what he/she can do, is their extensive use of contractions, evident in all their translations, which also partially accounts for their low number of tokens when compared to the other translators.

All in all, there are some clear indications in the above patterns regarding Keeley & Sherrard’s stylistic identity as this is shaped by their priorities on the textual level. Their aim for an up-to-date, stylistically unmarked TT is clear, and will be analyzed in greater detail in section 5.3.4. In their case, however, more than in any of the other translators’, a text-bound analysis fails to account for a significant dimension; the translator’s conscious stylistic development through time. It is beyond the scope of this study to trace this in their successive versions of each ST poet, yet it is discussed in their paratexts.

5.3.2 Relevant Reflections

In the theoretical reflections of Keeley & Sherrard (as these are expressed mainly by Keeley) very little attention is paid to the issue of the language debate in Greece per se. They only go as far as to consider the artificiality and hindering effect that the purist idiom had on the natural growth of modern Greek literature, while at the same time acknowledging that important writers have incorporated it and used it in their work so one cannot altogether disregard it. What takes precedence in their outlook is the evolution of a language through time, which involves constant change and adaptation, and their focus is as much on the development of the SL as well as that of the TL. The importance of revision in their work reflects this outlook. Overall, a sense of the “temporal dimension” involved in the work of a translator of poetry is prominent in their approach. Specifically the progress of time is seen as having an effect on the critical capability of a translator, who gains a better understanding of the factors involved in the translation of poetry as well as the style and subtleties in the work of a particular poet. This dimension also affects the evolution not only of the source and target languages in a generic way, but also of the translator, whose voice, like that of any writer, matures over time.

It is this notion of “voice,” as illustrated in Chapter 2, that Keeley & Sherrard use as an umbrella term in relation to both original and translated literature and which imparts a certain coherence to their critical reflections. After Keeley’s own admission, he uses the term widely precisely because of its flexibility. Accordingly, he uses it to refer to, and analyse and/or describe on the one hand, the formal aspects of a poem, such as tone, stance, attitude and dramatic modes, and, on the other, a ST poet or translator’s perspective or general vision beyond the strictly formal aspects. In this way, the notion of voice, which encompasses style but is not restricted to stylistic aspects, and the importance Keeley & Sherrard attribute to it, is the means by which they attempt to overcome, on a theoretical level, the shortcomings that Keeley sees in his view of New Criticism. These shortcomings have to do, in Keeley’s view, with a lack of attention paid to context, whether historical, literary, linguistic or biographical, by the New Critics. A poet’s (and translator’s) voice, the way Keeley & Sherrard use the term, can be viewed as the overlapping section between all of the above factors that influence and define a writer. Concerning the

translator's voice in particular, they further define it in relation to the voice of the ST poet, and the degree to which either voice is "heard" in the TT as a result of the translator's choices. A translator whose voice is clear in the TT aims for "distinction," whereas at the other end of the spectrum, where "humility" is the aim, the translator's voice is muted down so that the voice of the ST poet can better reach the reader. Their preference for "humility," in terms of the development of their own overall identity as translators is highlighted in 5.3.4. A relevant aspect to this preference for not drawing undue attention to themselves, that extends beyond their textual stylistic choices, is revealed in the following section.

5.3.3 Paratexts and Extra-textual Features

In contrast to both Dalven and Friar, the paratexts that accompany Keeley & Sherrard's translations are more short supplementary essays of a general nature than in-depth analyses or wide-ranging theoretical explorations. A principal reason for this, obviously, is that even though Keeley & Sherrard have also published collections containing translations of different modern Greek poets, these are limited when compared to the vast projects that Dalven and Friar undertook, containing five or six poets rather than 20 or 30. Additionally, they have published separate volumes with the translations of each of the ST poets included in this study, and it is from these volumes that the texts included in SCETOMGP come. Meanwhile their theoretical reflections and criticism on poetry and on translation, which form the basis for section 2.3, have been collected in separate volumes. These sometimes include the expanded versions of essays from earlier translation volumes. This illustrates an approach distinguishing the two aspects, the theoretical and the practical, which gives their books of translation a less cumbersome "packaging" in terms of both size and information.

Their two collections containing the complete canons of Cavafy and Seferis are similar in their format and indicative of Keeley & Sherrard's use of paratexts. Cavafy's translations are preceded by a brief foreword by the translators, which includes a note on their selection of texts, as well as brief comments on their "mode of translation." Here they state their decision not to attempt to replicate the rhyme scheme of the ST, but to focus rather on other important formal concerns and on the repetitive consistency of important terms in Cavafy. They also mention their decision

not to include a bibliographical note in this edition as a result of the ever expanding critical work on Cavafy in that time, and indeed up to the present day. Most notably, the volume concludes not with their writing, but that of the editor of the volume George Savidis. Savidis was an acknowledged scholar and the editor of the Greek editions of both Cavafy and Seferis's poetry, as well as other major modern Greek poets. The result of his editorial contribution to the volume is an appendix with a chronological ordering of Cavafy's poems according to date of first publication, which divided them into three broad periods: before 1905, 1905-15, and 1916-18. Savidis goes on to provide an extensive 57-page section of notes to the poems. This is not selective, as is often the case, but rather includes background information on every poem. The dates when a poem was written, rewritten, and published by Cavafy are given, as well as the meter and rhyme schemes of each. In addition, relevant information on mythological and/or historical characters and events are provided, in what is a very detailed companion to the poems. At the end a biographical note on Cavafy is included, and also an alphabetical index of poem titles to facilitate the reader's search.

The Seferis volume of *Complete Poems* follows very much a similar format, with a somewhat longer foreword of nine pages that places the poet's work in its historical and literary context not only from a Greek but also an international perspective. At the back, a bibliographical note of the type that was omitted in Cavafy is provided, including first editions of Seferis's poems in Greek, collected editions, as well as his principal prose works, and translations he has published. A selected number of translations of Seferis into English is also given, which includes Friar's *Modern Greek Poetry* collection. This is followed by notes to the poems, which, as the translators point out, are factual rather than interpretive, and are composed mainly from Seferis's own notes on the earlier editions of his work, and Savidis's notes on subsequent editions. This section is supplemented by a few notes aimed specifically at the non-Greek reader in the sense that they provide information on various references and quotes that are made in the poems, as well as a few geographical and other culture-specific information. These notes are followed by a brief biographical note and, as in Cavafy, an alphabetical index of titles.

The selection from Ritsos's poetry is also supplemented by an introduction of eleven pages which is slightly different in content as it provides a concise analysis of the theme and method of some of his poems. At the back, end-notes on the poems are again provided in 23 pages. As the selection of Ritsos includes poems that make extensive mythological references, the relevant background to each poem is explained here, including further historical and culture-specific information. Biographical data on the poet conclude the volume. It is notable that in this case no index to the poems has been included. A more noticeable omission may be seen in the volume on Elytis, which provides no notes to his poems. The reason for the apparent change in the format of the paratexts in this case might be (as in the cases of Friar and Ritsos) that Keeley & Sherrard – even though they edit the volume – are not the sole translators in this volume, which includes a selection of translations of Elytis by five translators in total. The focal point in the five-page foreword to the translations is the way that Elytis chose to construct his own personal mythology, by consciously turning to sources other than the classical tradition that was seen as a burden on the modern Greek poet. With the absence of end-notes that is mentioned above, a brief biographical note on the poet, and one on the translators conclude the volume. It is also noteworthy that even though no supplementary notes on Elytis are provided, Keeley & Sherrard do not, as a means of balancing out this omission, depart from their usual practice of not providing footnotes to the translation.

In contrast to the two previous translators, it appears as if Keeley & Sherrard do their best to keep their paratexts to a minimum in terms of overall size. They only provide what they deem as essential for the understanding of the work of the ST poet or of a particular poem, and give, for instance, only brief biographical or historical data. An analogy can be seen between this approach and the process of exclusion by which they formed their “composite voice” as translators on the textual level as described in the next section.

5.3.4 Stylistic Profile

The stylistic identity of Keeley & Sherrard as translators of poetry, as it is outlined by their distinguishing characteristics detailed above, is certainly target-oriented in terms of overall approach. Their ultimate aim in each case is contained in their statement on the translations of Cavafy and the hope for the texts to live “naturally

and comfortably” in the Anglo-American literary tradition. Consequently, there are several patterns in the stylistic makeup of their translations that point towards traits often connected with translation – especially in corpus-based studies – namely normalization and explicitation. The common denominator is a meticulous attempt to create a TT that does not draw undue attention to itself, is not cumbersome for the reader and flows naturally from a TL point of view. As far as the critical function of the metapoet is concerned, their outlook is one that fully appreciates the difficulty inherent in coming to terms with a poet’s manner of expression, style, and overall vision – what they call the poet’s voice – which requires both dedication and time. Furthermore, theirs is an essentially comparative literature approach since, on the one hand, their understanding of a poet relates that poet to the literary world of his/her time beyond the SC boundaries, and on the other, their translations and paratexts aim to locate him/her on an international “literary map.”

On the practical facet of poetry translation – what Holmes defines as the poetic function of the metapoet, and what Keeley & Sherrard themselves see as their own voice as translators – they appear with the passage of time (which again they note for its importance) to have arrived at a prosaic rather than a poetic style that aspires, in their own terms, to “humility” as opposed to “distinction.” They appear wary of translators who seem to overstep their mark and attempt too obviously to function as “rival creators” and it is probably as a precaution against such an approach that when fashioning their own voice as translators they began via a process of exclusion of things they felt would burden their TT. ST rhymes are such an excluded feature on the formal level, albeit one that creates obvious problems, confirmed by the fact that none of the translators in this study attempts to reproduce in any systematic manner. Keeley & Sherrard, however, are explicit in this by stressing in their foreword to Cavafy that they have avoided the “strain to rhyme” in favour of a more systematic treatment of other stylistic features, and, more notably in the case of Seferis, by putting the rhymed poems together as an appendix at the end of the volume in free verse translations. Another distinctive manifestation of their stylistic approach is the consistent manner in which they translate certain terms, whether these are repeated in a poet’s work and central to his/her personal voice, such as “ἡδονή” (pleasure) is in Cavafy, or instances of less focal lexical items that

nonetheless influence the coherence and texture of a poem. Their decision to focus on rendering these consistently is closely related to the decision not to attempt to reproduce the rhythm and metrical schemes which are subject to all kinds of distortions between the two linguistic systems and literary traditions and, inevitably, restrict a translator's choice of terms. Similarly, on the structural level they are very flexible and inconsistent in the translation of parallelisms and repetitions in accordance to their preference for a prosaic, natural manner of expression.

Their view that translations should take into account the taste of their times is reflected in their use of up-to-date vocabulary that is careful to avoid any archaisms, or translationese, and further adds to the overall approach for a TT that does not draw attention to itself from a TL point of view. In fact, as an illustration of Keeley & Sherrard's vocabulary, it is noticeable that in their translations of Cavafy, a poet who extensively used the archaic purist idiom and who wrote principally during the first quarter of the 20th century, it is the slang words and expressions that stand out for their stylistic effect. Another stylistic attribute of Keeley & Sherrard on the lexical level is their extensive use of the hyphen in order to create compound words. Overall in SCETOMGP they use the hyphen over 520 times, and it is noteworthy that in the Seferis sub-corpus they use it more extensively than Friar – despite his characteristic tendency to create of compound words. This difference can be attributed to the fact that Keeley & Sherrard do not fashion compounds into a single word the way that Friar often does, but always use the hyphenated words which allow some room for lexical creativity in English.

For Keeley & Sherrard the use of punctuation is another stylistic tool which they use creatively to further their approach. Far from reproducing the ST punctuation, they often add, remove or change it at will in order to achieve a particular effect. In Cavafy a number of cases are encountered where a ST sentence is broken up with a full stop in the TT, while in Elytis, as is evident in some of the instances of ambiguity examined, punctuation is added or changed as their preferred explicitation method. There are also numerous cases where punctuation is normalized according to TL conventions. As a consequence and an extension of this, Keeley & Sherrard often manifest a tendency to interfere with the structure of a line, either by breaking it up or changing its punctuation, as above, or by changing the

word order and even, in certain cases, by changing the order of lines. Furthermore, there is a number of instances when they clearly interfere with the title of a poem, usually by means of explicitation, which constitutes a direct attempt to affect the reader's perception of the whole poem. This is illustrated in Cavafy's poems "Dangerous Thoughts" for "Τα Επικίνδυνα" (The dangerous things) and "To Call up the Shades" for "Για Ναρθουν" (For them to come) while other instances of intervention for explicitation or simplification are also traceable in the corpus. There are some noticeable cases in Seferis as well with the title of the poet's first collection "Στροφή" ('Turn,' 'Bend,' 'Curve,' but also 'Stanza' or 'Verse') being translated as "Turning Point" which is a disambiguation emphasizing the fact that this collection by Seferis was regarded as a turning point in the course of modern Greek poetry. The title of a poem in the same collection, "Ερωτικός Λόγος" (Discourse of love), is simply transliterated, with a translation and reference to the origin of the phrase in Plato offered only in the end-notes. The translators apply the same strategy to the title of the poem "Mythistorima," an equally ambiguous title translated by Friar as "The Myth of Our History." Keeley & Sherrard again avoid drawing undue attention to their rendering: they simply transliterate the title as "Mythistorema" and also provide an account of the full ST connotations in their end-notes. These instances constitute a critical reflection on the fact that their choice of a normalizing and often explicating approach does not by any means assume a preference for the easier option. The consistency of their approach throughout the translation of different poets, as well as the creativity and variety with which they go about the task, show that Keeley & Sherrard are clear about their aims and how to pursue them. They do not pursue the "distinction," as defined above, of a poet, but rather they undertake the balancing act between source and target cultures and literary traditions that is unique to the metapoet, fully aware of the inevitable limitations and distortions that the translation of poetry involves.

5.4 David Connolly

5.4.1 Comparative Data

As detailed in the section on the methodological framework (3.5), the case of Connolly is somewhat different in terms of representation in SCETOMGP, and, consequently, in the way the data is derived. A direct comparison of his translations of Cavafy with those by the other translators, which form the ‘comparative core’ of the analysis in section 4.1, was feasible. In addition to the findings from the Cavafy comparable sub-corpus, the 49 poems from Cavafy’s canon translated by Connolly have been compared with their translations by Keeley & Sherrard, thus providing another comparable sub-corpus of around 5,000 words for each translator. Keeley & Sherrard’s translations were chosen as the TT for comparison, since out of the two translators in SCETOMGP who have translated the entire Cavafy canon, they are also closer to Connolly chronologically, who is the most recent of the four. Finally, the data was complemented with an analysis of a sub-corpus of Connolly’s translations of Elytis. This sub-corpus of 7,318 words not only allows for the examination of the way in which such stylistic features as metaphor and ambiguity are translated by Connolly, but also facilitates a comparison of the stylistic choices made in the translation of two poets with very different styles (i.e. Cavafy and Elytis). This is of particular importance in investigating Connolly’s overall stylistic identity, bearing in mind his outlook as detailed in sections 2.4.3 and 2.4.4, which focuses on the distinguishing characteristics of each particular poet rather than on poetry in general, as will be further explored below.

The first feature, then, which is prominent in Connolly’s style is indicated by the comparative Word Statistics table of Cavafy translations (Table 1), presented in the previous chapter. In the Cavafy sub-corpus, Connolly manifests the least tokens both overall and in terms of LW; in other words he uses the least words among the four translators in SCETOMGP. This is also the case in the larger comparable Cavafy sub-corpus of translations by Connolly and Keeley & Sherrard (see Table R (281) in Appendix 1), where, apart from fewer tokens, he also uses more types in both LW and overall. This limited use of overall words (tokens) in comparison to the other translators can be due to a number of things. Nevertheless, seen in connection to Connolly’s use of more types, it points to a language that is sparse yet rich in

vocabulary as his highest overall TTR among the four the translators in the small Cavafy sub-corpus and the higher TTR than Keeley & Sherrard in the larger sub-corpus indicate. Overall then, his use of language can be characterized as “economical,” manifesting a wide range of vocabulary without making extensive use of running words. This economical use is reflected in Connolly’s limited use of FW which is the lowest in both Cavafy sub-corpora. A further stylistic feature that is closely related to this is his extensive use of contractions throughout his translations of Cavafy and Elytis: for instance he uses the “s” 50 times in comparison to Keeley & Sherrard’s 36 in the larger Cavafy sub-corpus, while their use of the other common contractions is balanced.

Connolly’s extensive use of the “s” compared to Keeley & Sherrard puts the extent of his stylistic preference into perspective as well since their use of the genitive “s” is already significantly higher than the other two translators’ (see sections 4.2.1, 4.3.1 and 4.4.1). Furthermore, as already discussed in section 5.3.1, this stylistic trait is also directly connected with the colloquial style characteristic of Keeley & Sherrard’s translations. And the same holds true for Connolly, who has a clear preference for a language that is up-to-date and also devoid of terms and expressions that would be cumbersome rather than effective for the TL reader. Connolly makes particular note of the difference between Greek and English in terms of their historical development, and notes that the fact that the different phases the modern Greek language went through are still accessible to the reader presents a range of possibilities for the ST writer and difficulties for the translator. Therefore, instead of looking for an artificial and unnatural poetic idiom for the TT, Connolly suggests the translator should rather focus on the effect the ST poet is trying to achieve and then attempt to reproduce it in the TT. Furthermore, this should be a conscious choice made at the outset because it will be reflected in other choices made throughout the translation. Here he refers not only to the way in which Cavafy mixes the purist with the vernacular in his poetry, but also to the way Elytis uses language itself as a poetic device, with a particular affinity for the use of words and expressions that have biblical or religious connotations. Connolly makes no attempt to reproduce this language on the lexical level in his translations. On the contrary, he uses colloquial and even slang terms and expressions in abundance such as, for

instance, the expressions “such a softy” (Dionysus’ Entourage), “without more ado” (Sculptor of Tyana), or the words “yellowy” and “arty” (In the Street) in Cavafy.

On the lexical level, Connolly’s approach is also characterized by a consistency in rendering certain recurrent terms, another indication of the close attention he pays to the ST poet as a whole. The case of “ἡδονή” (pleasure) in Cavafy, examined in 4.1.2, is yet again a case in point, with Connolly using “pleasure” to render the term in twelve out of a total of fifteen of its occurrences, and “delight” for the further three. In a manner similar to that of Keeley & Sherrard, he also allows for a certain flexibility on the semantic level by using four different adjectives to qualify “pleasure.” Accordingly, “sensual” and “illicit” are used three times each, while “wanton” and “salacious” are used once. In this way the consistency in rendering the term does not equal loss in the ST semantic connotations, and the translator is free to use the most colloquial term among such other alternatives as “voluptuousness.” The few instances where he opts for “delight” instead (two of which are also qualified by “sensual”) do not stand semantically apart from the rest, so the rhythm of the line is a probable motivation behind this choice. Connolly shows consistency in rendering other recurrent terms such as the word “νέος” (young-man) in Cavafy, which he translates with the adjective “youth.” Apart from maintaining consistency, this choice over the alternative “young man” also reflects his economical use of language. The SL pronoun “του” often used to introduce relative clauses is also consistently translated using “which,” a term that Keeley & Sherrard do not use in the comparable sub-corpus of Cavafy, opting usually for “that.” In his translations of Elytis, where the recurring key symbols of his poetry such as “sun” and “sea,” or “life” and “death” are much more straightforward to render, Connolly still shows his stylistic preference for lexical consistency by translating the adjective “μικρός” (little, small) using in the vast majority of instances “tiny” and only uses “small” three times. He appears careful in this respect, also using “little” only as a translation of the ST term “λίγος” (not-much, few, little).

The creative aspect of Connolly’s lexical approach is crucial to the understanding of his stylistic identity. As a reflection of his overall outlook, each instance encountered is treated according to case, and to its significance for the way

in which the poem functions and affects the reader, being an integral part of the ST poet's style and approach. In any case, the up-to-date language that Connolly uses throughout does not aim for a stylistically unmarked TT. On the contrary, he considers deviation as the key concept that differentiates poetic language from the language of prose. In effect, this means that ST creative terms on the linguistic level are translated according to their perceived function and not "ironed out" or normalized. This is especially evident in the translation of Elytis, whose use of creative lexical items is an important and characteristic poetic device. In the poem "Unsignalled" (Table VI) from *The Oxopetra Elegies* Elytis uses the Greek term "γαβ" which is onomatopoeia for a dog's barking and collocates it with a number of images with the purpose of juxtaposing them. The image of the dog and barking also recur in the poem. Therefore the term cannot be either omitted or transliterated in the TL as this would weaken its symbolism. A TL onomatopoeia is also rejected by Connolly, who uses "snap" to translate the ST term, which, in its brevity functions within the context of the poem by recalling the same image to the reader. At the end of the same poem, the SL name "Γαλήνη" (Serenity) is used as a woman's name. Even though this is an actual female name in Greek, its semantic content is integral to the poem, so instead of using a transliteration – as is his custom in those cases where there is no TL version of a name available – Connolly renders the line: "The woman called Serene," turning a TL adjective into a proper name and thus preserving the ST connotations. A similar case is to be found in Cavafy's poem "Dionysus' Entourage," where Cavafy fashions the names of the company of the god in question out of characteristics associated with him. In contrast to Dalven, who transliterates the names into English, Connolly again uses adjectives such as "Intemperance" and other fashioned terms such as "Sweetsong" and "Sweetwine" to translate the proper names into the TL. This is the approach adopted by Keeley & Sherrard in this instance too, with the similarity in the translation of most of the names suggesting a possible influence between the two translators.

Connolly's approach is different in a poem from *Journal of an Unseen April* where Elytis, according to his habit, fashions four words in the first stanza of the poem that are entirely his own invention, but which at the same time manage to sound familiar to the reader. In this case, no indication is given by Elytis as to the

purpose or meaning of these words other than that they are unknown and “seem bitter and tough like wild grass” (Elytis, 1998: 93). This fact, in addition to the somewhat Latinate sound of these words, leads Connolly to transliterate them as “irfi,” “saraganda,” “tintello,” and “deleana” rather than attempt any form of creative translation (see Table IX (299)). In this case, the pragmatic effect on the TL reader, which as seen in Chapter 2 plays a crucial role in the translation of poetry for Connolly, is defamiliarizing in a manner similar to its effect in the SL. This, however, is not the case in the poem “The Obscure Verb” from *The Oxopetra Elegies* where the term Elytis invents, the verb “καταρκυθμεύω” (katarkythmevo), is at the very core of the poem, it constitutes the “obscure” verb the title alludes to, while within the poem are contained “guidelines” on how it has been fashioned by the poet/narrator, and its poetic/metaphysical function (see TT in Table IX (299)). Here, on the one hand, transliteration would be meaningless for the TL and foreign to its linguistic system and would not function within the poem as a result, while, on the other, the verb cannot be translated as it does not exist⁸. As a solution, Connolly creates a new verb in keeping with the “guidelines” of the ST. The verb used is “decrasticate,” which is “re-created,” as Connolly himself puts it, in accordance with Elytis’s specifications and in keeping with the norms of the English linguistic system.

The range of the above instances indicates that, for Connolly, creativity on the lexical level is another device available to the translator that offers a number of options to be used according to the requirements of each case and the translator’s aims. On the structural level of a poem he shows an awareness and consistency similar to the way key lexical items are treated. Thus, as detailed in 4.1.3, the structural foregrounding methods used by Cavafy in terms of parallelisms and repetitions are retained in the TT. In addition to the parallel structures which are carefully preserved, and the repetition of terms such as “stop” in “Morning Sea” and “experienced” in “One Night” which are used as means of foregrounding, Connolly also pays attention to more subtle structural devices such as the etymological foregrounding of “μεθώ” (become intoxicated) in “One Night” and the connection between “exceedingly prudish” and “foolish” that is built up in “Days of 1896” and

⁸ For a more detailed account of his reasoning see Connolly, 1997: 208-209

chooses to reproduce it rather than explicate, unlike Keeley & Sherrard, for instance. A further structural choice he makes in certain ST poems such as “Days of 1896” (see Table III (285)) is to reproduce the division of each line into two hemistiches using a space (caesura) in the middle.

The above choice reflects two further stylistic traits in Connolly’s translations. Firstly, the overall structure of his translations corresponds to the formal as well as syntactic makeup of the ST. In effect, this means that – taking into account the considerable systemic differences between the source and target languages – he makes every effort to maintain in the TT the form of the ST, in terms of lines and stanzas and their layout on the page, and also retains the “deviant” syntax that characterizes poetic language, to the sacrifice of an unmarked TT in these respects. Apart from the relevant example mentioned above from Cavafy, both these traits are more evident in his translations of Elytis, due to the latter’s idiosyncratic use of form and syntax as prominent stylistic features. Connolly’s translation of metaphors and ambiguities in Elytis reflects this approach since he often uses syntax, in combination with his minimal use of punctuation, to achieve a metaphorical meaning or an ambiguous expression. As can also be seen from the examples in Table R (281) in Appendix 1, in many instances by being flexible from a TL point of view, and close to the ST in terms of form and syntax, Connolly often manages to retain this effect on the TL reader. As an extension of this approach, Connolly is also sensitive to the rhythm and meter of the ST, and, although he does not systematically attempt to reproduce them, there is a consistent rhythmical quality in his TT, mostly manifest when translating Cavafy. The “musical mode” of most poetic texts is vital in Connolly’s outlook, in terms of the way a poem, apart from its meaning and informative content, appeals to the feelings of a reader (see 2.4.1); this mode includes formal meters, inner rhythm as well as rhyme. Finally, a further stylistic feature related to the “musical mode” of poetry that is prominent in Connolly’s translations of both Cavafy and Elytis is his use of sound patterns, mainly in the form of alliteration. This he recognizes as a vital stylistic feature, which in certain instances, as in the final lines of Elytis’s “The Obscure Verb,” strikes the reader more than the semantic content. Consequently, Connolly makes every attempt to reproduce such stylistic effects in the TT, which as he admits is not always feasible

because of systemic differences. That is why he often attempts to compensate by introducing similar effects in places where they do not exist in the original, while at the same time admitting that this can be a questionable procedure⁹ if used without caution.

In summary, a first investigation of Connolly's textual features reveals a broad spectrum of patterns. As a matter of fact, some of these might appear as contradictory; for example the consistency he shows in rendering recurring ST terms when considered alongside the creativity he also manifests on the lexical level. This diversity is as much a reflection of his background and overall outlook on the way poetry functions as it is of his practical approach to translation with its focus on each separate instance. The next section revisits the way he approaches the translation of poetry on the theoretical and practical level in order to help illuminate the textual patterns.

5.4.2 Relevant Reflections

In Connolly's work the influence of stylistics is more apparent than in any of the other translators examined in this study. In part, this reflects the fact that he comes last in the series of translators in SCETOMGP, which allowed time for the development and establishing of stylistics proper and its influence on translation, and it is also a result of Connolly's academic training as he holds a translation-oriented higher degree. As a result, in Connolly's outlook stylistics is an important tool, even though by no means either a prerequisite for the translator of poetry, or a guarantee of the successful translation of style. It is, however, considered a vital instrument should one wish to identify the ST elements of style to be translated and, on the purely practical level, a device to find appropriate strategies so as to minimize distortion in translation. Connolly's outlook is fleshed out in the identification of four levels in the way a poem functions and which the translation should try to account for. These four levels are the semantic, the stylistic, the pragmatic and the "poetic" or normative level which have been detailed in section 2.4.4 They are the link between the critical and the practical functions of the translator/metapoet.

⁹ See Connolly, 2001: 47-48

The impact of these different levels and Connolly's attempt to account for them is reflected in his translation practice which entails five drafts. He describes this process as "bottom-up" in that its focus shifts from the lexical and phrasal to the textual level. The first of these drafts, then, entails an initial response to the poem, and is done in pencil with second and third possible solutions written in the same space and in the margins. The second draft is a tidying up process of the first, a process involving making initial choices as the manuscript is being typed on the computer. During the third draft, the translation is reviewed and the pencil is used again to scribble on the clean second draft in order to make new notes and to order the questions to ask the ST poet (when possible). This clearly recalls a similar stage in Friar's method, when he would consult the ST poet, as well as listen to recordings of the poem being recited by the poet. Regarding this, Connolly points out the advantages, and sees the poet as a source of information on meaning, but also, crucially, on matters of rhythm, emphasis and tone. However, he also points out the disadvantages that this can have as it might prove an inhibition for the translator. The revision of the translation incorporating the information provided by the ST poet constitutes the fourth draft, while a further fifth draft is the final "polishing," as Connolly puts it, that has the "poetic" level as its main focus.

Having, thus, outlined Connolly's views about the different theoretical levels on which a poem functions and his practical process for accounting for each of these levels in the TT, it should be mentioned that he also points out the difficulties inherent in the undertaking. The translator is faced with the different choices dictated by each of the first three levels and the different directions they often point to. It is the task of the translator to attempt to find a balance in the tensions between the different functions, and, if this is not possible, to decide which should have priority since they are more important within the frame of a specific poem or a section of a poem. Furthermore, the translator has to bear in mind the "poetic"/normative level throughout if the TT is to meet the TL reader's expectation of a poem. This strain between the various stylistic choices, and their impact on the TT has been encountered in the different examples of preferences and approaches by the translators in this study. Connolly attempts to balance this inevitable loss of giving

priority to one aspect of the poem over another, and to provide the TL reader with as accurate a picture of the ST as possible, through his use of paratexts.

5.4.3 Paratexts and Extra-textual Features

Since Connolly's translations of Cavafy have not been published, the extra-textual information here is restricted to the two volumes of translations of Elytis. There are two related ways in which Connolly is set apart from the other translators in this study in terms on extra-textual features. Firstly, there are two separate volumes by two different publishers, each containing one specific collection of Elytis in translation, rather than a collected edition of a wide range of the poet's work, or a selection included in a wider anthology of poets. Secondly, and partly because of the smaller size of these volumes compared to either collected works or broad anthologies like those by Dalven and Friar, both volumes of Connolly's translations are bilingual, allowing, as the translator puts it, the readers to judge for themselves, if they can read Greek, or to get a general impression of the form and perhaps sound of the ST.

The foreword of the chronologically first volume, *The Oxopetra Elegies*, is the most noticeable of Connolly's paratexts. Even though less than three pages long, it contains a great amount of information, as the translator makes it his goal to state his aims and approach so that the result of his work can be judged according to them. It is also noteworthy that he directly quotes Friar's relevant remark (see section 5.2 above) on the importance of this. Accordingly, Connolly declares that he considers Elytis's poetry to be a "poetry of words" and therefore in his approach strives for as close a correspondence as possible with the ST word or phrasal unit. He only deviated from this approach in cases where the result was too unnatural or when he deemed the TT unsatisfactory in terms of poetic effect. He also makes reference to Elytis's extensive use of assonance and alliteration and to the fact (noted above) that in the TT he sometimes had to use the device by way of compensation in instances not found in the original. Furthermore, he makes a point of his conscious attempt throughout to avoid the temptation to normalize, which he considers to be a disservice to the kind of poetry Elytis wrote, and also tries to avoid the trap of clarifying or explaining in his translation. Connolly's stated aim is a TT which functions as poetry in the TL by means of a poetic diction that – without denying the

ST poet's "flourishes" – does not disregard the norms of the TL. This foreword is followed by another striking paratext, namely the use, in place of an introduction, of Elytis's address to the Swedish Academy on receiving the Nobel prize in 1979. This, Connolly explains, was done at the poet's own suggestion and had the additional purpose of introducing Elytis to the TL reader as a talented essayist as well as a poet. The volume concludes with three pages of end-notes, which, again at the poet's request, Connolly has kept to a minimum. They are intended to be explanatory and not interpretive: apart from providing information on matters of source culture, geography and tradition that the reader might need in order to better understand the poems, he also makes particular reference to those cases where the translation for some reason substantially deviates from the ST. The notes are followed by a three page biographical note, and by a selected bibliography of Elytis in Greek and in English translation.

The *Journal of an Unseen April*, on the other hand, is noticeably more sparse in its use of paratexts, a fact immediately evident in the lack of any form of foreword or introduction before the bilingual text of the poems. Instead, a "Translator's Afterword" is found at the end of the volume, after the end-notes. This is written in a personal tone by Connolly, explaining how the translations in the volume were initially undertaken as a spontaneous reaction to the news of the poet's death in 1996, and as a personal tribute. It also considers translation as a work of love and as a way of better familiarizing oneself with the work of a poet, highlighting the fact that the personal reward outweighs the material rewards, which are usually meagre compared to the effort involved. The end-notes to the translations are the only other paratext and they are similar to the notes in *The Oxopetra Elegies* regarding both their concision and nature of content. They contain information on culture-specific names, places and historical events that are referred to in or related to the poems, and also indicate the few instances where a culture-specific term has not been retained, as it would confuse the reader, but rather translated according to its connotations in the poem. It should also be mentioned that Connolly does not use any footnotes in the translations, with the exception of a few that were present in the ST.

As a whole, Connolly's use of paratexts can be claimed to be as economical as his use of language. The fact that the two volumes used here are small compared

to the collected editions or extensive collections of the previous translators is, of course, also a factor. There is a straightforward relationship between his overall approach and his paratexts which are used, in a manner similar to other – textual – features, as a tool towards achieving this balance that Connolly sought in the translation. The way he uses the various tools as his disposal sparingly and according to each case is a defining characteristic of his stylistic identity.

5.4.4 Stylistic Profile

As already mentioned, Connolly's dual status as a translator and a translation scholar inevitably shapes his approach to the translation of poetry. On the one hand, his training and academic career in translation theory constitute the basis for a thorough understanding of the ways in which theory can help translators to both better understand the ST to be translated and to increase awareness regarding the possible options and solutions during the process of translating a poem. On the theoretical level it is manifest in the detailed analysis of the four levels on which a poem functions, and which need to be accounted for in translation. This is reflected in his work, especially his consistent rendering of key terms such as “ἡδονή” (pleasure) or “νέος” (young man) when translating Cavafy, which indicates an awareness of their function and role in the ST and throughout Cavafy's work. Given that Keeley & Sherrard also point to the significance of what they call “repetitive consistency” in the treatment of certain terms – and of “ἡδονή” in particular – Connolly has clearly studied and is familiar with the previous translators' work, as well as with their theoretical reflections on the translation of poetry; he makes numerous references that seem to reaffirm this. Among others, he refers to the diverging views of Friar and Keeley & Sherrard about the best way of dealing with the hybrid language of Cavafy; he includes Keeley's reflections on his collaboration with Seferis in his foreword to *The Oxopetra Elegies*, and he also quotes Friar's view regarding the importance of the translators' clarifying their aims.

Connolly's translations contain substantial further evidence indicating a thorough analysis of the way the ST functions. The recognition of such stylistic features as the structural foregrounding patterns in Cavafy, or the frequent use of sound patterns in the form of alliteration and assonance by Elytis, all of which he retains to a great degree in the TT, reflects this. On the other hand, he also recognizes

the gap between theory (or the critical function of the metapoet) and practice. He draws attention to the fact that the different theoretical levels on which a poem works will often be a cause of tensions in practice, and it is up to the translator to either find a balance between the different options or make a choice according to the requirements of the particular instance and in view of the poem as a whole and the poet's work. The bottom-up process of consecutive drafts that he follows when translating reflects the attempt to accommodate the different choices that need to be made in the course of turning the translator's initial response to the ST on a lexical level to a finished poem in the TL.

The constant necessity for making choices highlights, as Connolly stresses, the importance of the translator having a clear aim of what he or she wants to achieve as this aim will influence the choices on the micro-level in the course of the translation process. And, even though he clearly states his case in favour of translating poets rather than poetry in general, he is also clear that, as an overall approach, his duty is first to the ST poet and his tradition and only then to the English reader and tradition. This outlook is reflected in Connolly's translations, the common focus of which is the effort to show to the TL reader how the ST functions as a whole, rather than to clarify it for their benefit. A clear manifestation of this in terms of stylistic choice is found in the way in which Connolly responds to ST creativity on the lexical level with corresponding creative use of the TL when it is essential for the way the poem functions and according to the particular requirements. This ranges from instances of highly creative translations, such as the fashioning of the verb "decrasticate" as required by the poem, to cases of transliteration of SL names and words – if the poem works well in translation in this way – so as to avoid unnecessarily straining the TL. Further stylistic features that serve the same overall approach are the correspondence of the formal aspects of the poem that is particularly evident in the translations of Elytis, and also the adherence to the ST punctuation with only negligible exceptions and the choice to reproduce cases of unusual capitalization by the ST poet.

It should also be emphasized, that Connolly is the only one of the translators in this study who explicitly takes into account the way in which a poem affects the reader on the pragmatic level. This indicates a preoccupation with the effects a poem

has beyond the strictly informative and textual aspects, on an essentially cognitive level. In Connolly's view this level is seen as separate from the stylistic level, which he relates to the linguistic and formal features of a poem. Yet, a concern over the pragmatic effects of a poem on the reader – which inevitably involves aspects that depend on the reader's inferences – falls within the domain of cognitive stylistics, as discussed in Chapter 3. This view is reflected in his translations of Cavafy and Elytis. An illustrative example is his focus on the effects of Cavafy's juxtaposition of purist and colloquial expressions, and the attempt to reproduce this effect in translation – by contrasting normal language with slang expressions – rather than reproduce the language itself. In the case of Elytis, the instance of the artificially created verb “decrasticate” is prominent. Its very function within the ST poem being to produce such a meta-lingual effect on the reader, and therefore requiring a translation that recreates this effect on the TL reader. Overall, the attention that Connolly pays to those cognitive aspects of style that Boase-Beier terms universal is evident throughout his work. The consistent translation of the structural foregrounding in Cavafy and of Elytis's use of metaphor highlighting this point.

As already detailed above and in section 2.4.3, Connolly's focus is on the translation of specific poets rather than on any general model for poetry translation. It has also been shown that on the theoretical level this involves an emphasis on stylistic analysis and the identification of the distinguishing features of the ST poet and how to present these to the TL reader. Given, then, the very different types of poetry written by the two poets Connolly contributes to SCETOMGP, his translations reflect this difference in terms of their stylistic features and do not adopt an “umbrella” approach. The distinctive attributes between what he defines as “plane” and “prismatic” poetry (see 2.4.2) are reflected in prominent stylistic features of the translations of the two poets. In the TT of Cavafy, there is a stronger presence of colloquial words and phrases, in an attempt to produce a corresponding effect on the reader as the hybrid ST language; however, in the translations of Elytis Connolly manifests a significantly higher TTR of 59.74, which is in fact the highest in all the instances examined in this study. This corresponds to Elytis's creative use of language and Connolly's response to it. Furthermore, the syntactic structure of the translations of Elytis is noticeably peculiar, compared to the very linear syntax in the

Cavafy TT, which, in turn, stands out for a rhythmical quality that is more prominent than in Elytis.

Finally, there is also a number of features in Connolly's TT that in terms of pattern, and despite his overall "documentary" approach, indicate a normalization or "domestication" of certain aspects that are not integral to the poems' function and effect. Accordingly, an instance of measurements in Elytis is "converted" from meters in the ST to feet in the TT. This "conversion" is also evident in the case of some culture-specific terms such as "κόλλυβα" (a bowl of sugared cereal traditionally served at funerals) or "Κεραμεικός" (region of Athens where the ancient cemetery used to be) or "Κόρες" (female statues) which are translated as "sugared wheat," "cemetery" and "maidens" respectively, all of which constitute an explicitation of the ST meaning. Each instance, however, is clarified in the end-notes and the explicitation is aimed at avoiding undue markedness of the TT, and conforming to the "normative" level of a reader's expectation rather than attempting to clarify. A further manifestation of this is found in those cases in Elytis where Connolly employs the personification of concepts or objects according to their ST gender. Connolly, in such cases, does not adopt the SL gender into his translation (as Dalven or Friar often do) in order to avoid straining the TL reader's expectations and norms, but also attempts to retain the personification by using "this" instead of "it," and thus avoids neutralizing the personification of the object or concept in question.

5.5 Concluding Remarks

This chapter has identified and explored patterns in the work and stylistic choices of the four translators in SCETOMGP as the basis of their distinctive stylistic identity. This element of distinctiveness in their approach has been foregrounded by the nature of the data used for the investigation. As seen in the previous chapter, the comparative method of analysis has precisely the aim of highlighting those stylistic features that differentiate a translator's work from that of the others. Consequently, the stylistic profiles that this chapter creates based, principally, on patterns derived from comparative data, focus on what is distinctive about each translator's approach rather than on an exhaustive presentation of stylistic features. As a matter of fact, one of the most important observations to make in this chapter is that patterns which

indicate a translator's distinctive stylistic identity can be traced through a range of different textual features and even in the use of paratexts. For instance, Dalven's concern with introducing the SC and literature as thoroughly as possible to the TL audience is evident in the content and structure of her paratexts, but also in the way she approaches such textual features as the structural elements of poems, or the translation of ST personification.

Holmes's (1986) notion of the translator of poetry as a metapoet is used as the 'template' for synthesizing the translators' stylistic profiles. It is the three skills that he attributes to the metapoet, namely the critical, the poetic and that of balancing between source and target, that allow for an investigation that breaks away from the strictly textual and searches for both patterns across different translations and for links between these patterns and a translator's theoretical outlook. The choice of subsections for the chapter ('comparative data', 'relevant reflections', and 'paratexts and extra-textual features') is also, partially, a reflection of these different facets of the metapoet. This chapter made it possible to shed important light on the relationship between these three facets, a relationship which proves to be a dynamic one, and it is the balance of this dynamic relationship that defines the translators/metapoets and their style as "distinctive manner of expression."

Accordingly, each translator's style can be approached in terms of which function of the metapoet is given priority. In Dalven's work, the "documentary" nature of her translations appears to be a direct reflection of her critical outlook not on specific ST poems or poets, but on the source language and literary tradition, and of her overall aim to introduce modern Greece to the Anglophone world, through poetry. Consequently, in terms of balancing the two cultures, she leans towards the source, while at the same time subduing most TT poetic devices to those of the ST. As a result, it is the 'critical' facet that appears as dominant in her approach, with a distinct ST focus. Keeley & Sherrard's stylistic identity appears also to be defined by this 'critical' facet but in a very different manner from Dalven. Their approach is essentially a target-oriented one. The prosaic unmarked TT is given priority over a more poetic rendering. The prominence of the 'critical' function extends to their own translations, which were extensively reviewed and revised over consecutive editions -a unique approach among the four translators. In the case of Friar, it is the 'poetic'

skills that are given priority. His critical skills and analysis of original and translated poetry are extensive, and he also pays considerable attention to the similarities, differences and analogies between source and target languages and literary traditions. It is clear, however, that the distinguishing characteristic of Friar's style is the poetic approach that does not stop short of unnatural or creative TL expressions, a characteristic also reflected in his rich use of vocabulary and often innovative approach on the lexical level. Finally, Connolly shows up as being the one among the four who gives clear priority to the 'balancing' aspect of the metapoet's task. Even though he explicitly states that his allegiance is first with the ST poet and his literary tradition, his translations do not bear the marks of a source-oriented approach; on the contrary, his approach to every poet and instance within a poem, as well as his use of language, reveal a balanced approach. This is also evident in his outlook on the four levels on which a poem functions and which the translation should account for by striving for a balance between them.

6 Conclusion

6.1 Aims – Achievements

In Chapter 3 the limited attention that has been paid to the analysis of the stylistic features which distinguish an individual literary translator's work from that of another was pointed out. While also recognizing that recent studies have emerged in this direction, the investigation of the stylistic identity of the translator is regarded as an aspect of particular importance for literary translation, an area of translation where style is a crucial factor. Furthermore, Chapter 3 shows how the traditional approach to style in translation studies takes the ST as its focus, with the sole purpose of analyzing its stylistic makeup, so as to better translate it, or evaluate existing translations. Such an approach, reflecting the traditional outlook on translation as a “derivative rather than creative activity” (Baker, 2000: 244) might be useful – as this study has also shown, – when seen as part of a translator's overall effort. However, it also constitutes a very narrow view of the notion of style, and, indeed, of the role and function of the literary translator. Bearing this in mind, the present study has set out to contribute to and expand upon the trait developed by recent stylistic studies which have the translator and the TT as their focus.

The main aim, throughout, has been to search for those patterns in the stylistic features used by the translator that manifest his or her individual and distinctive approach. As a consequence, the direct comparison between different translations of the same ST, rather than a comparison between ST and TT, lies at the heart of the study. The translation of poetry was chosen as the particular area of investigation as it is a largely unexplored field in this respect and the “close bond between form and meaning in poetry” that Jakobson (1978, quoted from Boase-Beier 2006: 13) points out greatly facilitates a thorough stylistic analysis. Additionally, the blossoming that modern Greek poetry enjoyed, in terms of interest by the Anglophone world during the second half of the twentieth century, resulted in multiple translations of the major poets, thus offering a number of target texts that can be directly compared. In order, then, to take maximum advantage of the available material, the translations that form the basis of analysis in the study are of the four modern Greek poets who have attained wide recognition in the Anglophone world

and, consequently, been more widely translated. Crucially, apart from the overall number of available translations to analyse, this choice offers a wide range of diverse ST stylistic features and distinct ST author styles that the translators deal with. This diversity in the source material is a considerable advantage for the present study, since it presents the researcher with a wider spectrum of data, and is further augmented by having four different translators as the focus of the research.

When dealing with such diverse material it is important to present it in the appropriate context before embarking on the presentation and analysis of the data. This is especially the case with a study of this nature, that is both inter-disciplinary and cross-cultural (as the study of translation inevitably is). Context is even more important when dealing with a source-culture, language and literary tradition that is not only distinctly different, but also either completely obscure, or, because of its classical past, subject to substantial distortion by a target audience unfamiliar with its modern state. Accordingly, a detailed account of the prominent factors and people in the development of modern Greek poetry is called for, providing the cultural-backdrop and particular characteristics that shaped and define it. Particular attention is paid to the issue of the “language debate” which dominated not only modern Greek literature, but also had political and social connotations in the development of post-independence Greece, and an understanding of which is essential not only for generic contextualizing purposes but, essentially, because it is prominent in the style of certain of the poets examined. Detailed information on the four poets and their career helps to illustrate their individual poetics, and contextualize the source material of the study. In the same manner, the four translators are considered from the outset as individuals whose extra-textual presence is equally important with their text-bound stylistic choices and habits, and the link between the two is of pivotal significance in investigating their overall profile.

Each translator’s views and reflections on the theoretical level are extensively researched in order not only to contextualize the results of the analysis of the four translators’ stylistic features, but also to complete, illuminate, and relate them as facets of a stylistic identity that transcends the textual level. This is achieved by drawing on the reflections that accompany their volumes of translations in the form of forewords and afterwords, as well as from the various books and/or articles of a

theoretical nature that they published. These are then presented in a coherent and systematic manner to better facilitate the later stages of the research, when they are used for reference and linked to the textual patterns. Additionally, the systematic presentation intends to assist the reader who may be exclusively interested in a detailed and clear account of the translators' outlook on such crucial issues as language, literature and style, along with their views on the process of translation.

The choice of a corpus-based methodology for the analysis of the translations further enhances the diversity required in terms of the theoretical framework. The translation of poetry has received considerable attention on the theoretical level, and a number of models were consulted in an attempt to hone the focus of the study. Despite, however, Jakobson's early interest and work, comprehensive studies of style in the translation of poetry are very limited, and recent ones even more so. The same can be said of research done in the field of stylistics and translation by means of a corpus-based methodology, albeit with a late rise in interest and a rapid rise in the number of studies. Yet, notable recent research in the field by Kenny (2001), Bosseaux (2007), Winters (2004) and Saldanha (2005), is concerned with the style of literary translation but focuses on, and draws data from prose fiction and not poetry. Consequently, the theoretical and methodological framework had to be constructed in such a way that, by adopting current views on style, it allows this study to build on existing models, like that proposed by Holmes, that view the translator of poetry as an individual with certain abilities and skills.

In terms of methodology, the Specialized Corpus of English Translations Of Modern Greek Poetry is designed with a view to include as many directly comparable translations of the same poem by the four translators as possible. This comparable 'core' lies at the heart of the study and is the primary source of data. The precision facilitated by the use of corpus processing software is utilized as both an indication of the overall texture and linguistic makeup of the translations, and as a starting point for a deeper examination of each translator's stylistic preferences. The data and indications derived from this comparable core are checked against a larger corpus of the translator's work, according to case, in order to investigate the validity of the initial observations and the prominence or not of a specific stylistic feature throughout the relevant corpus, which usually includes all of a translator's work on a

specific poet. By complementing these results with a semi-manual qualitative analysis of prominent stylistic features for each translator and, furthermore, by examining the impact of those features on the TT, a broader and more detailed picture of the different approaches that they manifest is created. Finally, particular attention is paid to the way each translator deals with a specific aspect of style that is prominent in the work of each poet. These stylistic features, namely structural foregrounding, metaphor and ambiguity, are among those that Boase-Beier (2005) terms as “universal” stylistic aspects of literature, in the sense that their effect on the reader is not language- or culture-restricted and, therefore, they are translatable across cultures. Consequently, they provide an ideal focus in order to examine the stylistic behaviour of the translators beyond systemic restrictions, and constitute a field where stylistic choice is a reflection of preference and priorities. It is through these different layers that the comprehensive investigation for patterns in the style of each translator is carried out on the textual level. The result is an approach that, without sacrificing precision, synthesizes the stylistic profile of the translator by combining these patterns, in their textual and paratextual approach, with their critical reflections so as to complete the identity of the translator as a metapoet in the TL and literary tradition.

6.2 Implications of the Study

As Chapter 1 details, the availability of multiple translations of the same poets and poems that is the basis which makes the comparative core of this study feasible, is due to the recognition that modern Greek poetry of the 20th century attained in the Anglophone and Western world in general. This interest was manifest in the surge during the second half of the last century in the production of critical works and reviews, as well as translations of the most prominent poets of that period. The present study, even though it is not immediately concerned with modern Greek poetry and, in fact, consciously attempts to keep references to the ST and culture to a minimum, is in essence a reflection of that upsurge. Consequently, it may prove useful to the study of that particular phase of modern Greek poetry and offer a fresh perspective on a significant facet of this period, in the form of a thorough study of the four pivotal modern Greek poets from the point of view of translation. As has

often been claimed by practicing literary translators, as for example Connolly (1998: 113), translating is one of the best ways to familiarize oneself with a work of literature. Therefore, the present study, apart from its own, quite distinct, purpose and aims can be used as a review and a commentary on the course of the increase in popularity of modern Greek poetry through consecutive translations and over a period of more than forty years.

From the perspective of poetry translation, this study entails a detailed presentation of four prolific translators and outlines four different approaches. There has been a noticeable division in the literature on the translation of poetry, that is well expanded upon and analyzed in the first section of the proceedings of Nobel Symposium 110, *Translation of Poetry and Poetic Prose* (Allén 1999), concerning the usefulness of theory from a practicing translator's point of view and vice versa. As a result, many of the accounts and reflections by practicing translators of poetry are regarded as "anecdotal" in nature, recounting either apologetically the inherent difficulties in the task, or the way these difficulties were overcome (see also Connolly, 2001: 45). Many of the theoretical models on the other hand, as for instance those drawn up by De Beaugrande (1978) and Lefevere (1975), are often criticized for failing to take proper account of the translator of poetry as a literary artist with the result that individuality gets lost in the general nature of their respective models. Studies such as those by Boase-Beier (2005) and Tabakowska (1993) are characteristic of recent approaches to reconcile the two, drawing on examples from fiction as well as poetry. The present study offers a detailed view into both the theoretical outlook and the practical, textual choices of the translator of poetry and also, crucially, to the ways that the former is reflected in the latter. What is more, the relationship between the four translators examined appears to be a dynamic one, with signs of influence between them on the theoretical as well as on the textual level.

The stylistic approach to translation in this study foregrounds the translator of poetry, rather than just the theoretical or the practical facet of his or her work. To this end, the focus falls on the choices and preferences he or she manifests and on the way the patterns formed by these choices relate to the translator's theoretical outlook. The model of the translator of poetry as a metapoet, as proposed by Holmes (1986),

is used as the general framework, since it takes not only both the critical and poetic facets of the translator into account, but also his/her pivotal role of balancing the various choices and reconciling source and target cultures and literary traditions. This model is in line also with recent methodological outlines, investigating the style of literary translators using corpus-based tools, such as those proposed by Baker (2000) and Malmkjær (2003, 2004) that are detailed in Chapter 3. The metapoet notion is flexible enough to encompass the expanded view of the translator's style that they propose which looks beyond the textual patterns identified. Additionally, in this study, by keeping the ST constant for two or more translators in every direct comparison of stylistic features, the opportunity is afforded to consider the degree and the manner of influence that the ST exercises on each translator's stylistic choices as part of their overall style. Along the same lines, the approach by certain translators to modifying or changing their stylistic choices according to case or, on a larger scale, according to ST poet, adds a further dimension to the notion of style in translation.

In terms of the methodology adopted, as seen in Chapter 3 the corpus-based approach to translation studies has been shifting its attention from the search for norms, laws and universals in translation towards the individual and the particular. The recent corpus-based studies of stylistic aspects of translation – mainly literary – are a manifestation of this shift. This study builds on this trend and proposes that greater attention be paid to cognitive approaches to style in translation, with their pragmatic concern on how a text affects the reader (or translator) beyond the strictly textual as a means of acknowledging both that which is universal and makes translation possible, as well as the individual contribution each translator brings to the process. Additionally, each of the three 'universal' stylistic aspects of poetry that are examined was chosen for the prominent way in which a particular ST poet uses it throughout his work in order to structure meaning and guide interpretation, which ensures their literary relevance for the translation. The literary relevance of stylistic findings in the study is further facilitated by the close bond between form and meaning in poetry that Jakobson noted, making "redundant" stylistic features a rarity.

Regarding the representativeness of the study, an issue particularly vital in cases of broad corpus-based analyses, the reasoning behind the choice of the poets,

translators, and texts to be included was set out in detail in section 3.4. In summary, it can be said here that the four translators who are included in SCETOMGP and are the focus of the study are representative, by means of productiveness and variety of poets translated, of the period of flourish in translations of modern Greek poetry that concerns this study. As far as the internal balance of the corpus is concerned, the differences between the four translators in terms of overall representation have been pointed out, yet the comparable sub-corpora ensure balance in the way prominent features are selected. This direct comparison between two or more translators each time, also safeguards against a high degree of subjectivity regarding the stylistic features examined, since these features are not arbitrarily chosen by the researcher but nominated through their prominence in the work of one translator compared to another. The decision to focus on ‘universal’ stylistic aspects of literature because of their particular nature also contributes to this. All these factors notwithstanding, it should be pointed out that a degree of personal interpretation is, of course, inevitable, and this study makes no claims to total objectivity. Both the selection of texts to be analysed and the interpretation of stylistic features, as well as the overall direction of the study, are ultimately down to the researcher. The inclusion of examples and tables, as well as the extensive appendices aim at making the entire process of analysis as transparent as possible for verification.

Among the limitations of the study, the practical issue of the lack of any openly available corpora that could be used for normative and reference purposes should be noted. As a matter of fact, there is a very limited number of poetry corpora available, especially when compared to the availability of corpora of prose fiction. The British National Corpus does include a poetry sub-corpus, which could be used for certain quantitative comparisons, but that, naturally, includes only original and not translated poetry. The Translational English Corpus, on the other hand, at the moment, includes only prose in terms of translated literature. This is a reflection of the overall tendency observed in corpus-based translation studies, even studies of style in literary translation, to prefer fiction as their focus, perhaps because of the large amount of text that corpus tools can process. Whatever the reason, this practical limitation resulted in methods of “internal referencing” in this study, using either the work of another translator on the same texts (as in the Cavafy canon between Dalven

and Keeley & Sherrard), or a larger sample of a specific translator's work as a reference corpus in order to verify initial results.

This study does not claim to be exhaustive, and does not aim at presenting a complete analysis of each translator in terms of style. This would, arguably, be an unfeasible undertaking, at least for a thesis, and it is beyond the aims and scope of this study, the focus of which is to identify and interrelate what is distinctive about each translator's approach through comparison. Furthermore, the methodological model adopted here might prove difficult to replicate in a strict manner. This is because it is intended as a blueprint for investigating the stylistic preferences which distinguish one translator's work from that of others by forming meaningful patterns, rather than as a rigid methodology. In this sense, it can be used as the basis in order to investigate and compare the stylistic identity of other translators, provided that enough translations are available of the same ST in order to construct the comparative core, and also that sufficient theoretical reflections by the translators are accessible to illuminate how the textual findings relate to the translator's outlook and vice versa.

6.3 Suggestions for Future Research

As it is clear from chapters 4 and 5, the main focus of the analysis has been on "rhetorical choices," namely those stylistic choices that the translator makes consciously during the translation process, either in dealing with isolated instances, or as part of a broader translation strategy. These instances are more straightforward than "stylistic options" in terms of their literary relevance, and their relation to a translator's overall approach and theoretical outlook – either as reflections or exceptions – is easier to establish. There have also, however, been instances when a prominent stylistic preference by a translator, such as a favoured mode of expression, has been identified as a "habit" rather than a choice. These stylistic habits, the object of forensic stylistics, have not yet received much attention in the literature, despite calls by scholars such as Baker (2000) who places these "unobtrusive" habits at the center of her methodology for investigating a literary translator's style. The literary relevance that these stylistic habits have is, therefore, an area that requires further examination and a corpus-based methodology appears ideally suited for this purpose.

A study that, for instance, compares the stylistic choices that are manifest in a translator's TT with those in his/her paratexts or other writings can help shed light on the extent to which such habits infiltrate the translation process, which can be said to be a more "self-conscious," less spontaneous form of writing.

Another area that can be the subject of further investigation has been brought to attention by the reference that all of the translators examined in this study have made to the effect that collaborating with the ST poet, when possible, has had on their work. It appears that such a collaboration was sought by all of them at some point, while inhibitions about its effect have also been expressed, as, for example by Keeley and his and Sherrard's collaboration with Seferis. The extent and manner in which such a collaboration affects the stylistic makeup of the translation, and the differences of this effect from one translator to the other can offer valuable insight into the pivotal question of ST influence in literary translation. Comparing translations that were made with the collaboration of the poet with others made without it is one method of approaching this issue, though more feedback from the translator, if possible, in the form of an interview or questionnaire, will also be crucial.

The approach followed by Keeley & Sherrard regarding the newer editions of their translations suggests a further promising path for research in the field. In a manner that resembles the practice by many original poets of incorporating substantial revisions into the new editions of their poetry, Keeley & Sherrard rework their translations, thus offering a newer version based on how their understanding of the ST poet has evolved, and also on how their own voice as translators has developed in the meantime. In fact, "versions" is the term they use for their translations, stressing in this manner the importance of the temporal dimension for translation, and the need for constant revision. Even though only one version, the latest, of their work could be included in SCETOMGP, a thorough study of their different versions of a single poet as a means of examining the development of their own stylistic and critical approach can add a valuable extra dimension to the present study by charting the temporal evolution and maturity of a translator.

Finally, this study can also be of use to the practicing translator, as it provides valuable insights into the translation process and awareness of crucial issues. Pivotal

stylistic features in the translation of poetry and their implications are discussed, on the theoretical level, which can expand the outlook of the translator, particularly of those working with modern Greek poetry, though by no means restricted to those. Seen as a comprehensive study of the problems faced and solutions proposed by four prominent translators, it can enrich the range of options available to the translator, and be adapted to aid in solving new ones.

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APPENDIX 1

TABLE A: Contents of SCETOMGP/ Sources of the ST

	Dalven	Friar	Keeley & Sherrard	Connolly
Cavafy	[From: 1961, The Complete Poems of Cavafy, The Hogarth Press LTD: London]	[From: 1973. Modern Greek poetry: From Cavafis to Elytis. New York: Simon and Schuster]	[From: 1992, C. P. Cavafy, Collected Poems, Princeton, New Jersey: Princeton University Press]	[From: Unpublished translations to accompany a collection of paintings based on Cavafy]
	Poems: 187 Words: 26,489	Poems: 41 Words: 6,904	Poems: 175 Words: 23,041	Poems: 56 Words: 5,542
Seferis	[From: 1949. Modern Greek Poetry. New York : Gaer Associates. pg: 255-259]	[From: 1973. Modern Greek poetry: From Cavafis to Elytis. New York: Simon and Schuster. pg: 289-312]	[From: 1995, George Seferis, Complete Poems, London: Anvil]	
	1 Poem (original in rhyme) Words: 816	Poems: 9 poems + most of Mystistorima Words: 5,923	Poems: Complete Words: 30,623	
Ritsos	[From: 1977. Fourth Dimension: Selected Poems of Yannis Ritsos. Rae Dalven (trans.). Boston: David R. Godine]	[From: 1989, YANNIS RITSOS: SELECTED POEMS 1938-1988, Kimon Friar and Kostas Myrsiades (eds. and trans.), Brockport, NY: BOA Editions LTD]	[From: 1991, Yannis Ritsos, Repetitions, testimonies, parentheses, Princeton, NJ: Princeton University Press]	
	Selection from 11 Collections (1938-74) Words: 34,797	Poems: Taken from 14 Collections or long poems, 5 in their entirety: [ROMIOSINI (1945-1947) -MOONLIGHT SONATA(1956) -THE PRISON TREE AND THE WOMEN(1962)- TWELVE POEMS FOR CAVAFIS- HINTS(1970-1971)] Words: 23,738	Poems: From Repetitions, Testimonies, Parentheses and The Distant Words: 22,264	
Elytis	[From: 1949. Modern Greek Poetry. New York : Gaer Associates.pg: 303-307]	[From: 1974. Elytis Odysseus. The Sovereign Sun. Kimon Friar (trans.). Philadelphia: Temple University Press.]	[From: 1981, Odysseus Elytis, Selected Poems (E. Keeley, George Savvidis, Philip Sherrard, John Stathatos, Nanos Valaoritis trans.), Hermondsworth, Middlesex: Penguin Books LTD]	[The Oxopetra Elegies] [Journal of an Unseen April]
	Poems: 3 Words: 1,000	Poems: Taken from 12 Collections and/or long poems Words: 25,200	Poems: Taken from 4 collections: Orientations, Sun The First, Heroic And Elegiac Song, Six And One Pangs Of Conscience For The Sky Words: 8,783	Both complete collections Words: 4,255

TABLE B: Comparable Poems in SCETOMGP

	Dalven	Friar	Keeley & Sherrard	Connolly
Cavafy	CANDLES	CANDLES	CANDLES	CANDLES
	INTERRUPTION	INTERRUPTION	INTERRUPTION	INTERRUPTION
	THERMOPYLAE	THERMOPYLAE	THERMOPYLAE	THERMOPYLAE
	ONE NIGHT	ONE NIGHT	ONE NIGHT	ONE NIGHT
	ON THE STREET	ON THE STREET	IN THE STREET	IN THE STREET
	THEIR BEGINNING	ITS BEGINNING	THEIR BEGINNING	THEIR BEGINNING
	MORNING SEA	MORNING SEA	MORNING SEA	MORNING SEA
	SOPHIST LEAVING SYRIA	SOPHIST LEAVING SYRIA	SOPHIST LEAVING SYRIA	SOPHIST LEAVING SYRIA
	DAYS OF 1909, 1910, 1911	DAYS OF 1909, '10, AND '11	DAYS OF 1909, '10, and '11	DAYS OF 1909, '10 AND '11
Seferis	“The Cistern”		[COMPLETE POEMS]	[NONE]
		from “MYTH OF OUR HISTORY”		
		I		
		IV		
		V		
		VIII		
		X		
		XII		
		XV		
		XVI		
		XVII		
		XIX		
		XXI		
	XXII			
	XXIII			
	XXIV			
	IN THE MANNER OF G. S.			
	A WORD FOR SUMMER			
	EPIPHANY, 1937			
	INTERLUDE OF JOY			
	OUR SUN			
	THE KING OF ASINE			
	LAST STOP			
	HELEN			
	ENKOMI			

TABLE B: Comparable Poems in SCETOMGP

	Dalven	Friar	Keeley & Sherrard	Connolly
Ritsos	<p>From Parentheses (1946-1947) Rainy The Meaning of Simplicity We Wait</p> <p>From “Notes on the Margins of Time” (1938-1941) The Victor</p> <p>From “Exercises” (1950-1960) Fulfillment</p> <p>“The Moonlight Sonata” (1956)</p> <p>From “Testimonies A” (1963) Honest Confrontation Adaptation The Heard and the Unheard Recollection The Thief Below Oblivion A Tree Silent Agreement Knocks Ancient Theater Up to Daybreak</p> <p>“Twelve Poems for Cavafy” (1974)</p>	<p>From “Parentheses” (1946-1947) The Meaning of Simplicity We Are Waiting Final Agreement Reformation Suddenly Afternoon Understanding Miniature Women</p> <p>From “Notes on the Margins of Time” (1938-1941) The Conqueror</p> <p>From “Exercises” (1950-1960) Fulfillment</p> <p>“Moonlight Sonata” (1956)</p> <p>From “Testimonies I” (1957-1963) Honest Confrontation Conformity The Audible and the Inaudible Remembrance The Thief Under Oblivion A Tree Silent Agreement Knocking Ancient Amphitheater Until Daybreak</p> <p>from “Testimonies II” (1964-1965) After the Ceremony The Peacocks of Perilampes The First Sensual Delight Choice At Nausicā's House Trivial Details</p> <p>“Twelve Poems for Cavafis” (1963)</p>	<p>From “Parentheses” (1946-1947) Rainy The Meaning of Simplicity We Wait Final Agreement Remolding Suddenly Afternoon Understanding Miniature Women</p> <p>FROM “Testimonies” 1964-65 After the Ceremony Pyrilampes' Peacocks First Sensuality The Choice In Nausicaä's House Trivial Details</p>	[NONE]

TABLE B: Comparable Poems in SCETOMGP

	Dalven	Friar	Keeley & Sherrard	Connolly
Elytis	<p>From “In the Service of Summer” [MGP]</p> <p>Helen</p> <p>Marina of the Rocks</p> <p>The Mad Pomegranate Tree</p>	<p>From “Orientations”</p> <p>Of the Aegean Adolescence of Day</p> <p>From “In the Service of Summer” Anniversary Helen Ode to Santorini Marina of the Rocks Age of Blue Memory Melancholy of the Aegean Shape of Boeotia The Mad Pomegranate Tree</p> <p>From “Sun the First”</p> <p>I Know the Night No Longer Body of Summer Glittering Day, Conch of the Voice Drinking the Corinthian Sun</p> <p>This Wind That Loiters We Walked in the Fields All Day “Heroic and Elegiac Song for the Lost Second Lieutenant of the Albanian Campaign”</p> <p>“Six and One Remorses for the Sky”</p> <p>Beauty and the Illiterate The Autopsy Sleep of the Valiant Laconic Origin of Landscape or The End of Mercy The Other Noah Seven Days for Eternity</p>	<p>From “Orientations” (1940)</p> <p>Aegean Adolescence of Day</p> <p>Anniversary Helen Ode to Santorini Marina of the Rocks The Age of Blue Memory Aegean Melancholy Form of Boeotia The Mad Pomegranate Tree</p> <p>From “Sun the First” (1943)</p> <p>"I no longer know the night ..." Body of Summer "Burnished day, conch of the voice ..." "Drinking the sun of Corinth ..." "This wind that loiters ..." "All day long we walked in the fields ..." “Heroic and Elegiac Song for the Lost Second Lieutenant of the Albanian Campaign” (1945) “Six and One Pangs of Conscience for the Sky” (1960) Beauty and the Illiterate The Autopsy The Sleep of the Brave Laconic The Origin of Landscape or The End of Mercy The Other Noah Seven Days for Eternity</p>	<p>No directly comparable poems. Two complete volumes “Journal of an Unseen April” and “The Oxopetra Elegies”</p>

Table C: Friar's Unique Lexical Words in Cav[cmpr]

N	Word	Freq.	N	Word	Freq.	N	Word	Freq.
1	MEVES	4	45	GRUBBY	1	89	STOOPED	1
2	#	3	46	HANDSOME	1	90	STRUCK	1
3	UPON	3	47	HOLDING	1	91	SUNDAYS	1
4	COMES	2	48	HOUR	1	92	SURELY	1
5	LAWLESS	2	49	HUGE	1	93	SUSPICION	1
6	LEFT	2	50	HURRIED	1	94	SWERVING	1
7	LOVED	2	51	ILL	1	95	SYMPATHETIC	1
8	LUST	2	52	ILLUSIONS	1	96	TELLING	1
9	PAUSE	2	53	INDISPUTABLY	1	97	TRULY	1
10	VULGAR	2	54	INTEND	1	98	UNEASY	1
11	ACTIONS	1	55	IRONMONGER	1	99	UNLAWFUL	1
12	AGAINST	1	56	ISLES	1	100	VERSE	1
13	AGE	1	57	LACERATED	1	101	WANDERS	1
14	ALLEYWAY	1	58	LAIN	1	102	WEAR	1
15	AMIABLE	1	59	LENGTHENING	1	103	WENT	1
16	AMOROUS	1	60	LIARS	1	104	WHETHER	1
17	BEAUTIFULLY	1	61	LIT	1	105	WORKING	1
18	BECOME	1	62	LOW	1	106	WRIT	1
19	BETRAY	1	63	LUMINOUS	1			
20	BRILLIANTLY	1	64	MEN	1			
21	CELEBRATED	1	65	MESMERIZED	1			
22	CHAMBERS	1	66	NECKTIE	1			
23	COLOR	1	67	NOBLE	1			
24	CONSUMMATIONS	1	68	PAST	1			
25	CONTINUE	1	69	PAUSED	1			
26	CURL	1	70	PENURIOUS	1			
27	DEAR	1	71	PLAGUED	1			
28	DEEPEST	1	72	PLAYED	1			
29	DISQUIETLY	1	73	PROCURED	1			
30	DRESSED	1	74	RAVISHING	1			
31	DWELT	1	75	RECALLING	1			
32	ENRICHED	1	76	RECENTLY	1			
33	EROTIC	1	77	REPUTE	1			
34	EXHAUSTING	1	78	RUSHING	1			
35	EXPENSIVELY	1	79	SAD	1			
36	FEATURES	1	80	SECRET	1			
37	FILLED	1	81	SEEM	1			
38	FULL	1	82	SET	1			
39	GAVE	1	83	SHAPES	1			
40	GAZE	1	84	SHOWCASE	1			
41	GREATLY	1	85	SIGHT	1			
42	GRIEVE	1	86	SILENCE	1			
43	GROSS	1	87	SOILED	1			
44	GROW	1	88	SORT	1			

TABLE D: Concordance of the four instances of “ἡδονή” in the Cavafy sub-corpus. Top to bottom: Dal, Fri, KaS, Con.

N	Concordance	Set	Tag	Word #	t. #	os. #	os. #	os. #	os. #	File	%
1	my fantasies, my memories, my visions of sensual delight. SOPHIST LEAVING SYRIA	h		548	26	7%	0	8%	0	h\daicav[cmpr].txt	57%
2	BEGINNING The fulfillment of their deviate, sensual delight is done. They rose from the deviate sensual delight, by the so deviate sensual delight he has enjoyed. THEIR	h		398	17	5%	0	2%	0	h\daicav[cmpr].txt	42%
3	the street, as if hypnotized still by the deviate sensual delight, by the so deviate sensual	h		386	16	4%	0	1%	0	h\daicav[cmpr].txt	40%
4		h		380	16	6%	0	0%	0	h\daicav[cmpr].txt	40%

N	Concordance	Set	Tag	Word #	t. #	os. #	os. #	os. #	os. #	File	%
1	here also, my memories, the illusions of sensual pleasure. SOPHIST LEAVING SYRIA	l		539	24	0%	0	7%	0	l\arfricav[cmpr].txt	69%
2	ITS BEGINNING The consummations of unlawful pleasure done, they got up from the mattress, by the lawless lust, the gross and lawless lust he has procured. ITS BEGINNING The	l		398	16	0%	0	0%	0	l\arfricav[cmpr].txt	51%
3	the street as if still mesmerized by the lawless lust, the gross and lawless lust he has procured.	l		388	15	5%	0	9%	0	l\arfricav[cmpr].txt	49%
4		l		383	15	6%	0	8%	0	l\arfricav[cmpr].txt	49%

N	Concordance	Set	Tag	Word #	t. #	os. #	os. #	os. #	os. #	File	%
1	here too, my memories, those images of sensual pleasure. SOPHIST LEAVING SYRIA Eminent	k		534	24	%	0	8%	0	k\kascav[cmpr].txt	60%
2	has just been his. THEIR BEGINNING Their illicit pleasure has been fulfilled. They get up and dress	k		387	16	%	0	2%	0	k\kascav[cmpr].txt	45%
3	hypnotized by the illicit pleasure, the very illicit pleasure that has just been his. THEIR BEGINNING	k		377	15	%	0	1%	0	k\kascav[cmpr].txt	43%
4	the street, as though still hypnotized by the illicit pleasure, the very illicit pleasure that has just been	k		373	15	%	0	1%	0	k\kascav[cmpr].txt	43%

N	Concordance	Set	Tag	Word #	t. #	os. #	os. #	os. #	os. #	File	%
1	my memories, the visions of sensual delight. SOPHIST LEAVING SYRIA	y		513	25	0%	0	8%	0	y\yconcv[cmpr].txt	51%
2	BEGINNING The consummation of their illicit pleasure was done. Getting up from the	y		375	16	2%	0	2%	0	y\yconcv[cmpr].txt	38%
3	by the illicit pleasure, the so very illicit pleasure that had been his. THEIR BEGINNING	y		363	15	4%	0	1%	0	y\yconcv[cmpr].txt	37%
4	street, as though still entranced by the illicit pleasure, the so very illicit pleasure that had	y		358	15	5%	0	0%	0	y\yconcv[cmpr].txt	36%

TABLE E: Concordance of Dalven's use of "pleasure," "delight" and "voluptuousness" in Cavafy's canon.

Dat-Cav\canon\PLEASURE-DELIGHT-VOLUPTUOUSNESS.cnc		Set	Tag	Word #	#	os.	#	os.	#	os.	File	%
N	Concordance											
1	having achieved . a night of sensual delight, or a moonlit morn.			53	0	3%	0	0%	0	0%	alven\daicav.txt	0%
2	my power and my wealth) of voluptuous delight. No Macedonian, or barbarian,			3,829	207	0%	0	3%	0	3%	alven\daicav.txt	14%
3	ports seen for the first time with such pleasure, with such joy! Stop at			3,995	217	7%	0	4%	0	4%	alven\daicav.txt	15%
4	of potent wines, as only the valiant of voluptuousness drink. THE GRAVE OF			5,114	274	3%	0	5%	0	5%	alven\daicav.txt	24%
5	ordinary light that shines. The sensual delight of this warmth is not made for			5,425	294	1%	0	3%	0	3%	alven\daicav.txt	20%
6	my memories, my visions of sensual delight. AT THE CAFÉ ENTRANCE			5,734	312	0%	0	5%	0	5%	alven\daicav.txt	22%
7	he came to know the fullness of pleasure. In his heart, always an Asiatic;			5,874	317	0%	0	5%	0	5%	alven\daicav.txt	22%
8	hypnotized still by the deviate sensual delight, by the so deviate sensual delight			6,904	375	7%	0	2%	0	2%	alven\daicav.txt	26%
9	delight, by the so deviate sensual delight he has enjoyed. WHEN THEY			6,910	375	6%	0	2%	0	2%	alven\daicav.txt	26%
10	and auspicious applause awakens pleasure of ancient days. GRAY Looking			7,021	385	0%	0	2%	0	2%	alven\daicav.txt	27%
11	astray. And since (for our art) it is right, voluptuousness enjoys his new, ardent			7,124	393	7%	0	4%	0	4%	alven\daicav.txt	34%
12	life; what ardor it has; what supreme pleasure. PASSAGE Those things that a			7,406	404	0%	0	5%	0	5%	alven\daicav.txt	28%
13	splendid a bed we lay, to what sensual delight we gave our bodies. An echo of			7,539	414	2%	0	6%	0	6%	alven\daicav.txt	28%
14	gave our bodies. An echo of the days of pleasure, an echo of the days drew near			7,550	415	7%	0	6%	0	6%	alven\daicav.txt	28%
15	never found those lips again. SENSUAL DELIGHT The joy and essence of my life			8,097	450	1%	0	9%	0	9%	alven\daicav.txt	30%
16	when I found and sustained sensual delight as I desired it. The joy and			8,117	450	5%	0	9%	0	9%	alven\daicav.txt	30%
17	which consisted entirely of days of pleasure at the theaters, the gardens,			8,818	485	6%	0	3%	0	3%	alven\daicav.txt	33%
18	cities of Greece ... Ah the voluptuous delight of nude bodies, above all ...			8,839	486	0%	0	4%	0	4%	alven\daicav.txt	33%
19	of closed heavily scented rooms, and pleasure long past— what audacious			9,268	517	6%	0	6%	0	6%	alven\daicav.txt	35%
20	pleasure long past— what audacious pleasure! And it also brought before my			9,273	517	0%	0	6%	0	6%	alven\daicav.txt	35%
21	these verses. IMENUS " ... Sensual delight sickly and corruptively acquired			10,067	573	9%	0	1%	0	1%	alven\daicav.txt	38%
22	The fulfillment of their deviate, sensual delight is done. They rose from the			11,867	691	3%	0	2%	0	2%	alven\daicav.txt	45%
23	with his ideal lips that offer sensual delight to a beloved body; with his ideal			12,927	746	1%	0	9%	0	9%	alven\daicav.txt	49%
24	catch sight of these verses about pleasure choice pleasure leading to			13,239	764	8%	0	0%	0	0%	alven\daicav.txt	50%
25	of these verses about pleasure choice pleasure leading to sterile love and love			13,241	764	5%	0	0%	0	0%	alven\daicav.txt	50%
26	from the stigmatized, the sick sensual delight; from the stigmatized, sensual			13,331	768	3%	0	1%	0	1%	alven\daicav.txt	50%
27	delight; from the stigmatized, sensual delight of shame. There was still time			13,336	768	2%	0	1%	0	1%	alven\daicav.txt	50%
28	a beautiful intensity. And in his sleep, voluptuousness came to him; in his			14,657	867	7%	0	0%	0	0%	alven\daicav.txt	70%
29	years, so tested by sensual delight, at moments paradoxically			15,848	925	9%	0	7%	0	7%	alven\daicav.txt	60%
30	and his reputation too, the pure sensual delight of his pure flesh. Above his			16,409	952	0%	0	0%	0	0%	alven\daicav.txt	62%
31	both equally given to deviate sensual pleasure. Him alone it has utterly			16,512	961	0%	0	0%	0	0%	alven\daicav.txt	63%
32	is only consenting—he takes his pleasure. And then he drinks and he			16,580	966	0%	0	0%	0	0%	alven\daicav.txt	63%

TABLE F: Concordance of Keeley & Sherrard's use of "pleasure," "delight" and "voluptuousness" in Cavafy's canon.

N	Concordance	Set	Tag	Word #	t. #	os. #	. #	os. #	t. #	os. #	File	%
1	one of them granted a night of sensual pleasure, or one of its radiant mornings.	2,011	115	2%	0	4%	0	1%	1	1%	rrard\kascav.txt	9%
2	my power and wealth) of sensual pleasure. There's no Macedonian, no	3,597	189	0%	2	6%		0	0%	0	rrard\kascav.txt	15%
3	a coward; I'll give my body to sensual pleasures, to enjoyments I've dreamed	3,963	208	2%	2	2%		0	0%	0	rrard\kascav.txt	20%
4	strong wine, the way the champions of pleasure drink. TOMB OF THE	4,989	253	7%	3	1%		0	8%	0	rrard\kascav.txt	22%
5	my memories, those images of sensual pleasure. PICTURED My work, I'm very	5,717	292	0%	4	8%		0	3%	0	rrard\kascav.txt	25%
6	a Greek way, he came to know sensual pleasure totally. In his heart, Asiatic	5,891	303	5%	4	9%		0	4%	0	rrard\kascav.txt	26%
7	as though still hypnotized by the illicit pleasure, the very illicit pleasure that has	6,721	345	7%	4	2%		0	8%	0	rrard\kascav.txt	29%
8	by the illicit pleasure, the very illicit pleasure that has just been his.	6,725	345	3%	4	2%		0	8%	0	rrard\kascav.txt	29%
9	and auspicious tributes revive the pleasure of ancient days. IN A TOWN	6,799	350	1%	4	7%		0	9%	0	rrard\kascav.txt	30%
10	and hot- is relished by sensual pleasure. His body is overcome by	6,921	358	0%	5	1%		0	9%	0	rrard\kascav.txt	30%
11	what a magnificent bed we lay in, what pleasure we gave our bodies. An echo	7,297	374	0%	5	4%		0	2%	0	rrard\kascav.txt	32%
12	bodies. An echo from my days given to sensuality, an echo from those days	7,309	376	0%	5	4%		0	7%	0	rrard\kascav.txt	37%
13	street and the shops. TO SENSUAL PLEASURE My life's joy and incense:	7,363	377	7%	5	5%		0	2%	0	rrard\kascav.txt	32%
14	when I found and captured sensual pleasure as I wanted it. My life's joy and	7,399	377	3%	5	5%		0	2%	0	rrard\kascav.txt	32%
15	of our life-its fever, its unsurpassable sensuality. IN THE MONTH OF ATHYR I	7,570	391	0%	5	6%		0	8%	0	rrard\kascav.txt	38%
16	Achaia . . . and, above all, the sensual delight of naked bodies. . . . So much for	8,539	446	3%	5	0%		0	8%	0	rrard\kascav.txt	37%
17	of shut scented rooms, of past sensual pleasure-what daring pleasure. And it's	9,234	489	4%	5	2%		0	3%	0	rrard\kascav.txt	40%
18	be cherished even more is the sensual pleasure that is achieved morbidly,	9,236	489	0%	5	2%		0	3%	0	rrard\kascav.txt	40%
19	disapproval. Their Beginning Their illicit pleasure has been fulfilled. They get up	9,877	535	9%	5	8%		0	6%	0	rrard\kascav.txt	43%
20	with those ideal lips that bring sensual delight to the body loved, those ideal	11,384	628	7%	5	2%		0	5%	0	rrard\kascav.txt	50%
21	the tainted, unhealthy form of sexual pleasure, the tainted, shameful form of	12,525	687	0%	5	0%		0	0%	0	rrard\kascav.txt	55%
22	the tainted, shameful form of sexual pleasure. There was still time, he said,	12,611	691	1%	5	4%		0	2%	0	rrard\kascav.txt	55%
23	about an exceptional kind of sexual pleasure, the kind that leads toward a	12,618	691	0%	5	4%		0	2%	0	rrard\kascav.txt	55%
24	no ridiculous shame about the form the pleasure took. . . . In Alexandria, 31 B.C.	12,943	713	8%	5	7%		0	4%	0	rrard\kascav.txt	56%
25	over to a fine intensity. And in his sleep pleasure comes to him; in his sleep he	13,248	735	5%	5	0%		0	5%	0	rrard\kascav.txt	58%
26	his honor and reputation, the pure sensuality of his pure flesh. Above his	14,113	795	6%	5	8%		0	0%	0	rrard\kascav.txt	62%
27	beauty, so tested by sensual pleasure, would sometimes strangely	15,373	858	8%	5	6%		0	7%	0	rrard\kascav.txt	78%
28	given to the abnormal form of sensual pleasure; only he is completely	15,740	877	0%	5	3%		0	0%	0	rrard\kascav.txt	69%
29	exactly as we did. More devoted to pleasure than all of us, he scattered his	15,900	888	3%	5	4%		0	1%	0	rrard\kascav.txt	70%
30		17,563	977	0%	5	0%		0	0%	0	rrard\kascav.txt	77%

TABLE G: Chart of the four translators' different choices for translating “ηδονή” in Cavafy.

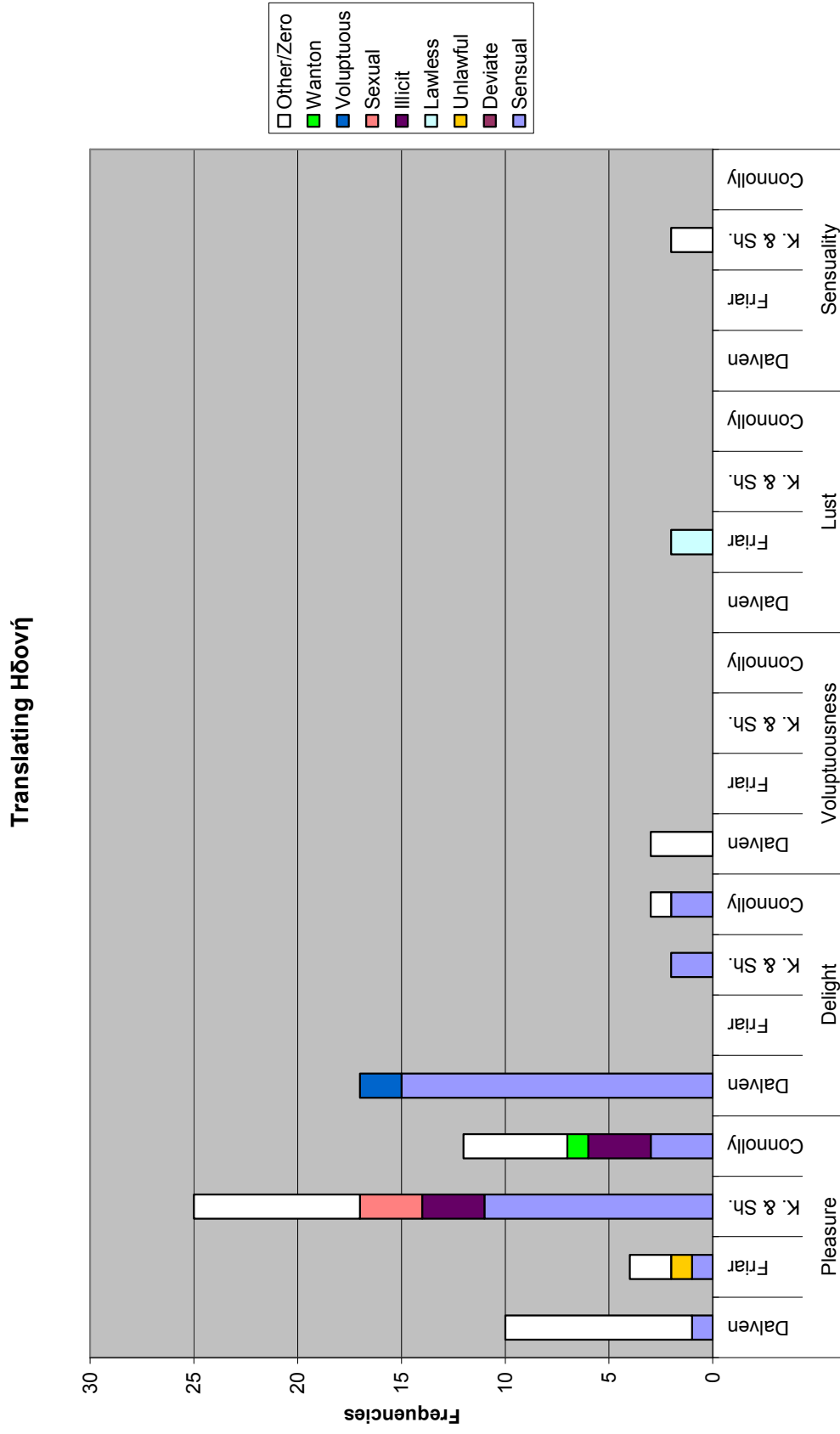


TABLE H: Frequency wordlist for Dalven and Keeley & Sherrard's translations of Seferis's "Cistern." Sorted 1-32 from the most to the least frequent term in total.

N	Word	Total	Texts	as Set	Dal+Seif	KaS-Seif[cmp Dal
1	THE	149	2	0	77	72
2	OF	50	2	0	28	22
3	A	41	2	0	21	20
4	IN	38	2	0	19	19
5	AND	36	2	0	16	20
6	THAT	36	2	0	12	24
7	OUR	23	2	0	12	11
8	ON	20	2	0	10	10
9	TO	20	2	0	12	8
10	LIKE	19	2	0	9	10
11	WITH	18	2	0	10	8
12	AT	15	2	0	7	8
13	IT	15	2	0	6	9
14	AS	12	2	0	9	3
15	BY	12	2	0	5	7
16	ITS	12	2	0	5	7
17	WE	11	2	0	5	6
18	LOVE	10	2	0	5	5
19	NIGHT	10	2	0	5	5
20	MIGHT	9	2	0	7	2
21	US	9	2	0	5	4
22	ALONE	8	2	0	4	4
23	CISTERN	8	2	0	4	4
24	PAIN	8	2	0	5	3
25	SO	8	2	0	1	7
26	WATER	8	2	0	4	4
27	WORLD	8	2	0	4	4
28	BODY	7	2	0	4	3
29	EARTH	7	2	0	2	5
30	EYES	7	2	0	4	3
31	HEART	7	2	0	4	3
32	THEIR	7	2	0	4	3

TABLE I: Parallel table of the 24 instances of “that” in Keeley & Sherrard’s translation of “Cistern” and Dalven’s version of the same lines.

ParaConc - Kasdaseff[cmpr] - [Parallel Concordance - [that]]	
File	Search
Frequency	Display
Sort	Window
Info	
a	... n has taken root: den of secret water that gathers there. Its roof, resounding lays with the wind's breath in a rhythm that expires at sunset Flaps its wings hop out in an ebony darkness. Faces that go! In rows, the eyes roll in a guttle bring them closer to the black earth that asks no ransom. Man's body bends to ea ransom. Man's body bends to earth so that thirsty love remain: turned into mar statue falls naked on the ripe breast that softly sweetens it. The thirst of lo cistern has taken root warm, secret den that hoards the groan of each body in the the sails sink at the edge of the sea that nourishes it. Alone, and in its heat casting its nets far into a world that lives with bitter undulation. ... e wave moved out of the embrace would that it ended in the embrace would that i d that it ended in the embrace would that it gave us love on the shore before b e hide tame like a sleeping beast that calmly avoided fear a only soften suddenly at our touch so that we might forget, O gods, the crime th at we might forget, O gods, the crime that daily grows and weighs upon us, so th at daily grows and weighs upon us, so that we might escape the knowledge and the h Gathering up the pain of our wound so that we may escape the pain of our wound gathering up the body's bitterness so that we may escape the body's bitterness s e may escape the body's bitterness so that roses may bloom in the blood of our wou a light palm on the temple. The sea that brought you carried you away to the b y to the blossoming lemon trees now that the fates have woken gently, a thousa yrrh-bearers drag their dirges so that man's hope may follow wedged in the nd earth that sweats from the effort of spring. Fla hot near the lowered church candles that inscribed on their bent foreheads th thus, like a free soul, a cistern that teaches silence the flaming city. ...
c	haunt of a water secretly hoarded.
a	and plays with the breath of the wind with a rhythm expiring at twilight,
a	Departing faces! Eyes like necklaces roll in a groove of bitterness
b	to the black earth which seeks no ransom.
a	The body of man inclines towards the soil leaving behind his unfulfilled love:
b	like a stone statue touched by time, he falls naked on the rich breast which softens him little by little.
a	But here in the soil, a cistern is rooted, warm, secret haunt, hoarding
d	at the ends of the sea that feeds it.
d	that lives in its melancholy wave.
	would that it might remain confined,
	would that it might bring us love
c	whose breath ceased peacefully,
	that we might forget, O gods, the sin
a	ever spreading and weighing upon us,
	that we might escape our thought and our passions!
	to escape the pain of our wound,
	to escape the body's bitterness.
	that roses might bloom in the blood of our wound.
d	The sea that brought you has carried you
d	Now that the fates have sweetly awakened
	for the hope of man to follow
b	which sweats from the travail of spring.
e	where they revealed on their bent brows
a	a cistern teaching silence,

24 matches

English (United Kingdom) - Original text order

Strings matching: that

English (United Kingdom) - C:\DOCUMENTS AND SETTINGS\IRAKLIS\MY DOCUMENTS\PARACONC\A_SefkassSeff[cmpr]\Dal.txt, line: 4

745 / 767

TABLE J: Frequency wordlist of the Friar/Keeley & Sherrard comparable sub-corpus of Ritsos. Listed from the most to the least frequent in total.

N	Word	Total	Texts	as[Set]	Fri-Seff	KaSSeff[cmpri]Fri
1	THE	1,029	2	0	506	523
2	AND	441	2	0	236	205
3	OF	368	2	0	202	166
4	A	277	2	0	144	133
5	IN	234	2	0	113	121
6	TO	197	2	0	89	108
7	THAT	178	2	0	91	87
8	ON	149	2	0	87	62
9	WE	135	2	0	70	65
10	WITH	129	2	0	69	60
11	I	113	2	0	64	49
12	YOU	109	2	0	54	55
13	OUR	87	2	0	48	39
14	THEY	85	2	0	42	43
15	WHO	72	2	0	40	32
16	FOR	67	2	0	35	32
17	IT	67	2	0	33	34
18	LIKE	66	2	0	31	35
19	AT	61	2	0	29	32
20	IS	59	2	0	35	24
21	SEA	58	2	0	30	28
22	AS	55	2	0	35	20
23	HAVE	52	2	0	37	15
24	NO	49	2	0	23	26
25	WAS	49	2	0	28	21
26	US	48	2	0	26	22
27	MY	47	2	0	22	25
28	NOT	46	2	0	34	12
29	THIS	45	2	0	25	20
30	WERE	43	2	0	23	20
31	YOUR	42	2	0	21	21
32	FROM	40	2	0	19	21

TABLE K: Frequency wordlist of the Dalven/Friar comparable sub-corpus of Ritsos. Sorted from the most to the least frequent term in total.

N	Word	Total	Texts	as Set	Rit[cmpri]Fri	it[cmpri]Dal
1	THE	899	2	0	484	415
2	OF	399	2	0	205	194
3	AND	366	2	0	184	182
4	A	294	2	0	146	148
5	IN	215	2	0	107	108
6	TO	210	2	0	105	105
7	WITH	171	2	0	82	89
8	HIS	159	2	0	77	82
9	HE	150	2	0	83	67
10	ON	133	2	0	68	65
11	I	128	2	0	66	62
12	YOU	121	2	0	65	56
13	THAT	119	2	0	67	52
14	IT	115	2	0	62	53
15	OR	86	2	0	40	46
16	IS	79	2	0	44	35
17	AT	71	2	0	42	29
18	FROM	71	2	0	38	33
19	THIS	71	2	0	35	36
20	NOT	70	2	0	35	35
21	MY	68	2	0	35	33
22	ITS	66	2	0	27	38
23	HER	63	2	0	35	28
24	WAS	63	2	0	34	29
25	AS	61	2	0	28	33
26	OUT	61	2	0	30	31
27	THEY	61	2	0	34	27
28	ME	58	2	0	28	30
29	FOR	53	2	0	25	28
30	ALL	52	2	0	29	23
31	THEM	46	2	0	22	24
32	AN	45	2	0	21	24

TABLE L: Frequency wordlist of the Friar/Keeley & Sherrard comparable sub-corpus of Elytis. Sorted from the most to the least frequent term in total.

N	Word	Total	Texts	as[Set]	Fri-Ely[cmp]KaS	KaS-Ely[cmp]Fri
1	THE	1,530	2	0	786	744
2	OF	705	2	0	383	322
3	AND	468	2	0	249	219
4	A	368	2	0	194	164
5	TO	287	2	0	137	150
6	IN	277	2	0	128	149
7	THAT	255	2	0	139	116
8	WITH	240	2	0	132	108
9	ON	206	2	0	118	88
10	HIS	135	2	0	71	64
11	I	130	2	0	64	66
12	IT	130	2	0	70	60
13	WHERE	124	2	0	66	58
14	IS	119	2	0	52	67
15	YOU	114	2	0	55	59
16	FOR	101	2	0	51	50
17	FROM	98	2	0	53	45
18	MY	96	2	0	48	48
19	AS	88	2	0	42	46
20	WHO	80	2	0	46	34
21	ITS	76	2	0	33	43
22	THEIR	70	2	0	34	36
23	WAS	69	2	0	36	33
24	BY	68	2	0	38	30
25	THEY	67	2	0	32	35
26	SUN	65	2	0	32	33
27	ME	63	2	0	33	30
28	ALL	62	2	0	38	24
29	NOT	60	2	0	32	28
30	WILL	59	2	0	19	40
31	YOUR	58	2	0	28	30
32	WIND	56	2	0	27	29

TABLE M: Parallel concordances for Friar’s use of “might” (A) and “amid” (B) with Keeley & Sherrard’s versions of the same lines, in the Elytis comparable sub-corpus.

(A)

ParaConc - Frikas-ely[cmpri] - [Parallel Concordance - [might]]	
File	Search Frequency Display Sort Window Info
...	There is no one That a free footstep might be heard That a voice may dawn refres ...
...	e sun for your first witness That you might together confront the perilous radiance ...
...	nfront the perilous radiance That you might sail out to sea with a cross-bearing ec ...
...	ation of the South Wind That pleasure might engrave its entrails there That hope ...
...	engrave its entrails there That hope might engrave its entrails there With fire ...
...	p by the insomnias of the sea That it might fondle the hair of the fifth dawn Qu ...
...	fragrantly of health That sentiment might sprout into a thousand colors Flutter ...
...	ring in the open sky And that freedom might blow from every direction In the proc ...
...	er, O seablue to the bone That rivers might turn in their courses To carry you ba ...
...	ry you back to their mothers That you might kiss other cherry trees again Or ride ...
...	aglets wonder where the brave young man might be Why, the mother asks sighing, wher ...
...	nd all the mothers wonder where the boy might be! Why, the companion asks, where mi ...
...	ht be! Why, the companion asks, where might my brother be? And all his companions ...
...	anions wonder where the youngest of all might be! They grasp snow, the fever burns ...
...	reversed, through which the Valiant now might pass, the Executioner slain within them ...
...	which I struggled alone to find, that I might keep my bearing amid all contempt, will ...
...	t horizons that one by one bitter words might creek on the water's lips, Imparting ...

Would that a free footstep be heard
 To confront with you the impetuous radiance
 To open out with a crusading echo in the sea
 For pain to engrave its guts there
 For hope to engrave its guts there
 To caress the hair of daylight's waking hour.
 The senses may flower in a thousand colours
 So that freedom may blow from all directions.
 For the rivers to change their bed
 For you to kiss other cherry trees
 And all the eaglets wonder where the young man is.
 And all mothers wonder where her child is.
 Why, asks the friend, where is my brother?
 And all his friends wonder where the youngest of them is.
 A creation made of vindicated feelings now shone, identical and reversed, there for them to cross now, with the Executioner inside them put to death.
 Those things I struggled to find on my own in order to preserve my style in the face of contempt, those things will now arrive from the strong acid of the eucalyptus to a woman's
 And, gathered together again, will open the horizons in the distance, will crunch one by one the bitter words on the water's lips.

TABLE M: Parallel concordances for Friar's use of "might" (A) and "amid" (B) with Keeley & Sherrard's versions of the same lines, in the Elytis comparable sub-corpus.

(B)

ParaConc - Frikas-ely[cmpr] - [Parallel Concordance - [amid]]
File Search Frequency Display Window Info
<p>... f the entrails of thunder Shuddering amid the repentent clouds Bitter stone, te I looking for Deep within sea-caverns amid spacious dreams Where the emotions fo THE AEGEAN What coherence of soul amid the halcyons of the afternoon! What w cyons of the afternoon! What windcalm amid the cries of distant shores! The cuck es of distant shores! The cuckoo-bird amid the handkerchief of trees And the my music of grass and how do you proceed Amid the sage and the heather Toward the f arrow On this red earth of Boeotia Amid the desolate musical march of rock Y at hastily unravels the silks of day? Amid the petticoats of April first and the c e found on the beaches by the sun And amid your naked vigor by the sky GLITT Naked, to walk on my daily Sundays Amid the welcoming cry of seashores Blow n the head, once on the chest, and once amid his crying; Greeks came with teribl ind ravages and rages again. Nothing, Amid the freezing cold the mountains huddle ough And the true Olympus can be seen amid the clouds And the hosannahs of his c hose of the dead, and that are startled amid the cypress trees, like strange signs o and I ran like a madman. Afterwards, amid the slanting leaves, sleep drained me d with tears As she watched me walking amid this world once more, without gods, but e to find, that I might keep my bearing amid all contempt, will come from the strong ...</p>
<p>Shuddering in the penitential clouds Deep in the sea-caves, the spacious dreams What linking of soul to the halcyons of the afternoon! What calm in the voices of the distant shore! The cuckoo in the trees' mantilla, Through the heather or sage In the rocks' desolate march In petticoats of April first and cicadas of the feast of mid-August As I he sky finds you again in your naked health." Between the shores' cries of welcome, First on his head, then on his chest, then into his tears. Nothing. In the frost the mountains kneel The true Olympus shows through the clouds Words half-formed of waves or half-guessed in a rustling, and others seemingly of the dead, words startled among the cypresses, like strange Zodiacs circling her head, suddenly Then sleep among steep leaves desiccated me and I was left alone. Alone. As she watched me walking once more through this world, without gods, but weighed down with what I had snatched from death while still living. Those things I struggled to find on my own in order to preserve my style in the face of contempt, those things will now arrive from the strong acid of the eucalyptus to a woman's n</p>

TABLE N: Parallel concordances of Keeley & Sherrard’s use of “so” (A) and “over” (B) with Friar’s versions of the same lines, in the Elytis comparable sub-corpus.

(A)

The screenshot displays the ParaConc software interface. The main window, titled "Parallel Concordance - [so]", shows a list of text lines with the word "so" highlighted in red. Below this, a second window shows the original text with corresponding lines highlighted in yellow. The status bar at the bottom indicates "20 matches" and "Strings matching: so".

Original text (bottom window):

It is not death that shall cast us down, for You exist
 For a wind elsewhere exists to live in you wholly
 For there exists elsewhere
 That it may walk there with eagles and banners
 That all the land may smell fragrantly of health
 And that freedom might blow from every direction
 O Hesperus, sentinel, that you may shine by the side
 Poppies that proud men will pluck
 Of Greece that walks the sea with surety
 He who had never known evil
 Let it face no longer not even a daisy
 Not to be soiled by fingers that do not become her.
 So drunk with light that his heart shows through
 So deeply it may never get out again!
 Well, it was found that the gold of the olive root had dripped into the leaves of his heart.
 It seems that the cries of birds, which in hours of great loneliness he had learned by heart, had all burst out together, so that it had not been possible for the knife to penetrate to any great depth.
 Ardor for death so inflamed me that my radiance returned to the sun,
 Well then, he whom I sought I am.
 What anguish indeed, what derision was it not necessary for me to endure, with a little of my vow in both my eyes, my fingers beyond decay. Such must have been the years when I labored to make it
 Over men's impious toil where God erred by letting fall drop by drop

Search results (top window):

... e new sorrow Death will not lay us low so long as You exist So long as there exists a wind elsewhere t ...
 ... ll not lay us low so long as You exist So long as there exists elsewhere A green ...
 ... as our hope clothes you from far away So long as there exists elsewhere A green ...
 ... e's struggle a new earth is made ready So that on a morning full of iridescence ...
 ... naked, Open the glorious gates of man So that health may sweeten the land The s ...
 ... usand colours Their wings spread wide So that freedom may blow from all directio ...
 ... depths of my soul Hesperus, sentinel, so that you may shine Close to the heaven ...
 ... with his kiss Poppies nourished by men so fine That the sole mark on their bare ...
 ... ht to the heart, Of Greece that steps so surely on the sea Greece that carries ...
 ... t had never known evil, was penetrated so easily) With his soldiers on his right ...
 ... e. Tell the sun to find another route So as not to confront even a single daisy ...
 ... e daisy to flower with a new virginity So that she will not be sullied by alien f ...
 ... tains. He ascends alone and glorious. So drenched in light that his heart shows ...
 ... s large eyes where life had penetrated So deeply that it could never come out aga ...
 ... and sown stars!" THE AUTOPSY And so they found that the gold of the olive r ...
 ... ess apparently spilled out all at once, so that it was impossible for the knife to ...
 ... blood. LACONIC Longing for death so scorched me that my brightness returned ...
 ... o the perfect syntax of stone and air, So he whom I sought, I am. O flaxen summe ...
 ... tuggling to make the endless azure sky so tender. I spoke. And, turning my face, ...
 ... bird Over mankind's unholy weariness, so that from the place where God erred, no ...

TABLE N: Parallel concordances of Keeley & Sherrard’s use of “so” (A) and “over” (B) with Friar’s versions of the same lines, in the Elytis comparable sub-corpus.

(B)

ParaConc - Kasfri-ely[cmpr]

File Search Frequency Display Sort Window Info

Parallel Concordance - [over]

... passion Some new obstacle, and triumph over it And hope dawns with all its dolphin ...
 ... clouds Now your eyelashes have closed over our landscapes And as though the fog ...
 ... te sculptor of men And the sun stands over it, a beast of hope And you, closer t ...
 ... A Here where the lonely glance blows over stone and aloe Here where time's steps ...
 ... slide in the grass of his ampits And over the seaweed of his feet a wave rolls li ...
 ... howling, Scatters a storm of shudders over the plain's skin And then the snow sp ...
 ... tfields Who will scatter green candles over the plains Or cry out courageously in ...
 ... ame and the hand of the priest appeared over the garden of the dead, She, Alone, Er ...
 ... nt when the wind scraped a bit of cloud over the highest tree on earth. Those thing ...
 ... ers, once and for all release the bird Over mankind's unholy weariness, so that fro ...

With passion and conquer it
 Now that your eyelids have closed on our landscapes
 And the sun stands above it, a beast of hope
 Here where a desolate glance blows on stones and the deathless cacti
 And through the seaweed of his feet a wave lightly passes
 Scatters on the hide of the field the tempest's tremors
 Who will scatter green church lamps in the fields
 But when the shades of night were deepening, and a priest's hand would rise above the small garden of the dead, She
 It is time now, I said, for lust to begin its holy career, and in a Monastery of Light keep secure that wonderful moment when the wind scraped off a bit of cloud above the farthest tree on land.
 Over men's impious toil where God erred by letting fall drop by drop

TABLE O: Translations of ambiguous compound words in Elytis.

ST:	“...σταυροφόρο ηχώ...”
Friar::	“...cross-bearing echo...”
Keeley & Sherrard:	“...crusading echo...”
ST:	“...ρόδινη αιθεροβασία...”
Friar::	“...rosy ranges of air...”
Keeley & Sherrard:	“rose porticos of vision...”
ST:	“...ψηλορείτης νους...”
Friar::	“...mountainous mind...”
Keeley & Sherrard:	“...exalted intellect...”
ST:	“...Πορφυρογέννητη...”
Friar::	“...Born to the purple...”
Keeley & Sherrard:	“...Porphyrogenite...”
ST:	“...νεραντζοκόριτσα...”
Friar::	“...bitter-orange girls...”
Keeley & Sherrard:	“...girls of the orange grove...”
ST:	“...αστραφτογεννιέται αδιάκοπα...”
Friar::	“...born unceasingly like lighting...”
Keeley & Sherrard:	“...flash out unceasingly...”
ST:	“...λουλούδια αγοροκόριτσα...”
Friar::	“...flower tomboys...”
Keeley & Sherrard:	“...hermaphroditic flowers...”

TABLE P: Word statistics table (A) and Frequency wordlist (B) for the Dalven and Keeley & Sherrard translations of the Cavafy canon.

(A)

DalKas-Cav[canon]									
	<u>Overall</u>			<u>Lexical</u>			<u>Function</u>		
	<u>Tokens</u>	<u>Types</u>	<u>TTR (500)</u>	<u>Tokens</u>	<u>Types</u>	<u>TTR</u>	<u>Tokens</u>	<u>Types</u>	<u>TTR</u>
Dalven	20750	3920	52.57	9116	3697	40.56	11634	223	1.92
Keeley & Sherrard	19827	3829	5492	9086	3583	39.43	10741	246	2.29

(B)

N	Word	Total	Texts	as	Set	ICav[canon]	Cav[canon]
1	THE	2,378	2	0		1,283	1,095
2	AND	1,322	2	0		747	575
3	OF	1,320	2	0		719	601
4	TO	867	2	0		410	457
5	IN	789	2	0		412	377
6	A	786	2	0		411	375
7	HE	743	2	0		417	326
8	HIS	567	2	0		284	283
9	THAT	493	2	0		251	242
10	I	437	2	0		247	190
11	IT	362	2	0		178	184
12	THEY	336	2	0		186	150
13	FOR	330	2	0		178	152
14	IS	324	2	0		206	118
15	WITH	309	2	0		174	135
16	YOU	304	2	0		156	148
17	AS	300	2	0		161	139
18	HIM	291	2	0		159	132
19	WAS	279	2	0		140	139
20	AT	275	2	0		146	129
21	BUT	246	2	0		126	120
22	NOT	223	2	0		146	77
23	ALL	210	2	0		101	109
24	THIS	210	2	0		95	115
25	HAVE	193	2	0		107	86
26	HAD	191	2	0		118	73
27	ON	191	2	0		102	89
28	THEIR	185	2	0		91	94
29	BE	182	2	0		94	88
30	MY	179	2	0		94	85
31	WHEN	177	2	0		97	80
32	SO	173	2	0		73	100
33	AND	170	2	0		60	70

TABLE Q: Word statistics for the Friar/Keeley & Sherrard comparable sub-corpus of Cavafy.

DCns-FriKaS-Cav[cmpr].lst			
File Edit View Compute Settings Windows Help			
N	Overall	1	2
text file	Overall	fricav[cmpr]kas.txt	kas-cav[cmpr]fri.txt
file size	70,933	36,032	34,901
tokens (running words) in text	12,157	6,223	5,934
tokens used for word list	23	6,214	5,925
types (distinct words)	0	1,791	1,677
type/token ratio (TTR)	0	29	28
standardised TTR		53.15	53.67

TABLE R: Word statistic tables for: (A) the Keeley & Sherrard/ Connolly comparable sub-corpus of Cavafy, (B) Connolly's translations of Elytis.

(A)

Cavafy [comparable] (KaS/Con)									
	<u>Overall</u>		-	<u>Lexical</u>		-	<u>Function</u>		-
	<u>Tokens</u>	<u>Types</u>	<u>TTR (500)</u>	<u>Tokens</u>	<u>Types</u>	<u>TTR</u>	<u>Tokens</u>	<u>Types</u>	<u>TTR</u>
KaS	4987	1417	53.69	2266	1221	53.88	2721	196	7.20
Con	4863	1452	54.42	2193	1249	56.95	2670	203	7.60

(B)

Con-Ely									
	<u>Overall</u>		-	<u>Lexical</u>		-	<u>Function</u>		-
	<u>Tokens</u>	<u>Types</u>	<u>TTR (500)</u>	<u>Tokens</u>	<u>Types</u>	<u>TTR</u>	<u>Tokens</u>	<u>Types</u>	<u>TTR</u>
Con	7318	2203	59.74	3667	1989	54.24	3651	214	5.86

APPENDIX 2

Table I: “One Night,” ST and translations

<p>ST</p> <p><u>Μια Νύχτα</u></p> <p>Η κάμαρα ήταν πτωχική και πρόστυχη, κρυμμένη επάνω από την ύποπτη ταβέρνα. Απ’ το παράθυρο φαίνονταν το σοκάκι, το ακάθαρτο και το στενό. Από κάτω ήρχονταν η φωνές κάτι εργατών που έπαιζαν χαρτιά και που γλεντούσαν.</p> <p>Κ’ εκεί στο λαϊκό, το ταπεινό κρεββάτι είχα το σώμα [του έρωτος,] είχα τα χείλη (τα ηδονικά και ρόδινα) [της μέθης]— τα ρόδινα (μιας τέτοιας) μέθης, που και τώρα που γράφω, έπειτ’ από τόσα χρόνια!, μες στο μονήρες σπίτι μου, μεθώ ξανά.</p>	
<p>Dal</p> <p>ONE NIGHT</p> <p>The room was poor and squalid, hidden above the dubious tavern. From the window you could see the alley filthy and narrow. From below came the voices of some workmen playing cards and carousing. And there on the much-used, lowly bed I had the body of love, I had the lips, the voluptuous and rosy lips of ecstasy— rosy lips of such ecstasy, that even now as I write, after so many years! in my solitary house, I am drunk again.</p>	<p>Fri</p> <p>ONE NIGHT</p> <p>It was a cheap and vulgar room hidden above a tavern of ill repute. The window gave upon an alleyway filthy and narrow. From down below the voices of some workmen rose, carousing as they played at cards. And there upon that common, humble bed, I had the erotic body and the lips, the rose and amorous lips of intoxication, rose lips of such intoxication that, as now I write within my lonely house after so many years, I become drunk again.</p>
<p>KaS</p> <p>ONE NIGHT</p> <p>The room was cheap and sordid, hidden above the suspect taverna. From the window you could see the alley, dirty and narrow. From below came the voices of workmen playing cards, enjoying themselves. And there on that common, humble bed I had love's body, had those intoxicating lips, red and sensual, red lips of such intoxication that now as I write, after so many years, in my lonely house, I'm drunk with passion again.</p>	<p>Con</p> <p>ONE NIGHT</p> <p>The room was cheap and sordid, tucked away above the shady tavern. The window looked onto the back street, a dirty narrow one. From below came the voices of some workmen playing cards and carousing. And there, on that common, lowly bed I experienced love's body, experienced intoxication's sensual and rosy lips— rosy lips of such intoxication, that even now as I write, after so many years, in my lonely house, I'm intoxicated again.</p>

Table II: “Morning Sea,” ST and translations

<p>ST</p> <p><u>Θάλασσα του Πρωιού</u></p> <p>Εδώ ας σταθώ. Κι ας δω κ’ εγώ την φύσι λίγο. Θάλασσας του πρωιού κι ανέφελου ουρανού λαμπρά μαβιά, και κίτρινη όχθη· όλα ωραία και μεγάλα φωτισμένα.</p> <p>Εδώ ας σταθώ. Κι ας γελασθώ πως βλέπω αυτά (τα είδ’ αλήθεια μια στιγμή σαν πρωτοστάθηκα)· κι όχι κ’ εδώ τες φαντασίες μου, τες αναμνήσεις μου, τα ινδάλματα της ηδονής.</p>	
<p>Dal</p> <p>MORNING SEA</p> <p>Let me stand here. Let me also look at nature a while. The shore of the morning sea and the cloudless sky brilliant blue and yellow all illuminated lovely and large.</p> <p>Let me stand here. Let me delude myself that I see these things (I really did see them a moment when I first stopped) ; and not that here too I see my fantasies, my memories, my visions of sensual delight.</p>	<p>Fri</p> <p>MORNING SEA</p> <p>Let me pause here. Let me too look at nature awhile. The luminous blue of the morning sea and cloudless sky, the yellow shore—all most beautifully and brilliantly lit.</p> <p>Let me pause here. Let me delude myself that I see all these (truly I saw them a moment when I first paused) and not my fantasies here also, my memories, the illusions of sensual pleasure.</p>
<p>KaS</p> <p>MORNING SEA</p> <p>Let me stop here. Let me, too, look at nature awhile. The brilliant blue of the morning sea, of the cloudless sky, the yellow shore; all lovely, all bathed in light.</p> <p>Let me stand here. And let me pretend I see all this (I really did see it for a minute when I first stopped) and not my usual day-dreams here too, my memories, those images of sensual pleasure.</p>	<p>Con</p> <p>MORNING SEA</p> <p>Let me stop here. And let me too view nature awhile. The morning sea's and cloudless sky's brilliant blues, and a yellow shore; all lovely and bathed in light.</p> <p>Let me stop here. And let me fool myself that I see all this (I really did see it for a moment when I first stopped); and not here too my fantasies, my memories, the visions of sensual delight.</p>

Table III: “Days of 1896,” ST and translations

ST	Dal
<p>Μέρες του 1896</p> <p>Εξευτελίσθη πλήρως. Μια ερωτική ροπή του λίαν απαγορευμένη και περιφρονημένη (έμφυτη μολοντούτο) υπήρξεν η αιτία: ήταν η κοινωνία σεμνότυφη πολύ. Έχασε βαθμηδόν το λιγοστό του χρήμα· κατόπι τη σειρά, και την υπόληψί του. Πλησίαζε τα τριάντα χωρίς ποτέ έναν χρόνο να βγάλει σε δουλειά, τουλάχιστον γνωστή. Ενίοτε τα έξοδά του τα κέρδιζεν από μεσολαβήσεις που θεωρούνται ντροπιασμένες. Κατήγητς' ένας τύπος που αν σ' έβλεπαν μαζί του συχνά, ήταν πιθανόν μεγάλως να εκτεθείς.</p> <p>Αλλ' όχι μόνον τούτα. Δεν θάτανε σωστό. Αξίζει παραπάνω της εμορφιάς του η μνήμη. Μια άποψις άλλη υπάρχει που αν ιδωθεί από αυτήν φαντάζει, συμπαθής· φαντάζει, απλό και γνήσιο του έρωτος παιδί, που άνω απ' την τιμή, και την υπόληψί του έθεσε ανεξετάστως της καθαρής σαρκός του την καθαρή ηδονή.</p> <p>Απ' την υπόληψί του; Μα η κοινωνία που ήταν σεμνότυφη πολύ συσχέτιζε κουτά.</p>	<p>DAYS OF 1896</p> <p>He was utterly humiliated. An erotic bent of his, one sternly forbidden and most scorned (but innate nevertheless) there was a reason for it: the community was very puritanical. Little by little he lost the bit of money he had; then he lost his position, and then his reputation. He was getting close to thirty without ever having finished a year at one job, at least that anyone knew of. On occasion he earned his expenses from interventions that are considered shameful. He became such a character that were you seen with him often, you would probably be seriously compromised.</p> <p>But this is not all of it; that would not be quite fair. Even more appropriate is the mention of his beauty. There is another aspect that puts him in a better light and makes him seem sympathetic; makes him seem to be a very simple, genuine child of love who unquestionably placed higher than his honor, and his reputation too, the pure sensual delight of his pure flesh.</p> <p>Above his reputation? But the community that was so puritanical made stupid comparisons.</p>
KaS	Con
<p>DAYS OF 1896</p> <p>He became completely degraded. His erotic tendency, condemned and strictly forbidden (but innate for all that), was the cause of it: society was totally prudish. He gradually lost what little money he had, then his social standing, then his reputation. Nearly thirty, he had never worked a full year- at least not at a legitimate job. Sometimes he earned enough to get by acting the go-between in deals considered shameful. He ended up the type likely to compromise you thoroughly if you were seen around with him often. But this isn't the whole story-that would not be fair. The memory of his beauty deserves better. There is another angle; seen from that he appears attractive, appears a simple, genuine child of love, without hesitation putting, above his honor and reputation, the pure sensuality of his pure flesh. Above his reputation? But society, prudish and stupid, had it wrong.</p>	<p>DAYS OF 1896</p> <p>He was utterly disgraced. A sexual inclination of his strictly forbidden and scorned (innate nonetheless) was the reason: society was exceedingly prudish. He gradually lost what little money he had; then his standing, and his good name. He was nearly thirty without ever a whole year spent in work at least not work anyone knew. Sometimes he earned his living from mediations that were deemed shameful. He ended up the type with whom if seen too often, no doubt you'd be seriously compromised.</p> <p>But this isn't everything. It wouldn't be fair. The memory of his beauty is deserving of much more. For there's another side and if seen from this he appears an amiable sort; he appears a simple and genuine child of love, who above honor and good name unquestionably placed the pure pleasure of his pure flesh.</p> <p>Above his good name? For society which was exceedingly prudish made foolish connections.</p>

Table IV: (A) “In Sparta” ST and (B) “In an Old Book” Connolly translation.

(A)

Εν Σπάρτη

Δεν ήξερεν ο βασιλεύς Κλεομένης, δεν τολμούσε —
δεν ήξερε έναν τέτοιον λόγο πώς να πει
προς την μητέρα του: ότι απαιτούσε ο Πτολεμαίος
για εγγύησιν της συμφωνίας των ν’ αποσταλεί κι αυτή
εις Αίγυπτον και να φυλάττεται·
λίαν ταπεινωτικόν, ανοίκειον πράγμα.
Κι όλο ήρχονταν για να μιλήσει· κι όλο δίσταζε.
Κι όλο άρχιζε να λέγει· κι όλο σταματούσε.
Μα η υπέροχη γυναίκα τον κατάλαβε
(είχεν ακούσει κίόλα κάτι διαδόσεις σχετικές),
και τον ενθάρρυνε να εξηγηθεί.
Και γέλασε· κ’ είπε βεβαίως πηαίνει.
Και μάλιστα χαίρονταν που μπορούσε νάναι
στο γήρας της ωφέλιμη στην Σπάρτη ακόμη.

Όσο για την ταπεινώσι — μα αδιαφορούσε.
Το φρόνημα της Σπάρτης ασφαλώς δεν ήταν ικανός
να νοιώσει ένας Λαγίδης χθεσινός·
όθεν κ’ η απαίτησίς του δεν μπορούσε
πραγματικώς να ταπεινώσει Δέσποιναν
Επιφανή ως αυτήν· Σπαρτιάτου βασιλέως μητέρα.

(B)

IN AN OLD BOOK

In an old book—a hundred or so years' old—
I found an unsigned aquarelle
forgotten between its pages.
No doubt the work of a very able artist.
It bore the title, "Depiction of Love".

Though "-of love's ultimate aesthetes" would have been more apt.

For it was plain on looking at the work
(the artist's intention was easy to perceive)
that to be one who loves in quite wholesome ways,
sticking to what is totally permissible,
was not to be the destiny of the youth
in the painting—with dark chestnut-colored eyes;
with his face's singular beauty,
the beauty of perverse attractions;
with his perfect lips that bring
delight to a beloved's body;
with his perfect limbs created for beds
that current morality calls shameless.

Table V: “The Cistern” Dal and KaS translations.

Dal

THE CISTERN

Here in the soil a cistern is rooted
haunt of a water secretly hoarded.
Her roof rings with sonorous steps. The stars
do not reach its heart. Each day
lengthens, begins and ends, never touches her.

The world above opens fan-like
and plays with the breath of the wind
with a rhythm expiring at twilight,
hopelessly flapping its wings and throbbing
to the sigh of destined pain.

On the vaulted arch of a pitiless night
cares advance and joys pass by
to the rapid rattle of fate.
Faces light up, gleam a moment,
and fade in an ebony darkness.

Departing faces! Eyes like necklaces
roll in a groove of bitterness
and the traces of broad daylight
take them and bring them closer
to the black earth which seeks no ransom.

The body of man inclines towards the soil
leaving behind his unfulfilled love;
like a stone statue touched by time,
he falls naked on the rich
breast which softens him little by little.

The thirst of love has need of tears,
the roses droop like our soul,
nature's heart-throbs are heard on the leaves.
Dusk approaches like a walker.
Then the night and then the grave ...

But here in the soil, a cistern is rooted,
warm, secret haunt, hoarding
the groan of each body in the breeze,
the struggle with night, with day.
The world grows, passes, never touches her.

The hours pass by, the suns and the moons,
but the water is grown solid as a mirror;
expectation waits with wide-open eyes
even after all sails sink
at the ends of the sea that feeds it.

KaS

THE CISTERN

Here, in the earth, a cistern has taken root
den of secret water that gathers there.
Its roof, resounding steps. The stars
don't blend with its heart. Each day
grows, opens and shuts, doesn't touch it.

The world above opens like a fan
and plays with the wind's breath
in a rhythm that expires at sunset
Flaps its wings hopelessly and throbs
at the whistling of a destined suffering.

On the curve of the dome of a pitiless night
cares tread, joys move by
with fate's quick rattle
faces right up, shine a moment
and die out in an ebony darkness.

Faces that go! In rows, the eyes
roll in a gutter of bitterness
and the signs of the great day
take them up and bring them closer
to the black earth that asks no ransom

Man's body bends to earth
so that thirsty love remain;
turned into marble at time's touch,
the statue falls naked on the ripe breast
that softly sweetens it.

The thirst of love looks for tears
the roses bend- our soul;
the pulse of nature sounds on the leaves
dusk approaches like a passer-by
then night, then the grave.

But here in the earth a cistern has taken root
warm, secret den that hoards
the groan of each body in the air
the battle with night, with day
the world grows, passes, does not touch it-

Time goes by, suns and moons,
but the water has hardened like a mirror:
expectation open-eyed
when all the sails sink
at the edge of the sea that nourishes it.

Table V: “The Cistern” Dal and KaS translations.

Alone, yet such a throng in her heart.
Alone, yet such weariness in her heart.
Alone, yet so much pain in every drop
casting her nets far into the world
that lives in its melancholy wave.

Just as the wave was leaving its confines
would that it might remain confined,
would that it might bring us love
just before breaking its line, at the edge.
The wave foams as it breaks on the sand.

A warmth, spread out like sheep-skin,
calm as the slumbering beast
whose breath ceased peacefully,
knocks at the gates of sleep in search of
the garden where drops of silver fall.

And a secret body, a deep cry
wrung from the grotto of death
alive as the water in the furrow
like the water sparkling on the grass,
conversing alone with the black roots ...

Ah! closer to the root of our life,
than thought or care!
Ah, closer than our cruel fellow-man
who looks at us through lowered lids
even closer than the spear in our ribs!

Ah! Would that the skin of silence encasing us,
could suddenly soften to our touch,
that we might forget, O gods, the sin
ever spreading and weighing upon us,
that we might escape our thought and our passions!

That we might hug to ourselves the pain of our
wound
to escape the pain of our wound,
that we might hug to ourselves the pain of our body,
to escape the body's bitterness,
that roses might bloom in the blood of our wound.

Let all become as it was at first
let us shed the age-old malady
from fingers, lips and eyes
as snakes shed their yellow skins,
on the green clover.

Pure and boundless love, serenity!
One night in the fever of life,
you bent modestly, a nude curve,
a white wing over the flock
like a soft hand on the brow.

Alone, and in its heart such a crowd
alone, and in its heart such labour
and such pain, drop by drop alone
casting its nets far into a world
that lives with bitter undulation.

When the wave moved out of the embrace
would that it ended in the embrace
would that it gave us love on the shore
before breaking its line
the wave, as it remained foam on the sand.

A warmth stretched out like hide
tame like a sleeping beast
that calmly avoided fear
and knocked on sleep to ask
for the garden where silver drops.

And a body hidden, deep cry
In out from the cave of death
like water lively in the ditch
like water shining on the grass
alone, talking to the black roots. ..

O nearer the root of our life
than our thoughts and our anxiety!
O nearer than our stern brother
who looks at us with eyelids closed,
and nearer than the spear still in our side!

O if the skin of silence now constricting us
would only soften suddenly at our touch
so that we might forget, O gods, the crime
that daily grows and weighs upon us,
so that we might escape the knowledge and the
hunger!

Gathering up the pain of our wound
so that we may escape the pain of our wound
gathering up the body's bitterness
so that we may escape the body's bitterness
so that roses may bloom in the blood of our wound.

May everything become as it was at first
to fingers eyes and lips
may we throw off the aged sickness,
skin shed by snakes
yellow in the green clover.

Great and immaculate love, serenity!;,
In the lively fever one night
you bent humbly, naked curve,
white wing over the flock,
like a light palm on the temple.

Table V: “The Cistern” Dal and KaS translations.

The sea that brought you has carried you
far to trees which are in bloom.
Now that the fates have sweetly awakened
a thousand faces with three plain wrinkles
accompany in procession the epitaph.

The myrrh-bearers prolong their dirge
for the hope of man to follow
wedged in the eyes by flames
lighting the blind earth,
which sweats from the travail of spring.

Flames of the world beyond, torches
over the springtime sprouting seed,
mournful shadows on dead wreaths
footsteps . . . footsteps . . . the slow knell
unwinds a sombre chain.

"We die! Our gods are dying . . ."
The statues know it looking on
over the sacrificial victim, like a white dawn,
strange, with lowered lids, in ruins,
as the throngs of death pass.

They are far away with their sorrow
still warm beside the low church candles
where they revealed on their bent brows
life all joyous at the height of noon,
when spells and stars dwindle.

But night has no faith in the dawn,
and love lives to weave death,
just as the free soul,
a cistern teaching silence,
within the burning city.

The sea that brought you carried you away
to the blossoming lemon trees
now that the fates have woken gently,
a thousand faces with three plain wrinkles,
placed in escort to the epitaph.

The myrrh-bearers drag their dirges
so that man's hope may follow
wedged in the eyes by flames
lighting the blind earth
that sweats from the effort of spring.

Flames of the world beyond, candles
over spring surging forth today,
mournful shadows on dead wreaths
footsteps... footsteps... the slow bell
unwinds a dark chain.

'We are dying! Our gods are dying!...'
The marble statues know it, looking down
like white dawn upon the victim
alien, full of eyelids, fragments,
as the crowds of death pass by.

.....
.....
.....
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They passed into the distance, their sorrow
hot near the lowered church candles
that inscribed on their bent foreheads
the life full of joy at noon
when magic spells and the stars expire.

But night does not believe in dawn
and love lives to weave death
thus, like a free soul,
a cistern that teaches silence
the flaming city.

Table VI: “Mysthisorima” parts 8 and 10: ST, Fri (A) and KaS (B) translations.

H	Μα τι γυρεύουν οι ψυχές μας ταξιδεύοντας πάνω σε καταστρώματα κατελυμένων καραβιών στριμωγμένες με γυναικες κίτρινες και μωρά που κλαίνε χωρίς να μπορούν να ξεχαστούν ούτε με τα χελιδονόψαρα ούτε με τ' άστρα που δηλώνουν στην άκρη τα κατάρτια. Τριμμένες από τους δίσκους των φωνογράφων δεμένες άθελα μ' ανύπαρχτα προσκυνήματα μουρμουρίζοντας σπασμένες σκέψεις από ξένες γλώσσες.	I	Ο τόπος μας είναι κλειστός, όλο βουνά που έχουν σκεπή το χαμηλό ουρανό μέρα και νύχτα. Δεν έχουμε ποτάμα δεν έχουμε πηγάδια δεν έχουμε πηγές, μονάχα λίγες στέρνες, άδειες κι αυτές, που ηχούν και πού τις προσκυνούμε. Ήχος στεκόμενος κούφιος, ίδιος με τη μοναξιά μας ίδιος με την αγάπη μας, ίδιος με τα σώματά μας. Μας φαίνεται παράξενο που κάποτε μπορέσαμε να χτίσουμε τα σπίτια τα καλύβια και τις στάνες μας. Κι οι γάμοι μας, τα δροσερά στεφάνια και τα δάχτυλα γίνονται αινίγματα ανεξήγητα για την ψυχή μας. Πώς γεννήθηκαν πώς δυναμώσανε τα παιδιά μας;
H	Μα τι γυρεύουν οι ψυχές μας ταξιδεύοντας πάνω στα σαπισμένα θαλάσσια ξύλα από λιμάνι σε λιμάνι;	I	Ο τόπος μας είναι κλειστός. Τον κλείνουν οι δυο μαύρες Συμπληγάδες. Στα λιμάνια την Κυριακή σαν κατεβούμε ν' ανασάνουμε βλέπουμε να φωτίζονται στο ηλιόγερμα
H	Μετακινώντας τσακισμένες πέτρες, ανασαίνοντας τη δροσιά του πεύκου πιο δύσκολα κάθε μέρα, κολυμπώντας στα νερά τούτης της θάλασσας κι εκείνης της θάλασσας, χωρίς αφή χωρίς ανθρώπους μέσα σε μια πατρίδα που δεν είναι πια δική μας ούτε δική σας.	I	Ο τόπος μας είναι κλειστός. Τον κλείνουν οι δυο μαύρες Συμπληγάδες. Στα λιμάνια την Κυριακή σαν κατεβούμε ν' ανασάνουμε βλέπουμε να φωτίζονται στο ηλιόγερμα
H	Το ξέραμε πως ήταν ωραία τα νησιά κάπου εδώ τριγύρω που ψηλαφούμε λίγο πιο χαμηλά ή λίγο πιο ψηλά ένα ελάχιστο διάστημα.	I	Ο τόπος μας είναι κλειστός. Τον κλείνουν οι δυο μαύρες Συμπληγάδες. Στα λιμάνια την Κυριακή σαν κατεβούμε ν' ανασάνουμε βλέπουμε να φωτίζονται στο ηλιόγερμα

Table VI: “Mythistorima” parts 8 and 10: ST, Fri (A) and KaS (B) translations.

(A)

8

But what do our souls seek voyaging
on the decks of outworn vessels
cramped with sallow women and squalling babies
unable to distract themselves either with flying fishes
or with stars that the tips of the masts point out.
Ground thin by gramophone records
unwillingly bound to pilgrimages that do not exist
mumbling broken thoughts in foreign tongues.
But what do our souls seek voyaging on rotted seacraft
from port to port?
Shifting broken stones, inhaling
the coolness of pine with greater difficulty day by day,
swimming in the waters of this sea
and of that sea, without sense of touch without human beings
in a country that is no longer ours nor yours.
We knew that the islands were beautiful round about here
where we are groping a little higher or a little lower the
slightest distance.

10

Our country is enclosed, all mountains
whose roof is the low sky night and day.
We have no rivers we have no wells we have no springs,
only a few cisterns,
and these empty, that echo and that we
worship.
A sound hollow and stagnant, the same as our solitude
the same as our love, the same as our bodies.
It seems strange to us that once we were able to build our
houses our huts and our sheepfolds.
And our weddings, the fresh marriage wreaths and the fingers
become inscrutable enigmas to our souls.
How were our children born, how did they grow strong?
Our country is enclosed. It is closed in by the two black
Symplegades. In the harbors
on Sundays where we go down for a breath of air we see
shining in the declining sun broken timber of voyages that
never ended bodies that no longer know how
to love.

Table VI: “Mysthisorima” parts 8 and 10: ST, Fri (A) and KaS (B) translations.

(B) 8	<p>What are they after, our souls, travelling on the decks of decayed ships crowded in with fallow women and crying babies unable to forget themselves either with the flying fish or with the stars that the masts point out at their tips; grated by gramophone records committed to non-existent pilgrimages unwillingly murmuring broken thoughts from foreign languages. What are they after, our souls, travelling on rotten brine-soaked timbers from harbour to harbour? Shifting broken stones, breathing in the pine's coolness with greater difficulty each day, swimming in the waters of this sea and of that sea, without the sense of touch without men in a country that is no longer ours nor yours. We knew that the islands were beautiful somewhere round about here where we grope, slightly lower down or slightly higher up, a tiny space.</p>
10	<p>Our country is closed in, all mountains that day and night have the low sky as their roof. We have no rivers, we have no wells, we have no springs, only a few cisterns - and these empty -that echo, and that we worship. A stagnant hollow sound, the same as our loneliness the same as our love, the same as our bodies. We find it strange that once we were able to build our houses, huts and sheep-folds. And our marriages, the cool coronals and the fingers, become enigmas inexplicable to our soul. How were our children born, how did they grow strong? Our country is closed in. The two black Symplegades close it in. When we go down to the harbours on Sunday to breathe freely we see, lit in the sunset, the broken planks from voyages that never ended, bodies that no longer know how to love.</p>

Table VII: “Marina of the Rocks” ST, Dal (A), Fri (B) and KaS (C) translations.

H MAPINA TON BPAXΩN

'Εχεις μια γεύση τρικυμίας στα χείλη - Μα πού γύριζες
Ολημέρίς τη σκληρή ρέμβη της πέτρας και της θάλασσας
Αετοφόρος άνεμος γύμνωσε τους λόφους.
Γύμνωσε την επιθυμία σου ως το κόκαλο
Κι οι κόρες των ματιών σου πήρανε τη σκυτάλη της χίμαιρας
Ριγώνοντας μ' αφρό τηθύμηση!
Πού είναι η γνώριμη ανηφοριά του μικρού Σεπτεμβρίου
Στο κοκκινόχρωμα όπου έπαιζες θωρώντας προς τα κάτω
Τους βαθιούς κυαμώνες των άλλων κοριτσιών
Τις γωνιές όπου οι φίλες σου άφηναν αγκαλιές τα δυοσμορίνια
- Μα πού γύριζες
Ολονυχτίς τη σκληρή ρέμβη της πέτρας και της θάλασσας
Σου' λεγα να μετράς μες στο γδυτό νερό τις φωτεινές του μέρες
Ανάσκελη να χαίρεσαι την αυγή των πραγμάτων
'Η πάλι να γυρνάς κίτρινους κάμπους
Μ' ένα τριφύλλι φως στο στήθος σου ηρωίδα ιάμβου.
'Εχεις μια γεύση τρικυμίας στα χείλη
Κι ένα φόρεμα κόκκινο σαν το αίμα
Βαθιά μες στο χρυσάφι του καλοκαιριού
Και τ' άρωμα των γυακίνθων - Μα πού γύριζες
Κατεβαίνοντας προς τους γυαλούς τους κόλπους με τα βότσαλα
'Ηταν εκεί ένα κρύο αρμυρό θαλασσόχορτο
Μα πιο βαθιά ένα ανθρώπινο αίσθημα που μάτωσε
Κι άνοιγες μ' έκπληξη τα χέρια σου λέγοντας τ' όνομά του
'Όπου σελάγγιζε ο δικός σου ο αστερίας

'Ακουσε ο λόγος είναι των στερνών η φρόνηση
Κι ο χρόνος γλύπτης των ανθρώπων παράφορος
Κι ο ήλιος στέκεται από πάνω του θηρίο ελπίδας
Κι εσύ πιο κοντά του σφίγγεις έναν έρωτα
'Εχοντας μια πικρή γεύση τρικυμίας στα χείλη.
Δεν είναι για να λογαριάζεις γαλανή ως το κόκαλο άλλο
καλοκαίρι,
Για ν' αλλάξουνε ρέμα τα ποτάμια
Και να σε πάνε πίσω στη μητέρα τους,
Για να ξαναφιλήσεις άλλες κερασιές
'Η για να πας καβάλα στο μαίστρο.
Στυλωμένη στους βράχους δίχως χτες και αύριο,
Στους κινδύνους των βράχων με τη χτενισιά της θύελλας
Θ' αποχαιρετήσεις το αίνιγμά σου.

Table VII: “Marina of the Rocks” ST, Dal (A), Fri (B) and KaS (C) translations.

(A)

MARINA OF THE ROCKS

You have a taste of storm on your lips—but where did you
roam
all day long the hard dream of stone and sea?
The eagle-carrying wind has stripped the hills
stripped your desire down to the bone
and the pupils of your eyes took Chimera's baton
tracing the memory with foam!
Where is the familiar ascent of the short September
among the red clay where you played seeing at your feet
the deep bouquets of the other young girls,
the corners where your companions abandoned armsful of
rosemary?

But where did you roam

all night the hard dream of stone and the sea?

I entreated you to count its luminous days in the unclothed
water

to enjoy supine the dawn of things

or roam again the yellow fields

a trefoil of light on your breast, iambic heroine.

You have a taste of storm on your lips

and a red, blood-like dress

deep in the summer gold

and the fragrance of hyacinths—but where did you roam
as you descended shorewards the pebbly gulfs?

Down there was a cold briny sea-weed

and further down a human feeling that bled.

Astonished you opened your arms pronouncing his name
as you lightly climbed to the limpid deep

where your own star-fish shone.

Listen, the word is the wisdom of the last

and time is an impassioned sculptor of men

and the sun stands over him, beast of hope

and closer to, it, you hug a love

with a bitter taste of storm on your lips.

You need not count, azure to the bone, on another summer

for rivers to change their current

and carry you back to their mother,

for you to kiss once more other cherry trees

or ride on horseback in the mistral.

Pillared on the rocks without a yesterday or tomorrow

on the perils of rocks with the combing of the storm,

you will give final greeting to your enigma.

Table VII: “Marina of the Rocks” ST, Dal (A), Fri (B) and KaS (C) translations.

(B)

MARINA OF THE ROCKS

On your lips there is a taste of storm—But where have you
wandered
All day long with the hard reverie of stone and sea
An eagle-bearing wind stripped the hills bare :
Stripped your desire to the bone
And the pupils of your eyes seized the relay-rod of the Chimera
And lined memory with trceries of foam!
Where has it gone, the familiar slope of childhood's September
Where on red earth you played, gazing below
On the deep thicketts of other girls
On corners where your friends left armfuls of rosemary
—But where have you wandered
All night long with the hard reverie of stone and sea
I would tell you to keep trace in the unclothed water of all its
luminous days
To lie on your back rejoicing in the dawn of all things
Or to wander again in fields of yellow
With a clover of light on your breast, O Heroine of Iambic
On your lips there is a taste of storm
And a dress crimson as blood
Deep within the summer's gold
And the hyacinth's aroma—But where have you wandered
Descending toward the shores, the pebbled bays
Where you found a cold salty seagrass
But deeper still a human emotion that bled
And opened your arms in surprise, calling its name
Lightly ascending to the limpidity of the underseas
Where your own starfish gleaned

Listen, the Word is the prudence of the aged
And Time a frenzied sculptor of men
And the sun stands above it, a beast of hope
And you, much closer, embrace a love
With a bitter taste of storm on your lips
You may no longer count on another summer, O seablue to the
bone
That rivers might turn in their courses
To carry you back to their mothers
That you might kiss other cherry trees again
Or ride the horses of the Northwest Wind
Pillared on rock without yesterday or tomorrow,
On the dangers of rock, wearing the headdress of the storm
You shall say farewell to your enigma.

Table VII: “Marina of the Rocks” ST, Dal (A), Fri (B) and KaS (C) translations.

(C)

MARINA OF THE ROCKS

You have a taste of tempest on your lips-But where did you
wander
All day long in the hard reverie of stone and sea?
An eagle-bearing wind stripped the hills
Stripped your longing to the bone
And the pupils of your eyes received the message of chimera
Spotting memory with foam!
Where is the familiar slope of short September
On the red earth where you played, looking down
At the broad rows of the other girls
The corners where your friends left armfuls of rosemary.
But where did you wander
All night long in the hard reverie of stone and sea?
I told you to count in the naked water its luminous days
On your back to rejoice in the dawn of things
Or again to wander on yellow plains
With a clover of light on your breast, iambic heroine.
You have a taste of tempest on your lips
And a dress red as blood
Deep in the gold of summer
And the perfume of hyacinths-But where did you wander
Descending toward the shores, the pebbled bays?
There was cold salty seaweed there
But deeper a human feeling that bled
And you opened your arms in astonishment naming it
Climbing lightly to the clearness of the depths
Where your own starfish shone.
Listen. Speech is the prudence of the aged

And time is a passionate sculptor of men
And the sun stands over it, a beast of hope
And you, closer to it, embrace a love
With a bitter taste of tempest on your lips.
It is not for you, blue to the bone, to think of another summer,
For the rivers to change their bed
And take you back to their mother
For you to kiss other cherry trees
Or ride on the northwest wind.
Propped on the rocks, without yesterday or tomorrow,
Facing the dangers of the rocks with a hurricane hairstyle
You will say farewell to the riddle that is yours.

Table IX: “Wednesday, 29” and “Obscure Verb” Con translations.

(A)

WEDNESDAY, 29

LATELY, THERE ARE NIGHTS when I
hear sandals on the slabs, fabric
swishing and unknown words that
seem bitter and tough like wild grass:
"irfi" "saraganda" "tintello"
"deleana"... Till last night it really "got
to me" and I stood naked before the
mirror.

In fact, I didn't look like me at all. I had
hair that fell forward and facial
features that were harsh. On my
middle finger I wore a heavy ring, with
a signet. And at the far end of my room
stood two other young men, bearded and
grave.

This apart, the scenery recalled Corfu.
And so we all slowly sank like youth.
While, at full blast, the radio
played, among other old songs,
"Ramona".

(B)

THE OBSCURE VERB

I am of another language, sadly, and of the Secret Sun so
Those unaware of celestial matters know me not. Imperceptible As
an angel upon a tomb I trumpet forth white fabrics That flap in
the air and then again in-fold
Revealing something my sated beasts, perhaps, till finally
There remains a sea-bird an orphan over the waves
As happened. Yet for years now in mid-air I've grown tired And
I've need of earth though this remains shut and sealed Latches
on doors bells barely heard; nothing. Ah
Speak to me you believable things! Girls who appeared from time to
time
Out of my breast and you old farmsteads
Forgotten taps left running in slumbering
gardens
Speak to me! I've need of earth
Though this remains shut and sealed
So, accustomed as I am to shortening i's and
lengthening o's
Now I'm fashioning a verb; like a burglar his pass-key A
verb ending in -ate or -age or -ise
One to obscure your one side until
Your other side appears. A verb with few vowels yet
Numerous consonants deep-rusted d's or c's or t's

Table IX: “Wednesday, 29” and “Obscure Verb” Con translations.

Purchased at bargain prices from Hades' stores Since
from such places it's easier
To emerge like Darius' ghost terrifying
the living and dead
Here let heavy music be heard. And lightened let the mountains
Move. Time to test the key. So saying I:
decrasticate
A strange fierceness appears masquerading as spring
With sharp rocks and pointed shrubs everywhere
Next plains riddled with Zeus and Hermes
Finally a sea mute like Asia
All shredded seaweed and Circe's eyelashes
So, what we called "celestial" is not; "love" not;
"eternal" not. Not
One thing accords with its name. Nearest to
slaughter
Grow dahlias. And the tardy hunter with ethereal
game
Returns. And it's always -alas- too soon. Ah
We never suspected how undermined by divineness
The world is; what perpetual rose's gold it needs to balance
The void that we leave, hostages all of a different duration
That our minds' shadow conceals. So be it
Friend you who hear, do you hear in the citrons' fragrance The
distant bells? Do you know the garden's corners where The
evening breeze entrusts its new-born? Did you ever Dream of a
vast summer that you might cross
No more encountering Furies? No. That's why I decrasticate For
the heavy bolts creaking give way and the great portals open
To the Secret Sun's light for an instant, that our nature the
third may be revealed
There's more. I won't go on. No one accepts what's free In
an evil wind you're lost or peace follows
This much in my language. And more by others in others. Though
Only against death is truth given.